# English Stage 5 (Year 9) – resource booklet – representation of life experiences

This document contains the teaching and learning resources and activities that accompany the Year 9 teaching and learning program, ‘Representation of life experiences’.

Contents

[Rationale 4](#_Toc132720200)

[Purpose, audience and suggested timeframes 4](#_Toc132720201)

[Using this resource booklet 5](#_Toc132720202)

[Texts and resources 5](#_Toc132720203)

[Phase 1 – engaging with the unit and the learning community 8](#_Toc132720204)

[Phase 1, activity 1 – reading for pleasure and making connections 8](#_Toc132720205)

[Phase 1, activity 2 – icebreaker 11](#_Toc132720206)

[Phase 1, resource 1 – introduction to the program 11](#_Toc132720207)

[Phase 1, activity 3 – the year ahead 14](#_Toc132720208)

[Phase 2 – unpacking and engaging with the key concepts 16](#_Toc132720209)

[Phase 2, resource 1 – narrative 16](#_Toc132720210)

[Phase 2, activity 1 – Jamboard 18](#_Toc132720211)

[Phase 2, resource 2 – model texts 19](#_Toc132720212)

[Phase 2, activity 2 – expressing your personal response to the model texts 19](#_Toc132720213)

[Phase 2, resource 3 – why things matter 22](#_Toc132720214)

[Phase 2, activity 3 – what matters to you? 29](#_Toc132720215)

[Phase 2, activity 4 (option a) – stretch your thinking 30](#_Toc132720216)

[Phase 2, activity 4 (option b) – stretch your thinking 33](#_Toc132720217)

[Phase 2, resource 4 – persuasion in narratives 34](#_Toc132720218)

[Core formative task 1 – identifying the language of persuasion used in model texts 37](#_Toc132720219)

[Phase 2, resource 5 – assessment task notification support 44](#_Toc132720220)

[Phase 2, activity 5 – engaging with the assessment task notification 45](#_Toc132720221)

[Phase 2, activity 6 – word cline template 46](#_Toc132720222)

[Phase 2, activity 7 – exit ticket 46](#_Toc132720223)

[Phase 3 – discovering and engaging analytically with a core text 48](#_Toc132720224)

[Phase 3, resource 1 – revisiting texts 48](#_Toc132720225)

[Phase 3, activity 1 – messages represented in fairy tales and fables 49](#_Toc132720226)

[Phase 3, activity 2 – reinterpreting ideas, attitudes and themes represented in narratives 50](#_Toc132720227)

[Phase 3, resource 2 – the art of annotation 52](#_Toc132720228)

[Phase 3, activity 3 – annotate and reflect 55](#_Toc132720229)

[Phase 3, resource 3 – ‘Monsters and Mice’ 55](#_Toc132720230)

[Phase 3, activity 4 – purposeful annotation 62](#_Toc132720231)

[Phase 3, activity 5 – what’s the message? 68](#_Toc132720232)

[Phase 3, resource 4 – how to use your writing portfolio 68](#_Toc132720233)

[Core formative task 2 – adaptation of ideas and attitudes for a new audience 73](#_Toc132720234)

[Phase 4 – deepening connections between texts and concepts 76](#_Toc132720235)

[Phase 4, resource 1 – code and convention poster 76](#_Toc132720236)

[Phase 4, resource 2 – creating a semantic vocabulary map 78](#_Toc132720237)

[Phase 4, resource 3 – annotating ‘Nomad’ 79](#_Toc132720238)

[Core formative task 3 – analysing how language forms, features and structures shape meaning 80](#_Toc132720239)

[Phase 4, activity 1 – playful crafting 86](#_Toc132720240)

[Phase 4, activity 2 – using motif to develop a thematic concern 87](#_Toc132720241)

[Phase 4, activity 3 – pre-reading and making connections 88](#_Toc132720242)

[Phase 4, activity 4 – experimenting with anaphora 90](#_Toc132720243)

[Phase 4, activity 5 – allusion bingo 92](#_Toc132720244)

[Phase 4, resource 4 – sample allusion bingo list 93](#_Toc132720245)

[Core formative task 4 – experimenting with allusion 98](#_Toc132720246)

[Phase 5 – engaging critically and creatively with model texts 99](#_Toc132720247)

[Phase 5, activity 1 – reading the text 99](#_Toc132720248)

[Phase 5, resource 1 – language forms and features in ‘The Masala of My Soul’ 100](#_Toc132720249)

[Phase 5, activity 2 – annotating language features 103](#_Toc132720250)

[Phase 5, activity 3 – analysis table 106](#_Toc132720251)

[Phase 5, activity 4 – experimenting with imagery 108](#_Toc132720252)

[Phase 5, activity 5 – understanding and using extended metaphor 110](#_Toc132720253)

[Phase 5, activity 6 – ‘To Draw a Home’ quick write 112](#_Toc132720254)

[Phase 5, resource 2 – personification and connotation in ‘To Draw a Home’ 114](#_Toc132720255)

[Phase 5, activity 7 – ‘To Draw a Home’ annotation 115](#_Toc132720256)

[Phase 5, resource 3 – ‘To Draw a Home’ analysis 119](#_Toc132720257)

[Phase 5, activity 8 – inferential analysis questions 122](#_Toc132720258)

[Phase 5, activity 9 – experimenting with connotation 123](#_Toc132720259)

[Phase 5, activity 10 – experimenting with personification 125](#_Toc132720260)

[Core formative task 5 – writing a draft reflection 126](#_Toc132720261)

[Phase 6 – preparing the assessment task 133](#_Toc132720262)

[Phase 6, resource 1 – sample responses 133](#_Toc132720263)

[Phase 6, activity 1 – how can I strengthen my response? 151](#_Toc132720264)

[Phase 6, resource 2 – differentiation strategies 161](#_Toc132720265)

[Phase 6, activity 2 – check your draft 161](#_Toc132720266)

[Phase 6, activity 3 – peer feedback 165](#_Toc132720267)

[Phase 6, activity 4 – actioning feedback to refine your writing 175](#_Toc132720268)

[Phase 6, activity 5 – student-teacher conference 179](#_Toc132720269)

[References 182](#_Toc132720270)

[Texts 182](#_Toc132720271)

**Updating the table of contents**

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

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

## Rationale

This resource booklet is not a standalone resource. It has been designed for use by teachers in connection to Year 9 resources designed by the English curriculum team for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022) (NESA 2022). These include the Year 9 scope and sequence, Stage 5 syllabus planner, Year 9 ‘Representation of life experiences’ program and the Year 9 Term 1 sample assessment task and student work sample. These samples are intended to support teachers as they develop contextually appropriate teaching and learning resources for their students’ needs. The program and associated resources are not intended to be taught exactly as is presented in their current format. There are instructions for the teacher and instructions for the student throughout the resources and activities. Teachers using this resource booklet should edit and refine these to suit their students’ needs, interests, abilities and the texts selected.

The content in this resource booklet has been prepared by the English curriculum team, unless otherwise credited. Some of the information is collated from relevant NESA and department documentation. It is important that all users re-read and cross-reference the relevant syllabus, assessment and reporting information hyperlinked throughout. This ensures the content is an accurate reflection of the most up to date syllabus content. Links contained within this resource were correct as of 15 March 2023.

### Purpose, audience and suggested timeframes

This teaching and learning resource booklet is designed for Term 1 of Year 9. It provides opportunities for students to learn about narrative writing through reading, viewing and engaging with imaginative texts. The resources can be used as an example and adapted for the teacher’s own design of resources. The booklet also serves as an example of how resources and activities can be designed for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=teaching-and-learning) (NESA 2022). The resources should be used with timeframes that are created by the teacher to meet the faculty and school assessment schedules.

### Using this resource booklet

This resource booklet provides opportunities for the teacher to explicitly teach writing with a focus on craft, form and intent. Students are supported to identify and analyse the ways in which a thematic concern can be represented in imaginative writing. They will experiment with the use of form and storytelling conventions to position their target audience. Students will work with model texts and engage in a range of reading and writing activities which support the development of their content knowledge and writing.

The following is an outline of some of the ways this resource booklet can be used:

* Faculties can examine the resources and activities during meetings or planning days and collaboratively refine them based on faculty or school goals.
* Faculties can examine the resources and activities during faculty meetings or planning days and collaboratively plan opportunities for team teaching, mentoring, lesson observation and/or the sharing of student samples.
* Faculties can use the strategies, texts, assessment practices, pedagogical practices or syllabus planning as an opportunity to backward map Years 10-7.
* Teachers can use the resources or activities as samples and models and make modifications reflective of contextual needs.
* Teachers can use the examples of resources and/or activities as a model for designing student-specific tasks.
* Teachers can set resources and activities independently or as flipped learning in preparation for class collaboration or revision activities.

### Texts and resources

A succinct overview of the texts required for the teaching and learning program are outlined in the table below. This brief overview provides the name and details of each text, the syllabus requirement being addressed and points of note.

The texts have been drawn from the [Whitlam Institute *‘What Matters?*](https://www.whitlam.org/what-matters)*’* writing competition. The English curriculum team has a licence agreement with each of the writers. This agreement commences in 2023 and ends in 2027. Further information is provided in the references.

Table 1 – texts selected and their alignment to the text requirements

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation/Overview |
| Emily Fries, ‘[Monsters and Mice](https://www.whitlam.org/what-matters-2021-shortlisted-entries/2021/7/30/monsters-and-mice)’, James Ruse Agricultural High School (Shortlist, Year 9/10 category, 2021) | This text is taken from a writing competition. It is a shortlisted piece (quality literature) written by a young Australian author. The story is representative of social and cultural perspectives. | This prose short story can be read as a contemporary fable. The author uses allegory to explore the consequences of not challenging assumptions or thinking independently. The author explores the ideas of fear and discovery. |
| Eleanor Swan, ‘[Nomad](https://www.whitlam.org/what-matters-2020-finalists-1/2020/8/10/nomad-1)’, Frensham School (runner-Up, Year 11/12 category, 2020) | This text is taken from a writing competition. It is a finalist piece of writing (quality literature) written by a young Australian author. The story is representative of political, social and cultural perspectives. | This reflective narrative presents a distinctive style through the narrative voice. This is achieved through the way the author plays with form. The author expresses an opinion about the restrictions students face when writing responses to set questions. |
| Freya Smith, ‘[Stories Matter](https://www.whitlam.org/wm2022#:~:text=Category%20Winner%3A%20Stories%20Matter%2C%20Freya%20Smith%2C%20Hobart%20City%20High%20School)’, Hobart City High School (Year 9/10 category winner), 2022 | This text is taken from a writing competition. It is award-winning (quality literature) and written by a young Australian author. The story is representative of popular, social and cultural perspectives. | This is a prose poem about story. It aims to challenge the existing ‘narrative’ about the texts that are ascribed literary value. This is a thought-provoking text that uses anaphora in order to challenge the reader and their thinking about Western notions of the literary canon. |
| Tanisha Tahsin, ‘[The Masala of My Soul](https://www.whitlam.org/what-matters-2020-finalists-1/2020/8/10/the-masala-of-my-soul)’, Hurlstone Agricultural High School (competition winner and winner Year 9/10 category, 2020) | This text is taken from a writing competition. It is award-winning (quality literature) and written by a young Australian author. The story is representative of social and cultural perspectives. | This memoir style narrative sends a powerful message about the impact of racial profiling on young people who are struggling to reconcile their culture and heritage with their sense of self as an Australian citizen. The author uses extended metaphor and imagery to construct an anecdotal narrative. |
| Sindy Zhang, ‘[To Draw a Home](https://www.whitlam.org/what-matters-2022-shortlisted-entries/2022/7/27/to-draw-a-home)’, Sydney Girls High School, (shortlist, Year 11/12 category, 2022) | This text is taken from a writing competition. It is a shortlisted piece (quality literature) written by a young Australian author. The story is representative of personal, social and intercultural perspectives. | This prose short story explores the anguish of cultural assimilation. The author uses first-person perspective to invite the responder to reflect upon the struggles faced by non-dominant cultural groups. The author’s use of personification and connotation position the responder to reflect on the construct of the notion of ‘home’. |

## 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 range of texts written by students and published on the ‘What Matters?’ website. These texts represent interesting life experiences, and students will discuss and respond personally to the texts’ thematic concerns and their textual features. Students will begin sharing their own experiences and responses to the texts available on the ‘What Matters?’ website through guided discussion. This will help students reflect on why youth voices should be valued. This is especially valuable in the context of representing life experiences as students are provided with the opportunity to represent their own life experiences and position the audience through imaginative writing. Students will engage in structured activities designed to break the ice at the start of a new year and build rapport with a new English class. This helps create a cohesive and supportive learning community.

### Phase 1, activity 1 – reading for pleasure and making connections

**To the teacher** – this activity is designed to help students understand how their knowledge and experience of other texts influences their responses to and helps them make meaning of new texts.

#### Reading for pleasure

1. Visit the ['What Matters?’ website](https://www.whitlam.org/what-matters) and skim and scan the [2022 entries](https://www.whitlam.org/wm2022). Stop to read any imaginative texts which interest you.

**To the student** – skimming happens when the reader is unfamiliar with a text and skims to find out what type of text it is to get the general idea of the text’s topic. Some strategies to use include reading the first and last paragraphs, looking for general information and using features of the text including headlines, page layout, graphs, diagrams, and so on to identify what the text will be about. Scanning a text happens when the reader knows the topic of a text and wants to find out more by scanning to find specific information and key words. Strategies to use include looking over the text quickly to locate words and sentences that link to what you need to find out, using contents pages, first and last sentences in a paragraph, subheadings, captions, bold key words, hyperlinks, and so on.

You may be unsure how you go about identifying which texts are imaginative. If this is the case, follow the following steps:

* select a text based on the titles
* look for key words which might pique your interest
* identify features of imaginative writing (for example: the author may use first or third person point of view; use imagery for effect; use figurative language to create an impact either subtle or complex; character and setting have been crafted with precision; a conflict is established early in the piece; abstract themes or ideas are developed in an imaginative way; use language that creates connotation; use language to evokes an emotional response)
* reflect on your initial impressions and predict your interest in the text – why are you interested?
* keep reading and try to read 1 to 3 texts by the end of the lesson
* skim read the opening sections of the text.

1. Think about the process you just undertook. How did you locate an imaginative text which appealed to you?

#### Making connections

1. You have just read a range of stories on the ‘What Matters?’ webpage. To explore this further, you are going to engage in a [Think, Pair, Share](https://pz.harvard.edu/resources/think-pair-share) activity. You are going to respond to the following questions for one of the narratives you have read. You will discuss your answers with a peer and then come together and discuss your experiences as a class.

**Think**

1. What does the title of the story mean to you?

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. What concept or idea do you connect with from this story?

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. What personal experiences have you had that you can connect with this story?

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. Do you have any prior knowledge of any of the ideas presented in this story?

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. Does this story remind you of any other books, stories or characters?

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

**Pair**

1. Spend some time reading the text your peer selected. Share your responses to the questions from the ‘Think’ task with your peer.

**Share**

Share your observations and your experiences of reading for pleasure.

1. How did you know the difference between the persuasive and imaginative texts? Were there some that overlapped and could be considered hybrid texts?

**To the student** – in the English K-10 Syllabus (NESA 2022) reading for challenge, interest and enjoyment is a content group for outcome 1 (a student uses a range of personal, creative and critical strategies to interpret complex texts). Within the content group about reading for pleasure, you are expected to:

* read increasingly complex texts that challenge thinking, pique interest, enhance enjoyment and provoke personal response
* consider how the social, cultural and ethical positions represented in texts represent, affirm or challenge views of the world.

**Premiers Reading Challenge**

To ensure you can achieve this outcome, set yourself a reading goal. Have you ever entered the [Premier’s Reading Challenge](https://online.det.nsw.edu.au/prc/home.html)? Now is a great time to start! Check out the [book list](https://online.det.nsw.edu.au/prc/booklist/home.html) and speak to your English teacher or librarian to find out who the Premier’s Reading Challenge coordinator is at your school.

### Phase 1, activity 2 – icebreaker

You will be given a large craft stick for this activity. Your task is to create a design on the stick that represents you as a learner in English. Follow these steps:

1. On one side, write your full name.
2. On the other side, create a representation of you as a learner in English. Try to use a combination of words and images. You could use quotes from your favourite book or movie, or phrases that describe how you feel about this subject.
3. Turn to the person next to you and explain your representation to them.
4. If time permits, each student tells the class one thing about the person sitting next to them.

### Phase 1, resource 1 – introduction to the program

**To the student** – if you begin each program with a good understanding of the learning overview and guiding questions, this ensures you know what you are learning about and the skills you will be developing. The learning overview and guiding questions are connected to the English K–10 Syllabus (NESA 2022) outcomes and content points.

**‘Representation of life experiences’ overview**

In this program, students will deepen their understanding of how language forms and features are used in narrative. They will compose an imaginative response that represents a thematic concern. This imaginative piece could use hybrid forms of narrative. Students will experiment with narrative code and convention. This will help them to craft their ideas with the intention of positioning their audience.

Learning in this program can be enhanced through making connections with real life audiences, such as through the school website, a school competition, or an external writing competition.

**‘Representation of life experience’ guiding questions**

These questions will guide your learning throughout this term:

1. How can we use narrative to represent life experiences?
2. How does theme offer insights into an author’s perspective and how are audiences positioned to respond?
3. How can composers challenge and experiment with code and convention in hybrid forms of narrative to present a thematic concern?

#### Student instructions

1. Highlight all of the unfamiliar words that you can find.
2. Highlight all of the verbs that you can find.
3. Highlight all of the complex words or word groups that you can find.
4. Create a glossary of all the unfamiliar and complex words that you have highlighted in the overview. The glossary should include a definition of these words.

#### Optional activity for the unfamiliar words – pineapple

1. Working in pairs: focus on the words you highlighted (those that are unfamiliar to you).
2. Taking turns, pose a question to your partner, substituting the target word (highlighted unfamiliar word) with the word ‘pineapple’.
3. Your partner uses context clues and a dictionary to guess the word.
4. Use a dictionary and confirm your understanding.
5. Generate a list of possible synonyms and choose the best one to use as a substitute.

#### Optional support – asking and answering clarifying questions

1. Re-read the program 1 overview, which is provided in column one of the table below. As you read, complete these steps.
2. If you have any clarifying questions, write these in the space provided in column 2. If these questions are answered when the teacher is explaining the overview, make notes to address your questions in column 3.
3. If any of your questions remain unanswered after the teacher’s explanation, seek further clarification by asking follow-up questions.

Table 2 – learning overview and clarifying questions

|  |  |  |
| --- | --- | --- |
| Learning overview | Your clarifying questions | Answers to your questions |
| ‘Representation of life experiences’ learning overview  In this program, students will deepen their understanding of how language forms and features are used in narrative. They will compose an imaginative response that represents a thematic concern. This imaginative piece could use hybrid forms of narrative. Students will experiment with narrative code and convention. This will help them to craft their ideas with the intention of positioning their audience. | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Learning in this program can be enhanced through making connections with real life audiences, such as through the school website, a school competition, or an external writing competition. | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| ‘Representation of life experience’ guiding questions  These questions will guide your learning throughout this term:   * **How can we use narrative to represent life experiences?** * **How does theme offer insights into an author’s perspective and how are audiences positioned to respond?** * **How can composers challenge and experiment with code and convention in hybrid forms of narrative to present a thematic concern?** | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |

### Phase 1, activity 3 – the year ahead

**Scope and sequence and assessment schedule**

**To the teacher** – if your school issues a scope and sequence to students at the beginning of the year, this activity assists students in understanding what to expect for the year.

1. Write down your expectations for Year 9 English.

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. Which program are you looking forward to most?

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. Which program do you think will be challenging?

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. Do you have any questions or recommendations for the teacher? If yes, write these on a piece of paper and place them in the communication box at the end of this lesson.

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

## Phase 2 – unpacking and engaging with the key concepts

In this more extensive – though still introductory – phase, students develop from their initial engagement to consider the layers of meaning behind the key concepts of the program. Students will engage with the concepts of perspective and context, narrative and theme. They will begin exploring the model texts focusing on discovery and personal response. They will identify and evaluate the authorial decisions which have shaped the thematic concerns. The teaching and learning activities guide the focus on specific textual and language features. Students will practise writing short evaluative responses about the use of language features. This will allow the teacher to assess the students’ evaluative writing skills. This is important for the reflection component of the assessment task. Students will also experiment with developing their own thematic statements and have opportunities to begin planning ideas which feedforward towards the assessment task.

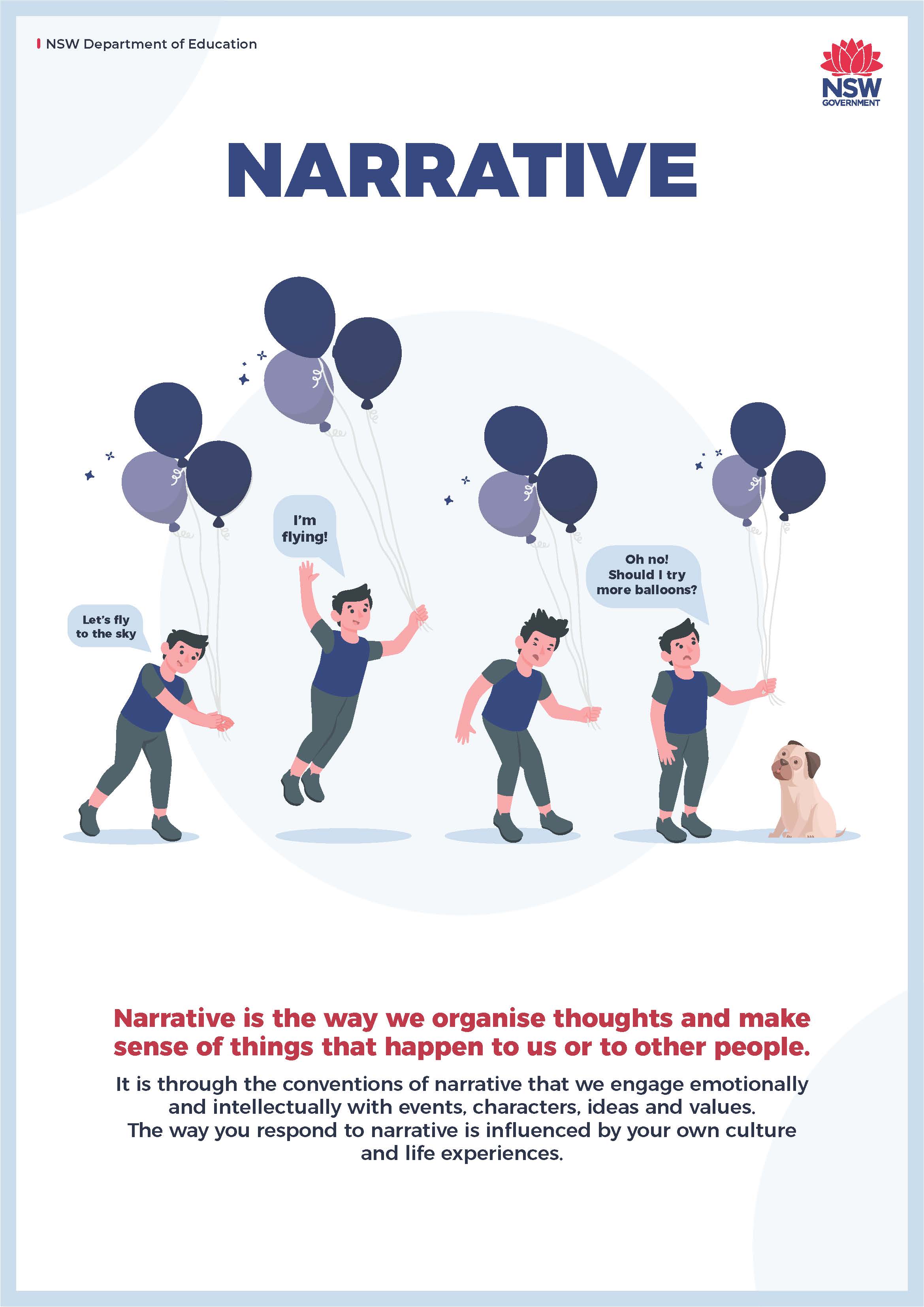
### Phase 2, resource 1 – narrative

NESA (2022) defines narrative as ‘an account of events or experiences, which are real or imagined. In English literary theory, narrative includes a story (what is narrated) and a discourse (how it is narrated). Narrative can present as an explicit sequencing of events (type of text) or it can be an implied or inferred component in a text.’

Narratives have a purpose and present a perspective. This is often delivered through the thematic concern and may be considered the argument the author is presenting. The thematic concern is the message the composer wants the responder to take away from the story. This is also referred to as the moral purpose in narratives such as fairy tales, parables or fables.

**To the student** – the Stage 5 syllabus identifies specific narrative conventions which must be explored. These build on your learning from Stage 4 (Years 7 to 8). During this program, the focus is on theme and the experimentation with language forms and features. In this phase of learning, you will recall learning from Stage 4 and use this to engage with the model texts. In later phases, you will dig deeper into these texts and narrow the focus to specific narrative conventions.

Figure 1 – poster representing narrative



**Hybrid narrative**

Fictional writing refers to a story that is made up. Non-fictional writing can also include a story but this is based on a real event or person. Sometimes, these narrative types are blended and the story is partly made up with some parts of the story having a connection to real events. When this is the case, this is referred to as hybrid writing. Put simply, hybrid means to combine 2 things that are usually separate. Applied to narrative, any text that blends or combines 2 or more forms of writing can be referred to as hybrid.

The model texts explored in the program are constructed using a blend of narrative forms. This is briefly explained below for each of the model texts that will be explored during this program.

* In ‘Monsters and Mice’, Emily Fries blends the fable and folklore to create a fabulist narrative.
* Both Eleanor Swan’s metanarrative ‘Nomad’ and Freya Smith’s ‘Stories Matter’ can be described as a monologic (usually used in a drama text, a monologue is a one-person speech in which the internal thoughts of a character are shared). These stories also draw on the poetic form through the use of a series of short sentences and one sentence paragraphs and/or enjambment. Metanarrative will be elaborated on in Phase 4.
* In both ‘The Masala of My Soul’ and ‘To Draw a Home’, Tanisha Tahsin and Sindy Zhang appear to draw on their personal experiences to write memoir style narratives. Both composers blend the language forms features of persuasive language and figurative language to share anecdotes that support their thematic concern.

### Phase 2, activity 1 – Jamboard

What do you know about narrative conventions?

1. Demonstrate your understanding about narrative conventions by adding to the Jamboard brainstorm activity set up by your teacher. The Jamboard has 4 focus areas: characterisation, setting, plot and genre. Contribute to each board. Focus on adding terms that can be used by you when you are explaining narrative conventions. You could also refer to examples of narratives that you think use these conventions effectively.

**To the teacher** – a [Jamboard](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/593) is a clever way to foster independent work that can quickly become collaborative. It is an app on the Google suite which allows you to quickly pull in images from a Google search, save work to the cloud automatically, use the easy-to-read handwriting and shape recognition tool, and draw with a stylus but erase with your finger – just like a whiteboard.

### Phase 2, resource 2 – model texts

Visit the [Whitlam Institute ‘What Matters?’ webpage](https://www.whitlam.org/what-matters) to read the following imaginative texts. They have been selected for study because they are imaginative pieces that present a strong thematic statement about a topic that matters to the writer.

* Emily Fries, ‘[Monsters and Mice](https://www.whitlam.org/what-matters-2021-shortlisted-entries/2021/7/30/monsters-and-mice)’, James Ruse Agricultural High School (Shortlist, Year 9/10 category, 2021)
* Eleanor Swan, ‘[Nomad](https://www.whitlam.org/what-matters-2020-finalists-1/2020/8/10/nomad-1)’, Frensham School (runner-Up, Year 11/12 category, 2020)
* Freya Smith, ['Stories Matter' [PDF 97.2 KB]](https://publicdocumentcentre.education.tas.gov.au/library/Shared%20Documents/Category-Winner-Freya-Smith-Stories-Matter.pdf)’, Hobart City High School (Year 9/10 category winner, 2022)
* Tanisha Tahsin, ‘[The Masala of My Soul](https://www.whitlam.org/what-matters-2020-finalists-1/2020/8/10/the-masala-of-my-soul)’, Hurlstone Agricultural High School (competition winner, Year 9/10 category, 2020)
* Sindy Zhang, ‘[To Draw a Home](https://www.whitlam.org/what-matters-2022-shortlisted-entries/2022/7/27/to-draw-a-home)’, Sydney Girls High School, Sydney Girls High School (shortlist, Year 11/12 category, 2022).

### Phase 2, activity 2 – expressing your personal response to the model texts

**Personal reflection**

1. Which text was your favourite and why?
2. Use the statements below the text you selected to structure your justification. Record your responses in your class book or your writing portfolio.

* Emily Fries, ‘[Monsters and Mice](https://www.whitlam.org/what-matters-2021-shortlisted-entries/2021/7/30/monsters-and-mice)’
* The form (allegorical, fairy tale, fable) lifts the quality of writing and extends the reach to readers of all age groups.
* The title is clever and allows the reader to draw on prior knowledge.
* There is a contrast that is built on in the narrative and it is used to challenge perceptions of prejudice.
* The message about being careful not to believe everything you hear or are told if you haven’t seen it yourself is clear and impactful.
* Eleanor Swan, ‘[Nomad](https://www.whitlam.org/what-matters-2020-finalists-1/2020/8/10/nomad-1)’
* The form (prose, monologue) is accessible and allows readers to connect with the narrator.
* The title is clever and allows the reader think more deeply about the metaphor of being a nomadic reader.
* The message about the importance of writing being unrestricted so that creativity continues to thrive is clear and impactful.
* Freya Smith, ‘['Stories Matter' [PDF 97.2 KB]](https://publicdocumentcentre.education.tas.gov.au/library/Shared%20Documents/Category-Winner-Freya-Smith-Stories-Matter.pdf)’
* The form (prose, poetry) is accessible and creates a rhythm and this makes the message easier to access.
* The double meaning in the title is clever and allows the reader to think more deeply about why all stories matter.
* The message about all stories, big or small (canonical, classic, modern, and so on) having relevance is clear and impactful.
* Tanisha Tahsin, ‘[The Masala of My Soul](https://www.whitlam.org/what-matters-2020-finalists-1/2020/8/10/the-masala-of-my-soul)’
* The form (prose, memoir) is accessible and effectively creates the emotional experience into which readers are invited.
* The title is clever and allows the reader think more deeply about the importance of making connections with culture and traditions.
* The message about the importance of letting go of the need to fit all society’s expectations and embracing your true self is clear and impactful.
* Sindy Zhang, ‘[To Draw a Home](https://www.whitlam.org/what-matters-2022-shortlisted-entries/2022/7/27/to-draw-a-home)’
* The form (prose, memoir) is accessible and allows readers into the world of a young migrant child.
* The title is clever and allows the reader think more deeply about the importance of reflecting on childhood experiences to identify how our current perceptions were formed.
* The message about the importance of changing our perceptions as we engage with more life experiences is clear and impactful.

**Structured discussion**

Use the instructions below to lead a group discussion about the model texts.

1. Form a group with your peers who have selected the same text as you.
2. Engage in a structured conversation with your peers. Share your thoughts and justify your choice by drawing on the way(s) narrative conventions are used in the text. You may wish to use the sentence stems below to guide the sharing structure.
3. I liked … because …
4. I found …. engaging because ...
5. Select your least favourite text. Work in a group with other peers who also selected this text as their least favourite. Engage in a structured conversation with your peers, justifying your choice by drawing on the way(s) narrative convention is (are) used in the text. You may wish to use the sentence stems below to guide the sharing structure.
6. I disliked … because …
7. I found …. distracting because ...

### Phase 2, resource 3 – why things matter

**To the teacher** – this resource is designed to introduce the concepts perspective, context and theme. It draws a link between how the context of the composer shapes their perspective and in turn influences what the student wants to write about (their thematic concern – the argument they are presenting). The activities in this resource are designed to provide students with an opportunity to begin thinking about the topics they want to write about.

**Context**

When a text is written in response to an event or situation occurring within society, it is said that the context of the time has inspired and possibly influenced the representation of the ideas, attitudes and values represented.

The [English K–10 Syllabus glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=glossary) defines context as ‘the range of personal, situational, social, historical and cultural circumstances that shape how texts and their representations are conceived, constructed, understood and interpreted’ (NESA 2022).

The impact of context begins at a micro level and expands into a macro level. That is, our personal context (home, family, education) extends into our social context (lifestyle, social status, community). This continues to extend into other contextual groups such as cultural, political and historical. These macro-level contexts shape our ways of thinking without us necessarily impacting on the contextual characteristic. For example, events that are out of our control – such as the Covid-19 pandemic or a war waged on terror – can have a tremendous impact on our world (and us) even though we can’t do very much to change the world or the event.

Figure 2 – poster representing context

This is a poster representing the concept Context. There is a decorative image representing the way in which our world impacts on texts and us.  The definition for context reads 'Context refers to the factors outside the text that impact the composer and the responder'. The text in the poster reads This shapes the structure of the text as well as the meaning being communicated by the composer. It also impacts how the text is understood by the responder. Our experiences and knowledge impact the way we interpret and understand a text’s meaning. The structure 
and style of texts also reflect the culture in which they are created. 
They are ‘artefacts’ of their time. Understanding context opens us to a range of interpretations and leads to different ways of thinking.

**Perspective**

The [English K–10 Syllabus glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=glossary) defines perspective as ‘a lens through which the author perceives the world and creates a text, or the lens through which the reader or viewer perceives the world and understands a text’ (NESA 2022). This ‘lens’ represents the attitudes and values within the world of the text. By connecting context and perspective, the text becomes the composer’s way of communicating their thematic concern.

The perspective represented in a text is constructed through the composer making deliberate and careful choices about:

* what the text will be about and who will be represented
* what the composer wants readers to do or think in response to the topic and theme.

In addition to the perspective represented in the text, responders from the target audience (readers and consumers of a text) bring their own personal perspective to a text. Knowing this, composers will construct their texts to position the audience to accept, challenge or reject particular perspectives of the world.

In the following table, the contexts and perspectives of each of the model texts are explained. These are suggestions and can be added to when others are identified. Students are encouraged to add their own notes. Later in the program, students will use this information as a way into their exploration of the thematic concerns represented by each of the composers.

Table 3 – perspective and context in the model texts

|  |  |  |
| --- | --- | --- |
| Model text | Context(s) represented | Perspectives conveyed |
| Emily Fries, ‘[Monsters and Mice](https://www.whitlam.org/what-matters-2021-shortlisted-entries/2021/7/30/monsters-and-mice)’ | Cultural context – exploration of a conformist society in which outdated traditions and beliefs are upheld. | Representation of prejudice **attitudes** in a society driven by fear mongering which has resulted in the loss of **values** such as fairness and mutual respect. |
| Freya Smith, ‘[Stories Matter](https://www.whitlam.org/wm2022#:~:text=Category%20Winner%3A%20Stories%20Matter%2C%20Freya%20Smith%2C%20Hobart%20City%20High%20School)’ | Cultural context – exploration of the labels associated to categorising literature in contemporary society. | Representation of **attitudes** about the literary canon which can inadvertently exclude some texts from being **valued and respected** as quality literature. |
| Eleanor Swan, ‘[Nomad](https://www.whitlam.org/what-matters-2020-finalists-1/2020/8/10/nomad-1)’ | Cultural context – exploration of changing social expectations about creativity and ‘the arts’. | Representation of shifting **attitudes** about ‘the arts’ which seems to be less **valued** than science or other political agendas. |
| Tanisha Tahsin, ‘[The Masala of My Soul](https://www.whitlam.org/what-matters-2020-finalists-1/2020/8/10/the-masala-of-my-soul)’ | Personal and cultural context – exploration of notions of multiculturalism in contemporary society. | Representation of multiculturalism focusing on the cultural divide that can change children’s **attitudes** towards their parents and impact on the way people **value** their birth heritage. |
| Sindy Zhang, ‘[To Draw a Home](https://www.whitlam.org/what-matters-2022-shortlisted-entries/2022/7/27/to-draw-a-home)’, | Personal and cultural context – exploration of the impact of migration and assimilation on young people’s sense of place. | Representation of the way migrants change their **attitude** about assimilation over time, at which point they **value** family and culture more. |

**To the teacher** – the content in the table ‘perspective and context in the model texts’ can be examined as part of the initial exploration of each model text. This will ensure all new learning builds on prior knowledge. To do this, the teacher should elaborate on the information provided in the table so that it reflects class discussion, ideas and students’ needs. Each text could be examined in relation to each context. The list above narrows the focus to the most pertinent. This reflects the thematic concern represented in the text.

Figure 3 – poster representing perspective



**Theme**

One way to deliver an argument in a piece of writing is through the theme. When you examine a text, you will recognise that it is making many statements about the context in which it is composed or the context within the text. These statements are developed through other features of composition, such as the language forms and features. The theme represented in a text is examined as the thematic concern. The theme of a text is linked to the topic, but it is more than just the topic. The theme extends on the topic to provide an opinion about the topic. It often presents an argument and a particular perspective.

Look at the visual representation in the poster below. The theme represented is study. We can tell this is the case from the book in the person’s hand, which has a cover that says, ‘study smart not hard’. The thought bubble of the person represents the theme. This theme is ‘young people should find a balance between study and other important things in life, such as rest and recreation’.

Figure 4 – poster representing theme

This poster provides a visual representation of the concept theme. It has an image of a person holding a book and his thought bubble representing thinking about the book.  In the thought bubble, we can see the person relaxing, studying, playing sport and socialising. 
There is red text beneath the image. It reads:
Theme is a statement about life, arising from the interplay of key elements of the text (plot, character, setting and language). 
Beneath this there is also the following explanation: 
These elements work together in a coherent way to achieve the purpose of the text. Themes convey an attitude or value about an idea in the text and they can be challenged.
 


**To the teacher** – if your students would benefit from extra support about theme and main ideas, especially when you begin exploring the model texts in Phase 3 onwards, it could be useful to access the webpage [Stage 5 reading – main ideas and theme](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-main-idea-and-theme). This resource helps students to find the main idea in a text using the ‘gather, identify, summarise, top and tail’ strategy and this leads to students exploring themes, as a way to represent their argument.

### Phase 2, activity 3 – what matters to you?

**Group brainstorm – PMI chart**

Use the PMI chart to brainstorm about a topic with your peers. The purpose of the brainstorm is to identify potential concerns, from various perspectives.

Develop your brainstorm in 3 stages:

P (plus) – positive factors associated to the topic

M (minus) – negative factors associated to the topic

I (interesting) – additional factors associated to the topic.

**Individual brainstorm**

During this program you will be writing imaginative pieces about topics that matter to you. Use the graphic organisers provided below to plan. The organisers will help you to structure your thinking and unpack ideas. Draw a diagram like Figure 5 in your book (make sure all of the circles are large enough for your writing) and brainstorm your ideas. Figure 5 has been provided as an example with 2 sample questions to get you started if you are unsure where or how to start your brainstorm.

1. Brainstorm a list of topics you are interested in writing about.
2. Organise these topics into the spider web graphic organiser. Use a word or short phrase to label each topic. Ask a question about this topic that shows what concerns you. Some examples are provided for your consideration.
3. Copy the template to create your own brainstorm.

Figure 5 – spider web organiser showing how to organise a brainstorm

This is an image of a graphic organiser which can be used to show students how to brainstorm ideas.  The image has a circle in the centre. In the circle it has the prompt 'Topics I want to explore'.
Extending from this circle there are 8  circles.  Two of the circles are filled in, to model the activity the students are expected to complete.  The other circles are left blank and this is where students will write their ideas. The examples provided include: 
How can the cultural gap between first generation migrants and their second generation children be minimised? 
How can people be educated about the impact of litter on our waterways?

### Phase 2, activity 4 (option a) – stretch your thinking

**Elaborate on what matters to you**

The next graphic organiser provides a template for you to organise your thinking about one of the topics in the spider organiser. Use the model provided to stretch your own thinking, about the topic by completing the following steps:

1. Select your most important topic and express your concern.
2. Elaborate by explaining why this is an issue.
3. Think about how your concern can be addressed or avoided (this will become the message you want your readers to take away from the narrative).

Figure 6 – graphic organiser that models how students can elaborate on their thinking

This graphic organiser demonstrates to students how they can plan and elaborate on their thinking about a topic. It has a hierarchy structure.
The first row asks 'What is your concern?' One example is provided: How can the cultural gap between first generation migrants and their second generation children be minimised?
The second row asks 'Why is this a concern?' Two examples are provided: 'Parents place pressure on their second generation children to adopt cultural traditions that are not really relevant to the country in which they live. Children don't understand these traditions and so don't value them.' and 'The relationship between parents and children becomes strained and unhealthy.'
Row 3 asks 'How can this be addressed?' Two examples are provided: 'If possible, children should be given opportunities to visit their parent's birth country because this will help them to form connections with their parent's cultural values and traditions.' and 'Children should try to learn about their parent's homeland because this will enrich their understanding of their parent's values and traditions.'

A blank template is provided below. Use this or make a copy in your workbook to stretch your thinking. If you are using the blank template in a Microsoft Word document you can enter text by selecting the shape and then typing your ideas.

Figure 7 – a blank template of the graphic organiser students can use to elaborate on their thinking

**Note to the teacher**: your students may not like using graphic organisers to present their ideas. It could be beneficial to provide **Phase 2, activity 4 (option b) – stretch your thinking** as an alternate planning tool.

### Phase 2, activity 4 (option b) – stretch your thinking

Use the table below to have a go at articulating a theme about topics you care about.

1. In column 1, identify a topic that concerns you (these are usually things that you have ‘issue with’) Use the brainstorm you completed in **Phase 2, activity 3** to fill in this column.
2. In column 2, present your thoughts about the topic (why you care about this or what is concerning).
3. In column 3, articulate the theme (this is your opinion and may include a solution to the problem or what you think should be happening).

**To the student** – the activity you just completed is preparing you for the assessment task. The statement in column 3 could even be useful for part b, the reflection in which you will explain the thematic concern you want to communicate to your audience.

Table 4 – example of how to develop a line of argument about a topic

|  |  |  |
| --- | --- | --- |
| Topic | Issues | Thematic concern |
| Cultural gap between parents and their children who are born in the country they migrated to. | Children are pressured to adopt cultural traditions from their parents’ homeland(s). Sometimes these traditions aren’t valued by children. This can create tension between them and their parents. | A cultural gap is likely to occur, but this can be managed through open communication and educating children who will then choose to adopt traditions and customs which align with the multicultural identity. |
| Complete the activity in this row. | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Complete the activity in this row | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Complete the activity in this row | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Add more rows if you need them. | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |

### Phase 2, resource 4 – persuasion in narratives

**What is persuasive writing?**

Writing for the purpose of expressing and supporting an opinion using persuasive devices. Put simply, we write to convince our readers that our opinion is valid and sometimes we also write with the purpose of changing the opinion of our audience.

Well known examples of persuasive texts include speeches and advertisements. However, a narrative text can definitely express and support an opinion, using persuasive devices, as you discovered when you read texts on the Whitlam Institute’s ‘What Matters?’ website.

**Purpose and audience**

Put simply, the purpose of a text is the reason it is written. This is connected to the topic of the text and what the composer wants to say; their thematic concern and their line of argument being communicated to the responder of the text.

Generally, to label the **purpose** of composing, we use a verb (action words). The reason for this is that this is what the composer is doing as they write the text. The most common purpose of a narrative, imaginative text is to entertain. However, narratives can also be written to inform (think historical fiction or autobiography), to criticise (think satire and science fiction), to persuade (think memoir or poetry) and so on. It is important to note that there can be more than one purpose in a text.

**To the teacher** – this resource introduces persuasive language features as a tool in narrative. If your students would benefit from extra support about audience and purpose, especially when you begin exploring the model texts in Phase 3 onwards, it could be useful to access the webpage [Stage 5 reading – audience and purpose](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-audience-and-purpose#Task1). This resource helps students to identify purpose and audience in a range of texts. To ensure that all students are meeting the HSC minimum standard and for more information and resources, it could be useful to access the webpage [HSC minimum standard – audience and purpose](https://sites.google.com/view/hsc-minimum-standard/writing/audience-and-purpose).

To label the **audience** of a text, we use nouns (name words). These are usually collective nouns such as teenagers, parents, teachers, journalists, politicians and so on. The audience group could be quite broad (a community or an age group) or it could be narrowed by using adjectives (frustrated parents). Often the audience of a narrative text is pre-labelled, based on the categorisation of the text into readership (for example, young adult, children’s books, or mature audiences). When this is not the case, the audience of a narrative text can be labelled broadly and be narrowed. To narrow who you identify as the audience, you can think about who would be interested in reading a narrative about the people or themes represented.

**The language of persuasion**

**To the student** – a language feature is a device or tool of writing used by composers to construct their message. Language features include the parts of speech (such as verbs, nouns, adjectives) which make up the structure of sentences. They also include other features of writing, like the ones listed below, which can be used to craft meaning in a way that suits the composer.

When the purpose of a text is to persuade, the composer can use language in a deliberate way to ensure that their message is received as intended. Common features of language use to persuade an audience include:

**Personal pronouns** – using I, you and we. In particular, using we and us creates an inclusive writing style and also assumes the writer is permitted to speak on behalf of the audience. For example, ‘This is what matters to me, and I know it matters to her too.’ (‘The Masala of My Soul’)

**Imperative command** – the use of instructional language (giving the audience something to do by placing verbs at the front of statements or ideas). For example, ‘I want to tell you who I am. I want you to hear my silly stories. I want to sing as loud as I can.’ (‘Nomad’)

**Rhetorical question** – use of a question, which has an implied answer, to position the reader to think about the idea from their viewpoint. For example, ‘If I were given that kindergarten drawing task now, what would I do?’ (‘To Draw a Home’)

**Rule of three** – presenting ideas in groups of 3, to add weight (substance) to the idea. For example, ‘I guess its closest image can only be drawn from my heart. My values. My home.’ (‘To Draw a Home’)

**Emotive language** – the use of vocabulary that evokes an emotional reaction. For example, ‘Stories of war / Stories of protest / Stories of discrimination / Of poverty’ (‘Stories Matter’)

**Statistics or figures** – including statistics or data to show deep knowledge about the topic. For example, ‘Over a hundred million books have been written / Hundreds of those, I believe, have swirled and shaped the person I am today.’ (‘Stories Matter’)

**Quotes** – reference to other people or sources. This shows the writer has considered other viewpoints to form their own. For example, ‘No government department dedicated to the Arts but instead to 'communication, transport and infrastructure'…’ (‘Nomad’)

**High modality** – use of strong language which is shaped by forceful words and other features such as statements or one of the other features listed above. For example, ‘You too have a story / It is strong / It is wanted / It is rich and beautiful’ (‘Stories Matter’)

In addition, these features of writing which are common to both imaginative and persuasive writing will be elaborated on later in the program:

**Connotation** – the use of words that has associated meaning. For example, “Most people think I'm a dragon. Or a lion. Or a fearsome Monster.” The mouse, or, the Monster, Helen realised, sighed. "I suppose if everyone saw a mouse, they wouldn't be nearly as scared. After all, I've done nothing to them.” (‘Monsters and Mice’)

**Motif** – the use of a central image in narrative to develop an idea of theme. For example, ‘I'm embraced by the aroma of cumin and cardamom, saffron and cinnamon, garam masala and garlic. The nature of these spices encompasses an experience that transcends my very senses.’ (‘The Masala of My Soul’)

### Core formative task 1 – identifying the language of persuasion used in model texts

Excerpts from the model texts you read in **Phase 2, resource 2 – model texts** are provided in column 1 of the table below. These excerpts capture the thematic concern of the text. To help you understand how each model text presents the thematic concern, complete the following questions.

Note: the model text and thematic concern are identified in the first column. Following this is the excerpt from the text.

1. In column 1, highlight words or phrases which you think are impactful.
2. In column 2, identify the features of writing used in each sample. Aim to name techniques used at the sentence level which shaped your response to the sample.
3. In column 3, evaluate how the features of persuasive writing construct the argument.

A sample has been provided for you. The evaluative language used in this model answer has been highlighted yellow.

Table 5 – evaluating the language of persuasion used in model texts

|  |  |  |
| --- | --- | --- |
| Model text | Features of writing | Evaluation |
| Model text:  ‘The Masala of My Soul’, Tanisha Tahsin  Thematic concern:  The children of second generation migrants can feel caught between 2 cultural identities.  Excerpt:  I stole whitening creams from my auntie's cabinets, hoping I'd become white enough that my classmates didn't notice I was from a country where people lived in tin houses and didn't have wifi and ate curry almost every day. I cut jeans into shorts, hoping I'd fit in. I stopped speaking my native language because I refused to accept who I was, where I was from, and what made me, me.  No child should ever have to feel like they don't belong because of the colour of their skin, or the dialect they speak, or what they eat.  Then why do we live in a world where this happens every day? To people like you and me, or even our family or friends.  Our children should be able to grow up proud of their identities, their cultures, their homes.  I finally take a bite.  And as the taste of home hugs me tight, I gaze back into Nanu's eyes with a heavy but loving heart. | High modality  Contrast  Emotive language  Inclusive pronouns | The writer’s opinion that migrant children have the right to be proud of their heritage is asserted through contrast of what they shouldn’t have to endure compared to what they should be able to expect. This is effectively reinforced with a combination of high modality that is neutralised by the use of ‘should’. This contrast emphasises that this basic human right to be treated equally and to be proud of one’s birth heritage is not yet a reality for migrants which clearly positions the reader to ‘empathise with those who feel they don’t belong’.  The emotive language is used to complement the composer’s repeated use of the word ‘child’ and ‘children’ drawing upon connotations of innocence and vulnerability and the innate impulse felt by humans to protect and shelter children from harm. The inclusive language ‘our’ further heightens this emotive appeal (pathos) as it creates a connection between the reader and the narrator. The rule of three that follows lists nouns with emotive connotations ‘identities...cultures...homes’ evoking a cumulative emotive impact on the reader who comes to the same realisation as the narrator that ‘our children should be able to grow up proud’. |
| Model text:  ‘Nomad’, Eleanor Swan  Thematic concern:  Writing tasks restrict creativity.  Excerpt:  I sit at a desk, pen to paper. Mind sluggishly attempting to write something. I stare once again at the instructions:  'Write a persuasive essay on what political issue matters to you.”  I half-heartedly begin to write some wishy-washy essay on sexism and the glass ceiling, but the words are coming as slow as a YouTube video with bad internet. My hand twitches whilst holding the pen, dying to fill the page with different words.  It wants to go places.  Places other than the ones I am forced to stay in. My hand feels like a teenager who is fidgeting in their seat for a chance to explore the world. To no longer write essays on the importance of public transport. | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Model text:  ‘Monsters and Mice’, Emily Fries  Thematic concern:  Prejudice and assumptions affect our capacity to treat all people fairly.  Excerpt:  "Most people think I'm a dragon. Or a lion. Or a fearsome Monster." The mouse, or, the Monster, Helen realised, sighed. "I suppose if everyone saw a mouse, they wouldn't be nearly as scared. After all, I've done nothing to them."  And with that, the mouse turned and scuttled off through the grass. Helen glanced at the village, curtains drawn shut, roads deserted. It seemed silly to think that a mouse had caused all this. But then again, just this morning, Helen had believed in a monster for the sole reason that everyone else had too. | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Model text:  ‘To Draw a Home’, Sindy Zhang  Thematic concern:  Home is a metaphor – it is formed by making connections and embracing the qualities that are priceless.  Excerpt:  Dad's special stir-fry dishes permeating our dining room every night. Mum's calming voice as she read aloud English picture books with me. Even small things, like my pillowcase, hand-sewed by my grandma, with swirling dragons said to guard the sleeper against malevolent spirits. Such treasures are embedded in my home, my sanctuary, and I've finally realised that they are more precious than any penthouse view of the city.  If I were given that kindergarten drawing task now, what would I do? No triangles, rectangles or squares could ever entrap such a dynamic and precious thing.  I guess its closest image can only be drawn from my heart.  My values.  My home. | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Model text:  ‘Stories Matter’, Freya Smith  Thematic concern:  Narratives provide powerful messages about life and must be preserved.  Excerpt:  A story can be born from your imagination,  Or it can grow from the truth you hold so tightly  A story can be spoken  Or written  Or drawn  Or signed  Or grown  It can be anything you want it to be,  It's a story, it can be as real as you care to believe. | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |

### Phase 2, resource 5 – assessment task notification support

**To the teacher** – issuing the assessment task for any program of learning within the first few weeks is good practice. The research findings and learnings in the [What Works Best: 2020 update](https://education.nsw.gov.au/about-us/educational-data/cese/publications/research-reports/what-works-best-2020-update) (CESE 2020) draw important connections between quality assessment and teaching and learning. As the research suggests, using data to inform instruction and differentiation should be an iterative process and should support students in all stages of their learning. Quality summative assessment is supported by formative assessment practices which support students to monitor their learning and for teachers to differentiate instruction (CESE 2020:24).

In addition to the assessment task notification, which includes the task details, marking criteria, steps to success and an annotated student work sample, a range of support resources have been provided in Phase 6. While these resources are included in that phase, it is recommended that the assessment task support resources are integrated into the other phases, in a purposeful and strategic way, to support the learning needs of your students. In particular, you are advised to not use the **Phase 6, resource 1** – exemplar response or associated activities when you issue the task notification, to avoid cognitive overload.

Integrating the assessment support resources will demonstrate to students that writing is a recursive process and establishes expectations for writing throughout the program.

**Assessment task notification**

Read the assessment task notification carefully.

### Phase 2, activity 5 – engaging with the assessment task notification

1. As your teacher explains the task, complete the top 2 boxes of the graphic organiser. This will help you to identify if you understand the task. To enter text in the boxes in Figure 8 select a box and begin typing.
2. After the explanation, complete the bottom 2 boxes. This will help you to identify what you can do and what you need help with to complete this task successfully.
3. Next, create a bullet list of steps you think you might take to complete the task. Use the steps to success in the notification but rephrase these to your own words.
4. Two stars and a wish – identify 2 strengths you have as a writer that will be useful for the completion of this assessment task. Identify one area of weakness that you would like to work on building so that you can succeed in this task.

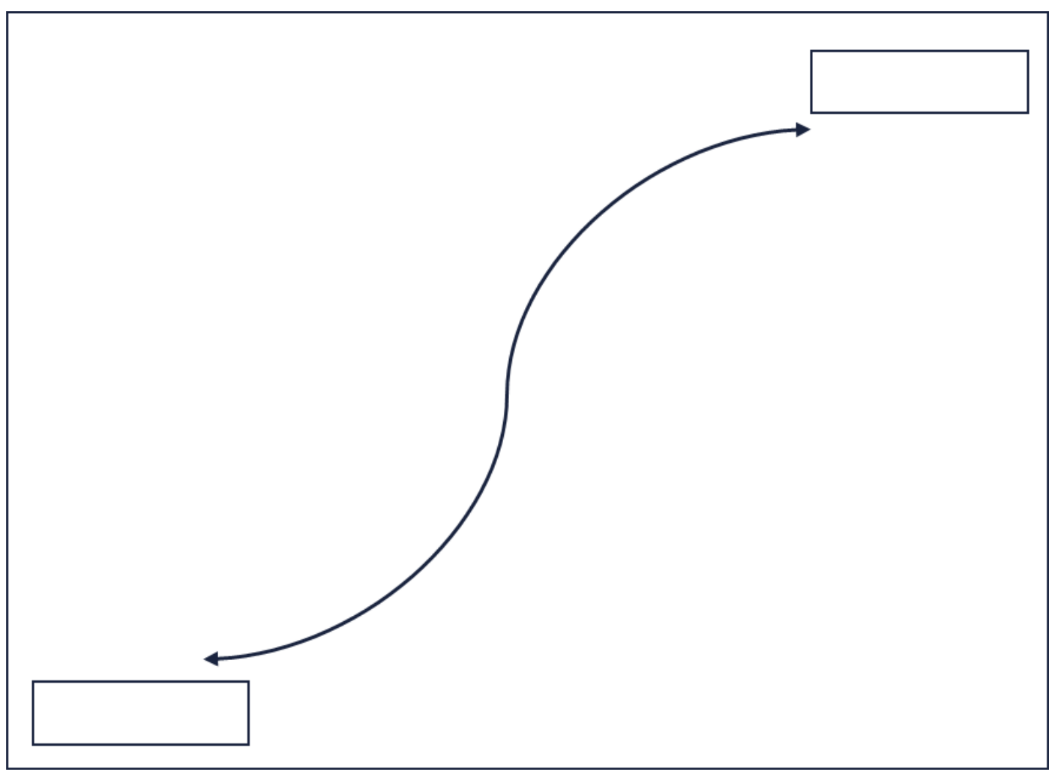
Figure 8 – visual organiser providing students with a way to think about the assessment task requirements

**To the teacher** – in Phase 6 of the resource booklet, there are a number of support resources for the assessment task. These should be embedded throughout the teaching and learning program. It is very important that these resources are not used in isolation.

### Phase 2, activity 6 – word cline template

Copy this word cline organiser for each marking criteria. Use each one to sort the phrases in the student facing rubric from most successful to need improvement. Start a new word cline for each criterion.

Figure 9 – word cline organiser template from the department website



### Phase 2, activity 7 – exit ticket

Use this exit slip to seek support to achieve success in assessment task 1.

1. Your name.

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. How do you begin working on an assessment task?

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. What support would you like to help you stay on track during the planning, drafting and refining phase?

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. What strategies do you use to self-edit?

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. Describe how you refine a draft.

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. Identify clarifying questions you have about the task.

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

## 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 to develop a deep understanding of one model text. Students will explore the hybrid narrative ‘Monsters and Mice’, in which Emily Fries blends the fable and folklore forms to create a fabulist narrative. Firstly, students will revisit fables or fairy tales to engage in structured reading that activates prior knowledge about narrative and helps to refine reading and comprehension skills. This is an important opportunity to recognise students’ prior understanding of reading comprehension strategies (skimming and scanning) and the features of imaginative texts (such as allegory, anthropomorphism and theme). Students will deepen their conceptual understanding by analysing language forms and features. They will focus specifically on the use of allegory and anthropomorphism which are distinguishing characteristics of the model text. This will help students analyse how composers represent thematic concerns. Students engage in compositional activities to strengthen their imaginative writing skills. This phase also provides an opportunity for teachers to recognise student level of attainment in writing and to adjust any writing activities to meet the needs of a diversity of learners.

### Phase 3, resource 1 – revisiting texts

Our understanding of the themes, ideas and attitudes represented in the narratives we read can be linked back to the reading we did as children. This is usually reading of fairy tales and fables.

**Fairy tales**

A fairy tale is a prose story that belongs to the folklore genre (stories are typically set in a magical realm). Fairy tales often include human characters as well as unearthly or otherworldly beings such as ghosts, spirits, witches, wizards, gods or superheroes. Our earliest fairy tales explored dark and ominous ideas and attitudes and were not suitable for younger audiences. Some examples of fairy tales include ‘Cinderella’, ‘Beauty and the Beast’ and ‘Jack and the Beanstalk’. These provide lessons for readers and provide lessons that are intended to shape the way we respond to situations we may encounter. The characters represented in these narratives are usually representative of different social groups and their attitudes.

**Fable**

A prose or poetic piece that is a short tale written with the driving purpose of teaching a moral lesson. Traditional fables across many cultures have anthropomorphised animals as characters, as well as a story being told by a talking plant or a force of nature. Aesop’s fables are the most well-known text of this type. All of Aesop’s fables represent ideas that affirm or challenge cultural attitudes and values, which is an expression of the thematic concern.

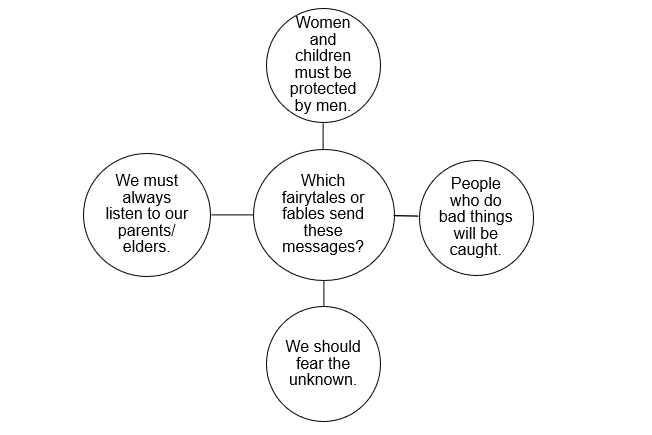
**Fabulist narratives**

Longer pieces of imaginative writing that have the same purpose as a fable (to teach a specific lesson or to introduce a moral to show readers how our lives could be better) are referred to as fabulist. The story ‘Monsters and Mice’ by Emily Fries is an example. Often, these narratives are also referred to as allegorical.

### Phase 3, activity 1 – messages represented in fairy tales and fables

1. Identify fairy tales and fables that send the messages in the outer circles. You can use a text more than once.

Figure 10 – mind map template for brainstorming ideas and attitudes represented in a fairy tale or fable



### Phase 3, activity 2 – reinterpreting ideas, attitudes and themes represented in narratives

All fairy tales and fables represent themes, ideas and attitudes. What do you remember about the fairy tales and fables you read during your childhood? To find new meaning in these complete the following activity.

1. Write a bullet point outline of the narrative in column 1. Write concisely and only include key episodes that shape the narrative and represent ideas and attitudes represented.
2. Based on this recollection, summarise the ideas or attitudes represented in column 2.
3. Use the content in the previous 2 columns to explain the thematic concern of this text.

An example is provided in row 1, for ‘Jack and the beanstalk’.

Table 6 – thematic concerns in fairy tales and fables

|  |  |  |
| --- | --- | --- |
| Fairy tale and summary | Ideas and attitudes represented | Thematic statement |
| ‘Jack and the beanstalk’  Jack is a poor boy sent by his mother to the local markets to sell their last cow.  Jack makes the bad decision to trust a stranger and trades the cow for magic beans.  In her fury and frustration, Jack’s mother hurls these out the window and sends Jack to bed hungry and sad.  The next morning, the magic beans have sprouted a gigantic beanstalk that stretches into the clouds, which Jack climbs hoping to escape the misery of his mother.  In the clouds, Jack discovers a grand castle filled with luxury. He fills his pocket with golden coins and hurries back to his mother.  While these coins could have ensured Jack and his mother lived comfortably ever after, Jack becomes a little greedy and keeps climbing the beanstalk.  On his third visit, Jack disturbs the giant who owns the coins Jack has been stealing. The giant cuts down the beanstalk as Jack is tumbling down to earth and while he almost dies, he learns a valuable lesson about being content with what one acquires. | Poor people deserve empathy.  People must be careful with who they trust – this includes placing trust in your child to do the right thing and placing trust in a stranger.  Sometimes the poor need to take drastic action – such as stealing – to survive.  People who enjoy a more comfortable lifestyle think they are above others.  People with excess wealth should consider the less fortunate otherwise they could become victims of their own greed – and other people’s crimes.  Despite hardship, a good person (Jack’s mum) will eventually be rewarded with better days. | [Type your response into this text box. The box will increase in size as you type.] |
| ‘Little Red Riding Hood’ | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| ‘The boy who cried wolf’ | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| ‘The Tortoise and the Hare’ | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Choose your own fairy tale or fable | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |

### Phase 3, resource 2 – the art of annotation

**What is annotation?**

Annotation is a reading strategy that allows students to track how meaning is crafted in a text. When you annotate a narrative, you might make a note about a whole sentence or just a single word. At other times, your note could be about the entire paragraph.

**Definitions**

An annotation (noun) is a note that provides an explanation or comment about a part of the text.

Annotate (verb) means to point out a specific feature in a text and to add notes in the form of short explanations or drawing to a text or diagram. In this process, the reader provides opinion, gives explanation or comment.

Annotating (the present participle of the verb annotate): the act of adding notes to a text or diagram and giving explanation or comment.

**How to annotate**

The process usually involves highlighting or underlining key pieces of text and making notes in the margins of the text. If a lot of annotations are added to the text, drawing lines or arrows from the notation to the word/phrase or sentence that the annotation is about is helpful.

* If you have a printed copy of the text, use sticky notes and various colours of pens, pencils and highlighters.
* If you are using a digital copy of the text, use the highlighter tab and type annotations in the ‘comment box feature. You can also opt to use the footnote feature to make notes as you read through the text.

**Why annotate?**

Annotating a text helps to ensure that you understand a text and its meaning. This occurs because you deliberately interact with a text following a series of steps and these enhance your understanding of, recall of, and engagement with the text. In English we often refer to this as ‘close reading’, as this means you are examining a text at word, sentence, paragraph/stanza and whole text level.

**Purposeful annotation**

Annotating everything you can identify in a text can lead to lots of great observations and notes but this won’t necessarily be beneficial when you need to use these annotations if you are using the annotated text for an assessment task. To annotate skilfully, consider using one of the following approaches.

* Focus on identifying how the text is crafted – use different colours to organise your annotations into groups or to focus on particular features of texts. For example, if you are annotating to identify how meaning is shaped
* use a blue highlighter and pen to identify word-level language use (such as diction, connotation or effective use of verbs)
* use a green highlighter and pen to annotate sentence-level language (such as simile, metaphor or personification)
* use a purple highlighter and pen to annotate paragraph-level features (such as repetition, contrast or tropes).
* Focus on tracking the narrative convention(s) – when you annotate a text with a specific focus (such as the fabulist form in ‘Monsters and Mice’ or the use of metanarrative in ‘Nomad’) you could re-read and only annotate the examples which build this form. This allows you to annotate the text with a narrow but deep purpose. At the end of the annotations, you will have a clear summary of how the composer shapes the narrative.
* Focus on tracking the narrative purpose or thematic concern – to annotate the text with this focus, you will need to have already developed a clear understanding of the purpose or theme. On re-reading the text, you would identify the quotes which build or add to the thematic concern and make a note about what the composer is doing at this point in the narrative.

**In summary**

Annotating a text is like having a conversation with that text. It means you are adding notes, which provide a commentary or explanation of the text and observations you are making as you uncover the layers of meaning.

### Phase 3, activity 3 – annotate and reflect

1. Annotate your copy of ‘Monsters and Mice’ in the **Year 9, Term 1 – core texts booklet.** Focus on identifying the features of a fabulist narrative, which you learnt about in **Phase 1, resource 1 – revisiting texts**. Use the approach ‘focus on narrative conventions’, which is provided under the subheading ‘purposeful annotation’ in **Phase 3, resource 2 – the art of annotation**.
2. Write a reflection about the process of annotation you just engaged with. Focus on assessing how skilful annotation supported your reading and helped you narrow what you were looking for as you read the text.

Refer to this rubric as you are writing your reflection:

* explain what skilful annotation is and describe how you completed this process
* explain how reading the text with a specific focus (to identify features of a fabulist tale) allowed you to narrow the lens when re-reading the text
* make a judgement about whether this allowed you to more easily identify the features of a fabulist tale
* make a judgement about how narrowing the focus could possibly impact on your understanding of the text as a whole
* provide specific examples from the text to support your reflection.

**To the student** – you will be annotating all the model texts throughout the course of this program. This annotating will be structured through a focus on the distinctive features of the model text.

### Phase 3, resource 3 – ‘Monsters and Mice’

**Focus text** – ‘Monsters and Mice’ by Emily Fries

**Text requirement in focus** – short prose

**To the teacher** – this is the first of 5 texts selected from the ‘What Matters?’ Writing Competition winners. This text is a fabulist text and in your introduction of the annotation activity, it will be worthwhile to include links to the content students learnt about fables in **Phase 3, resource 1 – revisiting texts**.

**Introduction to model text 1**

This allegorical piece was written by a student at James Ruse Agricultural High School and entered in the Whitlam Institute’s 2021 What Matter’s competition. Emily's piece was on the shortlist for the Year 9 and 10 category.

This narrative relies on responders to recognise the fabulist form which then positions them to think about the moral purpose of the text. This moral purpose is consolidated in the resolution of the narrative, in which the narrator’s prejudice is revealed.

**‘Monsters and Mice’ word bank**

**To the student** – some of the vocabulary in ‘Monsters and Mice’ might be unfamiliar to you. This could be because there is a new word or because an uncommon phrase is used. To support your engagement with the text, words or phrases from the first 3 paragraphs have been defined in the context of how they have been used in this narrative. Add additional rows for other unfamiliar words and seek assistance to create definitions and check your answers. You could use the word web in the appendix as a strategy.

The tables below identify the varying word choices made within the text. The tables are broken into the following:

* verbs – words that describe an action
* nouns – words that name a person, place, object, feeling and so on
* adjectives – words that add description, usually to a noun or a pronoun
* prepositions – words that describes where something is within a space or when in time something occurs
* idioms or phrases – a phrase or saying that is commonly used and has an associated meaning

Table – verbs in 'Monsters and Mice'

|  |  |  |
| --- | --- | --- |
| Verb | Used in context | Definition or alternate use |
| Lurking | For as long as Helen could remember, the Monster had been a nameless fear, **lurking** in the hills. | Hiding in the hills |
| Ward-off | Some hung rosemary above beds to **ward off** a dragon. | Prevent the dragon from hurting anyone |
| Fetching | And that, was why Helen was **fetching** grain to scatter under the beds | Moving around to collect something |
| Glanced | She **glanced** back. | Look back, quickly |
| [insert word] | [Insert additional rows to add more verbs to the word bank.] | [provide definition or alternate use] |

Table – nouns in 'Monsters and Mice'

|  |  |  |
| --- | --- | --- |
| Noun | Used in context | Definition or alternate use |
| Village  Villager | Every **villager** had different ideas. | A village is a community of houses that is smaller than a town – a villager belongs to this person who lives in a village |
| Grain | She would get the **grain** and hurry home. | The small seed from wheat |
| Set of buildings (noun phrase) | A **set of** dull **buildings** rested against the valley’s lush slopes | Buildings that are close to each other. |
| [insert word] | Insert additional rows to add more nouns to the word bank. | [provide definition or alternate use] |

Table – adjectives in 'Monsters and Mice'

|  |  |  |
| --- | --- | --- |
| Adjective | Used in context | Definition or alternate use |
| Dull | A set of **dull** buildings rested against the valley’s lush slopes. | Buildings that don’t have any colour |
| Padded | Helen's lone footsteps **padded** on the road. | Footsteps making a soft sound |
| Twisting maze | Despite her best efforts, the streets were a **twisting maze** to her | Description of the street having lots of bends and turns. |
| [insert word] | Insert additional rows to add more adjectives to the word bank. | [provide definition or alternate use] |

Table – prepositions in 'Monsters and Mice'

|  |  |  |
| --- | --- | --- |
| Preposition | Used in context | Definition or alternate use |
| Rested against | A set of dull buildings **rested against** the valley’s lush slopes. | These building appear to be in the background, just before the changing landscape |
| [insert word] | Insert additional rows to add more prepositions to the word bank. | [provide definition or alternate use] |

Table – idioms and phrases in 'Monsters and Mice'

|  |  |  |
| --- | --- | --- |
| Idiom or phrase | Used in context | Definition of alternate use |
| At bay | And that, was why Helen was fetching grain to scatter under the beds, her mother's method of keeping the Monster **at bay**. | Holding the monster back |
| Pour salt | Some **poured salt** under windows against a lion. | A traditional method used to keep away negative or scary things (like a lion). |
| Hung rosemary | Some **hung rosemary** above beds to ward off a dragon. | Rosemary is a herb that was traditionally believed to reduce fear or stress. |
| [insert word] | Insert additional rows to add more adjectives to the word bank. | [provide definition or alternate use] |

**Representation in fables**

**To the student** – even though a fable is a short narrative, the way it is written can be complex. You need to know and understand some of the common features used in fables to create meaning. To support your engagement with ‘Monsters and Mice’, the common language forms and features used in fables are defined in this resource and these definitions are exemplified with quotes from ‘Monsters and Mice’.

**Anthropomorphism**

Many children’s stories rely on anthropomorphism. This is a feature of writing which can be used briefly in one section of a text or extended for the whole text. Put simply, when a writer uses an animal or inanimate object as a character, this is known as anthropomorphism. This feature of writing extends on what you may know as personification. So, while personification is created using the same concept, anthropomorphism takes the personification and extends it by sustaining the animal or inanimate object as a character for the duration of the narrative. Often, animals are used to represent the ideas and attitudes of people, to make the message appropriate to children.

In ‘Monsters and Mice’, the anthropomorphism is established through direct dialogue which extends for the duration of the narrative. Even though Fries gives the mouse speaking ability, other human characteristics such as movement remains limited. The mouse is described as rising to its back feet, hopping forward and scuttling. This blend of human and animal characteristics is important because it allows the reader to recognise the difference between the animal and human characters.

When anthropomorphism is used in a narrative, the animal characters are often wiser than the human characters. This is the case in ‘Monsters and Mice’ because it allows Fries to develop her message about the village folk being prejudiced.

**Allegory**

**To the teacher** – please note that the below definition comes from the glossary of the 2012 English K–10 Syllabus. This is because at time of publication there is not a definition for allegory in the 2022 English K–10 Syllabus (NESA 2022). Please continue to check the English K–10 Syllabus (NESA 2022) as the digital syllabus is dynamic and will continue to have content added.

The [glossary for the 2012 English K–10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/english-year-10/english-k-10/glossary) defines allegory as ‘A story in prose fiction, poetry, drama or visual language that has more than one level of meaning. The characters, events and situations can represent other characters, events and situations’ (NESA 2012).

Common examples of this narrative type is a fable, such as ‘Monsters and Mice’. In this narrative, Emily Fries’ representation of ideas and attitudes is represented in a layered way and built up with comparison. Consider these statements about how the text uses comparison to build the allegory.

This comparison is of the perception the young narrator and the reality she discovers at the end. The narrator and her community represent society who judge others before they know the truth. They are the ‘real’ monsters in the text. The Mouse, who is misjudged by the community represents the victim of prejudice.

**Cliché**

Over time, some phrases or well-known expressions can become overused. When this happens, the phrases may lose their impact. That is, while the phrase is well known, it is no longer regarded as a meaningful way to express an idea. So, when a cliché is used in writing, the idea or image it represents is less impactful or believable.

In ‘Monsters and Mice’ the clichéd expressions allow readers to identify that Helen (and her village) have overexaggerated their fear of the monster. And, like the overused expressions, they need to get over this! Examples of clichéd phrases used in ‘Monsters and Mice’ include:

* ‘not if they could help it’
* ‘breaking into a jog’
* ‘despite her best efforts’
* ‘heart pounding’.

**Idiom and contextual references**

The [English K–10 Syllabus glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=glossary) defines idiom as ‘A commonly used phrase or expression, usually figurative or non-literal, that has an understood meaning specific to a language or dialect. For example, over the moon, half asleep, pull your socks up’ (NESA 2022) These expressions are well known and often have a metaphoric message attached to them. Idioms can vary from one cultural context to another.

Narratives from different cultures or time periods (such as a fable) often refer to traditions or superstition that is relevant to the time in which the narrative was composed. There are several contextual references in ‘Monsters and Mice’, some of which use idioms to represent a past tradition or superstition. Examples include:

* ‘some hung rosemary above beds to ward off a dragon’
* ‘some poured salt under windows against a lion’
* ‘fetching grain to scatter under the beds’.

### Phase 3, activity 4 – purposeful annotation

**‘Monsters and Mice’**

Use your prior learning of how and why we annotate from **Phase 3, resource 2 – the art of annotation** to complete this activity.

1. Read and discuss the example annotations in the first 3 rows of column 1 in the table below to deepen your understanding of how to make clear annotations supported by explanation. Rows 2 and 3 use colour coding to match the language form or feature to an example in ‘Monsters and Mice’.

|  |
| --- |
| [Type into the box. It will expand as you type] |

1. Continue annotating the narrative in column 1.
2. Share your annotations with a peer or in the class discussion.
3. Read and discuss the examples of analysis in column 3 of the table below. Notice that the comments in this column elaborate beyond explanation of what is happening in the text to interpret how the reader is positioned and to suggest the meaning or message.
4. Use your annotations in column 1 to build analysis in column 3.

**To the student** – NESA (2022) defines ‘investigate’ as: ‘plan, inquire into and draw conclusions about.’ In this task you are using your annotations to ‘draw conclusions’ about how language features are used to deliver the message in the fable to position the audience.

Table 12 – annotating ‘Monsters and Mice’

|  |  |  |
| --- | --- | --- |
| Language forms and features | The text | Analyse the development of the thematic concern |
| Contrast represents the 2 characters in the text – the villagers who are monsters and the innocent mouse | ‘Monsters and Mice’ | Interesting title that establishes the representation of stereotypes and stigmas. |
| Melodramatic opening (‘nameless fear’) combined with the allusions to aged traditions from folk tales allows readers to recognise this narrative is playing with folklore to challenge ‘every villager’ who is prejudice. | For as long as Helen could remember, the Monster had been a nameless fear, lurking in the hills. Every villager had different ideas. Some hung rosemary above beds to ward off a dragon. Some poured salt under windows against a lion. | Establishes the idea that some ‘truths’ are carried throughout time, without any validation.  Gentle mockery of prejudices which create silly traditions. |
| Idiom and cliché phrases allow responders to recognise the gentle mockery of Helen’s ignorant contributions to age-old traditions that have no purpose or impact.  Short sentences add to the melodramatic tension established at the start of the narrative. | And that, was why Helen was fetching grain to scatter under the beds, her mother's method of keeping the Monster at bay. Helen's lone footsteps padded on the road. No one went outside, not if they could help it. Not with the Monster about. She stumbled, breaking into a jog. Enough of this. She would get the grain and hurry home. | Prejudices are engrained into us, passed down from one generation to the next. People should question what they say, do and believe, rather than accept ‘mother’s method of keeping the monster at bay.’ |
| [Type your response into this text box. The box will increase in size as you type.] | Despite her best efforts, the streets were a twisting maze to her, and she somehow ended up halfway across the fields before she realised she'd left the safety and comfort of the village far behind. She glanced back. A set of dull buildings rested against the valley's lush slopes. Quite far back. Helen sighed and sank into the grass. A minute, and then she'd leave. Otherwise, the Monster would take her. She watched a mouse scamper across the grass. The mouse halted. | [Type your response into this text box. The box will increase in size as you type.] |
| [Type your response into this text box. The box will increase in size as you type.] | "One of those villager folks?" it rose to its back feet. Helen shrieked and scrambled backwards. The mouse hopped forward. Helen gave another shriek, heart pounding. "Oh no, I assure you I'm quite friendly." It scuttled forward. Helen kicked at it. She missed. The mouse ducked, glaring. "Now, really! What was that for?" Helen swallowed. | [Type your response into this text box. The box will increase in size as you type.] |
| [Type your response into this text box. The box will increase in size as you type.] | "You shouldn't be able to talk." She leaned forward. The mouse gave a sigh.  "Babies can't either, at first." It tilted its head.  "But..." Helen smoothed her skirts out. She'd had enough of this, of being berated by a talking mouse in a field the Monster was probably watching. "Now, I'll be on my way home." She stood.  "Ah!" The mouse scampered over her shoe. "So you are from the village. I can't, for the life of me, understand why you'd want to go back when you could stay out here." | [Type your response into this text box. The box will increase in size as you type.] |
| [Type your response into this text box. The box will increase in size as you type.] | "Stay out here? Have you lost your mind?" Helen hissed down at the rodent, hitching her skirts out of the dewy ground. The mouse tilted its head again.  "Why not?" It darted ahead of her. Helen scoffed. A mouse, she supposed, was far too minor to know about the Monster.  "Haven't you heard about the Monster?" she asked. The mouse shook its head. "It's terrible." | [Type your response into this text box. The box will increase in size as you type.] |
| [Type your response into this text box. The box will increase in size as you type.] | "What has it done that's so terrible?" Helen paused. The women said it snatched children, yet she'd never seen one vanish. The men said it killed crops, yet the harvest remained plentiful. In fact, now that Helen thought about it, the Monster didn't seem to have ever done anything even slightly terrible. | [Type your response into this text box. The box will increase in size as you type.] |
| [Type your response into this text box. The box will increase in size as you type.] | "...Nothing."  "Then, my dear girl, whatever is the point in being afraid?"  "I suppose there is no point." Helen looked up. The village was only a few steps off. "Thank you for walking me back, Mouse." The mouse tilted its head. | [Type your response into this text box. The box will increase in size as you type.] |
| [Type your response into this text box. The box will increase in size as you type.] | "Well, I suppose that's one way of seeing me."  "What do you mean by that?"  "Most people think I'm a dragon. Or a lion. Or a fearsome Monster." The mouse, or, the Monster, Helen realised, sighed. "I suppose if everyone saw a mouse, they wouldn't be nearly as scared. After all, I've done nothing to them." | [Type your response into this text box. The box will increase in size as you type.] |
| [Type your response into this text box. The box will increase in size as you type.] | And with that, the mouse turned and scuttled off through the grass. Helen glanced at the village, curtains drawn shut, roads deserted. It seemed silly to think that a mouse had caused all this. But then again, just this morning, Helen had believed in a monster for the sole reason that everyone else had too. | [Type your response into this text box. The box will increase in size as you type.] |

### Phase 3, activity 5 – what’s the message?

1. Use the headlines thinking routine to write statements about this narrative that capture the moral purpose of this text.

**To the teacher**: the above reading comprehension strategy is drawn from the [Harvard Graduate School’s project zero website](https://pz.harvard.edu/resources/headlines). These routines position students to think critically and extends their capacity to ‘think outside the box’ about the texts they study. Visit the website to explore other strategies you can use to scaffold students’ thinking.

1. Explain how Emily Fries shapes readers understanding and engagement in her moral purpose through her use of features of form and language features.
2. Use the task rubric provided to structure your response. In your answer, make explicit reference to:
3. who the intended audience is
4. what Emily Fries wants her audience to understand (name the moral purpose of the narrative)
5. at least 2 quotes which support the message Fries wants her audience to understand
6. the language forms and features used in these examples and explain how these position the reader
7. the reader – what does Fries want them to think, feel or react (ensure this is in relation to the moral purpose).

### Phase 3, resource 4 – how to use your writing portfolio

**To the teacher** – the writing portfolio is introduced at this point in the program because the students will be completing core formative task 2 next. This is the first formative task that requires students to use the model text as inspiration for their own writing. However, you could introduce the writing portfolio earlier in the program. Suitable points include before **Phase 2, activity 2 – expressing your personal response to the model texts** or before students complete **Core formative task 1 – identifying the language of persuasion used in model texts.** Both of these tasks build towards the assessment task and it could be beneficial for students to house all content associated to the assessment in the same book.

The assessment task for this program requires you to read and respond to imaginative texts which will serve as models for your own imaginative writing. To trace the recursive writing process that you will engage in throughout this program, compose all draft responses based on model texts in a book separate to your English workbook. Here after, this will be referred to as your ‘writing portfolio’. You will need an A5 book to commence this writing portfolio.

**Writing that you must include in the portfolio**

* Samples of your own writing, inspired by the model text.
* Reflection on how the activities you completed about the model text helped you to understand how ideas are represented.
* Reflection on how you have adapted the distinctive features of model texts to inform your own writing.
* Refined responses of the drafts.

**Optional things you could include**

* First impressions about the model text.
* Excerpts from other texts you have read which also inspire you.
* You could even continue to use this journal for the remainder of the year.

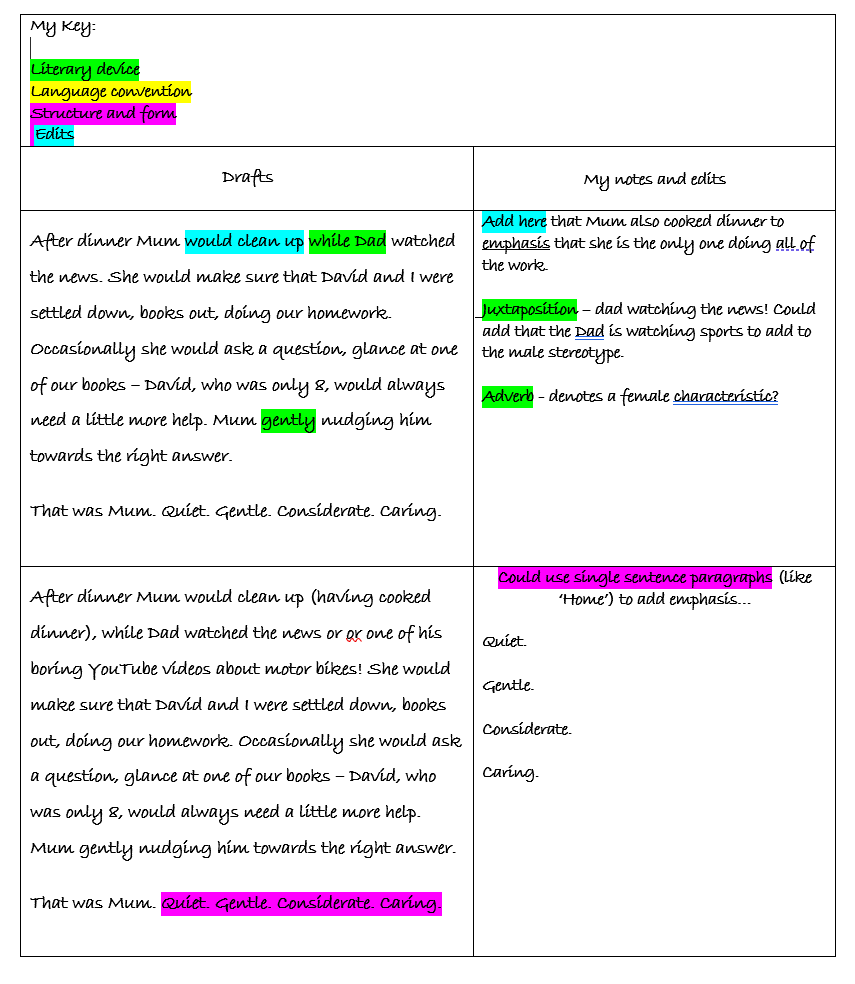
**Sample of a writing portfolio page**

The journal entry will allow you to reflect deeply on both your own craft and on the recursive process. There is a bonus – you will be able to draw on the notes in your journal to write your reflection for the assessment task.

A writing portfolio is a great place for keeping all of your ideas in one place. It allows you to reflect on your writing and to keep track of each new edit.

**To the student** – the image below shows what a writing portfolio page could look like. The image is also shown as a table. There is a short key used (italics – edits, bold – literary devices, pink – form and structure). You might like to use a key to keep track of your editing.

Figure 11 – sample writing portfolio entry



Key

* Italics – add or refine content
* Bold - literary device and explanation or note
* Pink box – note about structure or form

Table 13 – sample of a writing portfolio page

|  |  |
| --- | --- |
| Drafts | Annotations and edits |
| After dinner Mum *would clean up while Dad watched the news*. She would make sure that David and I were settled down, books out, doing our homework. Occasionally she would ask a question, glance at one of our books – David, who was only 8, would always need a little more help. Mum gently nudging him towards the right answer.  That was Mum. Quiet. Gentle. Considerate. Caring. | *Add here* that Mum also cooked dinner to emphasise that she is the only one doing all of the work.  **Juxtaposition** – dad watching the news! Could add that the Dad is watching sports to add to the male stereotype.  **Adverb** – denotes a female characteristic? |
| After dinner Mum would clean up *(having cooked dinner)* while Dad watched the news and or one of his boring YouTube videos about motor bikes! She would make sure that David and I were settled down, books out, doing our homework. Occasionally she would ask a question, glance at one of our books – David, who was only 8, would always need a little more help. Mum gently nudging him towards the right answer. | **Parenthesis** – *(having cooked dinner)* signals the author’s opinion on the unfair distribution of domestic tasks. |
| That was Mum. Quiet. Gentle. Considerate. Caring. | Could use single sentence paragraphs (like ‘Home’) to add emphasis…  Quiet.  Gentle.  Considerate.  Caring. |

### Core formative task 2 – adaptation of ideas and attitudes for a new audience

**To the student –** before you complete the writing task, consider how a refocus on justice for all in ‘Jack and the beanstalk’ would change the narrative. Read the example and discuss the new ideas and attitudes represented.

1. Choose one of the fairy tales or fables explored in **Phase 3, activity 1 – messages represented in fairy tales and fables**. Rewrite the opening of this narrative, adapting it for a new context. You could do this by reinterpreting the attitude, ideas or themes represented. Manipulate the codes and conventions in the original text to suit your purpose.
2. Complete this task in your writing portfolio.

**Example – Jack the thief!**

Once upon a time, in a readership whose values were distorted by amplified emotional reactions for those who are poor, there was a pathetic child, Jack, who used his social status as an excuse to steal. And the antagonist in this story wasn't him! It was me! My name's Thunder. I'm a giant who (unfortunately) lives in the clouds directly above Jack's pathetic cottage. The last day Jack stole from me... an entire pot of gold and my harp, I cut the beanstalk he'd been using for his break and enter shenanigans. I chopped it in half and Jack tumbled to earth, crashing through the straw roof of his home and breaking both his legs.

Serves him right. Right?

You'd think so, BUT guess who ended up in Cloud Prison for reckless behaviour resulting in intentional bodily harm? Not Jack!

I've served the 5 year sentence and tomorrow I will be released.

Fe, fi, fo, fum... I smell the blood of an English Man!

1. Explain one authorial decision made in your adaptation of a fairy tale or fable which allowed you to repurpose the fairy tale or fable for your purpose and audience.

**To the student** – during Stage 4 English, you wrote reflections about your composition of texts and explained choices of language to target audience and intended purpose. In your assessment task, you are required to do this again, this time explaining and evaluating. To achieve this, consider the pointers provided below.

**Pointers for the reflection**

Structure – use this approach:

* begin with a statement about your authorial choice – ‘revenge tragedy’...
* identify the text appropriated or model text within the first couple of sentences – the basis of my adaptation of ‘Jack and the beanstalk’.
* clearly state the thematic focus of the narrative by the end of the first paragraph – validates the thematic statement that ‘an eye for an eye is justice served’.

Language – use:

* first person – ‘I have used as the basis of my adaptation’
* past tense – ‘I have taken that folk story and appropriated it’
* evaluative language – ‘A perfect example of this is Jack’ and ‘effectively flipping narrative view’

Text references – refer to specific quotes from your writing. For example:

* 'bad guys’ in children’s literature
* ‘good guy’ characters.

**Example**

Revenge tragedy is an underrated genre that I have used as the basis of my adaptation of ‘Jack and the beanstalk’. Too often, the ‘bad guy’ in children’s tales is so exaggerated that the bad moral actions of the ’good-guy’ characters may go unnoticed. A perfect example of this is Jack, the thief. Plain and simple, there is no other way to put it. And, frankly, being poor does not justify stealing, not in the 21st century. For this reason, I have taken that folk story and appropriated it by effectively flipping the narrative point of view to be that of the giant. Doing this means my narrative validates the thematic statement that ‘an eye for an eye is justice served’.

## Phase 4 – deepening connections between texts and concepts

In the ‘deepening connections between texts and concepts’ phase, students continue their close study of the model texts ‘Nomad’ by Eleanor Swan and ‘Stories Matter’ by Freya Smith. Students develop a deep understanding of narrative conventions and language forms and features through an investigation of how motif, allusion and anaphora have been used as powerful tools to position an audience. In considering these language forms and features students begin to assess how an argument within an imaginative text is used to position the reader. The teacher recognises students’ prior knowledge of narrative conventions and varying narrative purposes. Through a careful deconstruction of ‘Nomad’ and ‘Stories Matter’, students analyse how the authors’ experimentation with language forms and features allows them to compose hybrid narratives that present strong thematic concern(s). Building on their analysis of the authors’ intentional use of code and convention, students experiment with the use of anaphora, allusion and motif in their own writing to develop a thematic concern. Students are guided to craft their writing through structured writing using the model texts as a guide.

### Phase 4, resource 1 – code and convention poster

**To the student** – your background understanding of codes and conventions begins as soon as you start using language. This understanding helps you to read and interpret texts. It is also used, perhaps subconsciously, when you communicate your ideas. When a text uses codes and conventions in a playful way, it can be very impactful.

When we analyse a text, we rely on our background understanding of the basic elements of language that shape meaning. This includes:

* codes – aspects of texts which are ‘a given’ due to the rules we know and apply including spelling, sound and grammar
* conventions – the way we apply the ‘rules’ in texts. For example, paragraphs, genre features, language use and more.

This definition is extended upon in the poster below.

Figure 12 – poster representing the English textual concept 'code and convention'

This poster provides a visual representation and definition of the English Textual Concept code and convention.  The image on the poster is of a recipe to symbolise that texts have certain ways of being set out - codes and conventions.
The red text on the poster says: 
Codes and conventions form the basic elements of speech, writing and visual language. 
The smaller, blue text reads: 
They work together to convey meaning for a particular purpose, effect, audience and context. Without using the codes and conventions (agreed systems of communication), it becomes difficult to understand each other.

### Phase 4, resource 2 – creating a semantic vocabulary map

Figure 13 is a visual example of a graphic organiser that demonstrates a semantic map. Semantic maps support students to make connections based on word association and on the use of specific vocabulary. The word nomad is in the centre of the map and 5 key words have been identified.

Figure 13 – semantic vocabulary map for 'Nomad' by Eleanor Swan

This diagram shows a semantic concept map. The words 'Nomad by Eleanor Swan' is placed at the centre. The words play, restless, authority, creativity and dominate are placed around the central term 'nomad'. From each of these words stems a box containing an annotation that suggests the connotation of the word in the context of the text. The note for the word 'play' is 'preschool - suggestive of young children and 'playing'. The note for the word restless is 'Twitching suggests involuntary movement, restlessness'. The note for the word creativity is 'Dragons - suggestive of fairy tales and writing stories'. The note for the word dominate is 'Forced - lack of choice'. The note for the word authority is 'Political - suggests government authority'.

A series of blank boxes also stem from these terms, providing an opportunity for students to write their own notes. 

### ****Phase 4, resource 3 – annotating ‘Nomad’****

Modelling instruction builds confidence and supports students to successfully complete a task. It is important when modelling instruction that both the actions and the thinking required of the activity is modelled.

1. Read through the text 'Nomad’ as a class – take this opportunity to stop and notice the range of codes and conventions used by Eleanor Swan.
2. Add terms to a list and brainstorm these as part of the annotation of codes and conventions during **core formative task 3 – analysing how language features and structures shape meaning.**

**To the teacher** – any additional discussion about code and convention that eventuates from your study of ‘Nomad’ should be added to both the notes on the board and the students’ notes. Model the annotation of the opening of the story for the students, entering the following into the ‘Annotations of codes and conventions’ column in **core formative task 3 – analyse how language forms, features and structures shape meaning**:

I sit at a desk, pen to paper. Mind sluggishly attempting to write something. I stare once again at the instructions.

Use of personal pronouns ‘I’ to position the reader – this is a personal and reflective piece of writing

Alliteration – the consonant at the beginning of the words ‘pen’ and ‘paper’ - the alliteration and economy of language suggest ‘action’. However, this is juxtaposed with the next line.

Personification of ‘mind’, and use of the postnominal adjective ‘sluggishly’ creates ‘mood’ – the student is disengaged – this begins to establish Swan’s thematic concern.

Optional – annotate the next few sections of the text as a class to support student understanding. Student responses should be encouraged and should lead the activity, with the teacher guiding students to ensure accurate and perceptive responses.

Instruct students to continue to annotate ‘Nomad’. This can be done individually or in pairs or small groups. Teachers should make these decisions based on the needs and abilities of the class.

### Core formative task 3 – analysing how language forms, features and structures shape meaning

**To the teacher** – completing this activity positions students to use the correct metalanguage when analysing code and convention. This will be the language they are required to use in the self-reflection for the assessment task.

1. Read ‘Nomad’ and annotate the text. Focus on identifying how experimentation with code and convention allows Eleanor Swan to present her compelling thematic concern. Her thematic concern is that artistic expression must be valued because this is what ensures humanity is able to maintain its civilisation. To get you started, an example annotation for the title has been provided.
2. Notice – the annotation explains how the identified language form builds the thematic concern. Link your annotations to these types of observations.

**To the student** – in both ‘Nomad’ by Eleanor Swan and ‘Stories Matter’ by Freya Smith, metanarrative is used by the composers. Metanarrative is a feature of writing. The narrative represents the idea of storytelling and is conscious of itself as a story. This is an effective convention to use when the thematic concern of the narrative is related to the importance of writing, creativity or storytelling.

Table 14 – annotating the code and conventions in a text

|  |  |
| --- | --- |
| Narrative | Annotations of codes and conventions |
| Nomad | Title with connotation suggesting a roamer. Later we realise this is a metaphor, symbolising Eleanor Swan’s message that creativity should not be confined. |
| I sit at a desk, pen to paper. Mind sluggishly attempting to write something. I stare once again at the instructions: | [Type your response into this text box.] |
| 'Write a persuasive essay on what political issue matters to you.” | [Type your response into this text box.] |
| I half-heartedly begin to write some wishy-washy essay on sexism and the glass ceiling, but the words are coming as slow as a YouTube video with bad internet. My hand twitches whilst holding the pen, dying to fill the page with different words. | [Type your response into this text box.] |
| It wants to go places. | [Type your response into this text box.] |
| Places other than the ones I am forced to stay in. My hand feels like a teenager who is fidgeting in their seat for a chance to explore the world. To no longer write essays on the importance of public transport. | [Type your response into this text box.] |
| I have a nomadic mind. | [Type your response into this text box.] |
| It wants identity. | [Type your response into this text box.] |
| It wants to express itself. | [Type your response into this text box.] |
| It wants to tell a story. A story that hasn't been told yet. A crazy story. It could have dragons, witches, robots... who knows! It wants to express how I see the world. The little details that define my humanity. The fact that I always turn power points off if they're not being used. | [Type your response into this text box.] |
| The fact that I run my fingers over my eyebrows when I'm anxious. These little, quirky details define me so much better than any work of the Bronte sisters, rewritten to be in my | [Type your response into this text box.] |
| 'voice'. | [Type your response into this text box.] |
| We grew up as creative beings. In preschool we made artworks out of pasta and glitter paint. In primary school we dressed up in tiaras and capes and pretended to be the ruler of a kingdom, conversing with our multiple imaginary friends on what magical plans we had for the day. We starred as trees in our school plays and sang songs about the alphabet and albino kangaroos with the biggest smiles on our faces. | [Type your response into this text box.] |
| We didn't need to be taught to do those things. We just needed the time. | [Type your response into this text box.] |
| Now that we're in high school, creativity looks different. | [Type your response into this text box.] |
| Singing requires lessons where you have to sing scales and memorise different Italian words that indicate tempo, dynamic and style. Writing is about political issues, following the same template of point, explanation, example and link to thesis. Narrative writing is restricted to rewriting works of classical literature from the perspective of another character. We have been conditioned to groan when asked to read a book or a play, leaving teachers to remind us of the importance of Shakespeare every year in English. | [Type your response into this text box.] |
| Only $100 million dollars allocated to the Arts. | [Type your response into this text box.] |
| No government department dedicated to the Arts but instead to 'communication, transport and infrastructure'. | [Type your response into this text box.] |
| COVID 19 putting the arts industry in a position of life or death. | [Type your response into this text box.] |
| This isn't what art was supposed to be. | [Type your response into this text box.] |
| Artistic expression is the way society has developed since the cavemen drew the stories of their lives on cave walls. It is the definition of civilisation: to have moved past the level of survival, giving us time to express ourselves artistically. | [Type your response into this text box.] |
| … | [Type your response into this text box.] |
| My name is Eleanor. | [Type your response into this text box.] |
| I have things that I want to say. | [Type your response into this text box.] |
| A vision of my world. | [Type your response into this text box.] |
| A world where colours are so bright that they startle me. | [Type your response into this text box.] |
| A world where music is my heartbeat. | [Type your response into this text box.] |
| I want to tell you who I am. | [Type your response into this text box.] |
| I want you to hear my silly stories. | [Type your response into this text box.] |
| I want to sing as loud as I can. | [Type your response into this text box.] |
| I want to dance from my heart, not from Tik Tok | [Type your response into this text box.] |
| I want to watch plays and movies, listen to music and look at artworks. | [Type your response into this text box.] |
| But I can't do that without art. | [Type your response into this text box.] |

**To the student** – the evaluative language you have used in the second column to explore how Eleanor Swan achieves her thematic purpose is the type of language you will use in the reflection for the assessment task.

### Phase 4, activity 1 – playful crafting

**To the student** – the following activity encourages you to experiment with code and convention. The instructions are specific, to provide some structure to your writing.

1. Craft the opening of a narrative in which you focus on establishing the narrative purpose. Experiment with a variety of punctuation to craft atmosphere and to begin shaping the reader's response. Type your response in the box below. Make sure you read the examples and the guidelines before you start writing.

Follow these guidelines:

1. Start by naming the place.
2. Include explicit references to where (place) and when (time) events take place.
3. Use at least 5 types of punctuation for specific effect and impact (for example: full stop, exclamation, ellipsis, hyphen, bracket, question mark, inverted comma, caps lock, and so on).
4. Try to avoid including human characters. You could choose a piece of writing you have recently written which you think could have been more crafted through deliberate manipulation of code and convention.

**To the student** – remember that your narrative pieces for this program are required to present a thematic concern and your purpose is to engage your readers so that they agree with the message you present. Use this writing activity as an opportunity to craft a setting that is relevant to one of the topics you would like to explore. For example, the example provided below is set at a riverbank. This is linked to the concern about litter in our waterways.

**Excerpt and example of using punctuation for effect**

There's something haunting about a riverbank after sunset in summer. Perhaps it is the stark contrast of nature and litter... or the wind rustling scraps of paper entangled in the bushes! Whatever it is, there's no doubt a riverbank in summer is far less appealing than a riverbank in winter. But should this just be accepted? No! Rather, it’s time to act.

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

### Phase 4, activity 2 – using motif to develop a thematic concern

**To the student** – this activity encourages you to use the model text below as inspiration for your own writing. Keep in mind that your writing should represent a thematic concern. In the example provided, the narrative aims to represent the impact of conformity on a society by showing that conformity strips the soul out of any place, and person. To do this, colour has been used as a motif.

1. Read through the excerpt below. As you read, identify where colours are referenced and the ideas that are associated with particular colours.

**Example**

The grey walls of the city never changed.

They did not fade.

They did not rust.

They had no shade – just grey.

Times changed but the grey of the walls was constant.

Slowly, the colour of the city's people matched the grey of the walls.

No one knew if this happened by consequence or if it was due to eyesight... Most people no longer remembered colours.

Only one person remembered! He had his late fathers' water paints hidden in the bed mattress – sewn into it. Occasionally, when he was afraid he would forget the colours, he'd unpick the stitching to look at the reds and blues and greens and yellows.

And then sew them in again and only see grey....

1. In groups – write an analytical paragraph explaining how the composer presents an argument using motif (colour symbolism)?’

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. Write an excerpt in which you experiment with motif to shape meaning.

Write your response here:

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

### Phase 4, activity 3 – pre-reading and making connections

**To the teacher** – this activity is designed to help students understand how their experience and knowledge of other stories influences their responses to and helps them make meaning of new texts.

**To the student** – being a critical reader and building a deep knowledge of a story involves making connections. To gain a full understanding of the story you are reading, you need to ask yourself “How does this apply to my life?” Ask yourself how the story you are reading connects to what you already know.

1. How do you define ‘story’?

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. What kind of stories do you enjoy most, why?

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. What kind of stories are covered by the media? Why do you think this is?

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. What kind of stories are not covered by the media? Why do you think this is?

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. What kind of stories did you read when you were younger? Do you have a favourite story or character?

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. What kind of stories do you study at school? Why?

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. Do you see yourself in any stories you have connected with? This can be a TV show, film, song, poem, book, short story, and so on. If so, provide detail.

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. What kind of stories are lacking or missing? If you can, give some suggestions.

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

**To the teacher** – the following content is designed to build on student understanding of allusion and anaphora. Through their close analysis of these devices in the text ‘Stories Matter’, they will consider the ways in which these devices are a powerful way to communicate theme for a desired impact. These activities will allow students to engage critically with these features so that they can confidently experiment and apply this in their own writing. You may wish to replicate the annotation exercises provided for ‘Nomad’ so that students can continue to consolidate their understanding of plot structures and representational devices.

**To the student** – the following content and activities will assist you in refining your use of figurative language to achieve a desired effect in your writing.

**Allusion**

An allusion is a figure of speech which refers to a famous person, a well-known text, a time period, a historical event or even an iconic character from a well-known story. Allusions help authors to contextualise a story and draw from the readers prior knowledge, association, and imagination. For example, if I were to say that chocolate is my ‘Achilles’ heel’ I am alluding to the one weakness of Achilles. This suggests that I can resist everything, except for chocolate! In the piece ‘Stories Matter’, the author alludes to our history of telling stories through the fairy tale form in: ‘Whether it begins with Once Upon a Time,’ and to fantasy stories in: ‘We travel with them through fearsome jungles, / And slay dragons with our shiny swords.’ And (possibly) to Lewis Carroll’s ‘Alice’s Adventures in Wonderland’ in: ‘We meet eccentric friends, / And lose more than we can count.’ And lastly, to the story of ‘Rapunzel’ by the Brothers Grimm in: ‘We climb the height of a princess' tower, / And diminish evil from the kingdom that surrounds her.’. Her purpose in doing so is to draw our attention to the stories we know, value and trust and how these stories shape who we are and what we understand about our world. The author acknowledges that some stories are privileged over others and sends a strong message that all stories, matter!

### Phase 4, activity 4 – experimenting with anaphora

**Anaphora**

The following definition of ‘anaphora’ has been sourced from the [English K–10 syllabus glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=glossary): ‘the intentional repetition of a word or phrase at the beginning of several clauses, sentences, stanzas or paragraphs’ (NESA 2022). This repetition is used to emphasise particular ideas, create rhythm, and engage the audience. Here is an example from the text ‘Stories Matter’ by Freya Smith:

Stories of war

Stories of protest

Stories of discrimination

Of poverty

Of Kings and Queens

Of pyramids

Of sailors

Of violence

Of leaders.

The author has drawn from a broad range of issues to emphasise the importance of representing those issues in the stories we tell. By placing these issues in the same grouping as ‘Of Kings and Queens’ the author seeks to level the playing field and reinforces her idea that all stories matter and no single story should be privileged over another.

1. Choose a paragraph written previously and edit this to include anaphora. Ensure the anaphora used builds the purpose and creates tone or atmosphere.
2. Copy the draft into the box below.

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. Now refine this draft in the space below.

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

### Phase 4, activity 5 – allusion bingo

**To the teacher** – this activity allows students to explore allusion in a playful way, while exploring how allusion can be used to convey setting, mood or tone.

1. Fill in your ‘bingo card’ using the references read out by your teacher. There will be 20 references read out – you decide which 9 to add to your table.

|  |  |  |
| --- | --- | --- |
| [Type your response into this text box.] | [Type your response into this text box.] | [Type your response into this text box.] |
| [Type your response into this text box.] | [Type your response into this text box.] | [Type your response into this text box.] |
| [Type your response into this text box.] | [Type your response into this text box.] | [Type your response into this text box.] |

1. On completion of the bingo activity, complete the table below researching each of your bingo words to determine what it is an allusion to.

**Note to student** – the boxes will expand as you write if you are doing this activity online.

Table – allusion bingo

|  |  |
| --- | --- |
| Bingo word | This word alludes to: |
| [Type your response into this text box.] | [Type your response into this text box.] |
| [Type your response into this text box.] | [Type your response into this text box.] |
| [Type your response into this text box.] | [Type your response into this text box.] |
| [Type your response into this text box.] | [Type your response into this text box.] |
| [Type your response into this text box.] | [Type your response into this text box.] |
| [Type your response into this text box.] | [Type your response into this text box.] |
| [Type your response into this text box.] | [Type your response into this text box.] |
| [Type your response into this text box.] | [Type your response into this text box.] |
| [Type your response into this text box.] | [Type your response into this text box.] |

### Phase 4, resource 4 – sample allusion bingo list

**To the teacher** – the table below contains a sample of well-known references that can be used in the allusion bingo activity. You should feel free to adapt these by adding alternate references based on the student context. These could be drawn from texts previously studied in class that have a shared understanding within the community of learners. You may also like to have students contribute their own examples which are added to the class list. Please note that this table should not be given out to students if you intend to have students complete the second part of the activity. This requires students to write their own explanation of the allusion reference.

**Key for using the table**

* Examples – examples of allusion referenced in the text. The sentences provide the examples of allusion in context.
* Context – the explanation of the allusion including where it comes from and how it is used in the text.

Table 16 – sample allusion references for allusion bingo activity

|  |  |  |
| --- | --- | --- |
| Allusions | Examples | Context |
| Scrooge | Why are you being such a Scrooge? | ‘A Christmas Carol’ by Charles Dickens. The protagonist, Ebenezer Scrooge, is a greedy, miserly and cold character. |
| Pandora’s Box | You don’t want to open that Pandora’s box! | Pandora is a figure from Greek mythology who opened a box left in her care which contained all the misery and evil of the world. To open a Pandora’s Box is to unwisely explore an issue that will have serious consequences. |
| My Precious | You’re being a bit ‘my precious’ with that handbag. | ‘My precious’ is a term repeated by the character Gollum in the Lord of the Rings trilogy when referring to the ring of power that Gollum possesses. Gollum obsesses over and covets the ring despite the negative toll it has on his humanity. The term ‘my precious’ suggests obsession with an item or idea. |
| Dory | You are such a Dory! | Dory is a character from the Pixar ‘Finding Nemo’ films. Dory has short-term memory loss and is characterised as being forgetful and therefore unreliable. |
| Einstein | If you’re such an Einstein, you can do it! | Albert Einstein was a German theoretical physicist who is best known for the theory of relativity. His name is synonymous with incredible intelligence. |
| Midas Touch | He has the Midas touch. | King Midas is a figure from Greek mythology who is known for his ability to turn any object into gold, also known as ‘the golden touch’ or ‘the Midas touch’. While this usually has positive connotations when used, in the myth the King turned his own daughter to gold when trying to console her. As such, ‘the Midas touch’ can also refer to a gift that is also a curse. |
| Catch 22 | You’re stuck now, it’s a catch 22. | A catch-22 is a situation in which the solution to an issue is also the problem which creates the issue. It originated from the novel Catch-22 by Joseph Heller in which he describes the absurd bureaucracy surrounding the sanity of fighter pilots. In the novel, it is explained that fighter pilots suffering from mental illness and seeking removal from further flying missions must complete an application attesting to their insanity. However, by completing the application, they provide their own sanity and self-awareness, negating the application. |
| Cheshire cat | Why are you grinning like a Cheshire cat? | The Cheshire Cat is an anamorphic character from Alice in Wonderland by Louis Carroll. In both the novel and films, the cat is characterised by having a large, mischievous grin. |
| Achilles heel | Her social media addiction is her Achilles heel. | An Achilles heel refers to a small yet detrimental weakness despite overall strength. The term comes from Greek mythology in which Achilles was given great strength and invulnerability by his mother when she dipped him in the River Styx. However, because she held him by the ankle, his ankle and foot were not impenetrable. He later died when he was shot in the ankle by an arrow. |
| All that glitters | Be careful, all that glitters… | The phrase ‘all that glitters is not gold’ comes from Shakespeare’s play ‘The Merchant of Venice’. The phrase warns that external appearances can be deceptive and may not accurately reflect the true value that they possess. |
| Green eyed monster | His found it difficult to mask the green-eyed monster. | The phrase ‘the green eyed monster’ comes from Shakespeare’s play ‘Othello’. The phrase refers to feelings jealousy or envy. |
| Carrying the weight of the world | You look like you are carrying the weight of the world. | This term comes from Greek mythology and refers to the act of bearing great responsibility. The phrase originated when the Titan, Atlas, who was made to carry the heavens on his shoulders by Zeus to keep heaven and Earth separate. Atlas is often depicted in a kneeling stance with the globe overhead, showing the burden he bears. |
| Moby Dick | It’s her Moby Dick, she won’t stop now. | Moby Dick is a novel by Herman Melville in which Captain Ahab becomes obsessed with capturing a white whale he names Moby Dick. As such, the term depicts the notion of obsession which ultimately leads to one’s demise. |
| Voldemort | My maths teacher is a complete Voldemort. | Voldemort is a villainous character from the Harry Potter series. In the series, Voldemort represents pure evil and is Harry Potter’s nemesis. |
| Watergate | This is bigger than Watergate. | Watergate is an American political scandal occurring during the Nixon administration. It is a sensational event in American history which has had long term consequences in American politics. To describe a situation as a ‘Watergate’ is to suggest a spectacular event of magnitude of significant impact. The term almost always has negative connotations. |
| Garden of Eden | Wow! It’s a Garden of Eden. | The Garden of Eden is a biblical reference, being the birth place of Adam and Eve. The Garden of Eden is described as a utopia and refers to a place of perfection. |
| Brutus | I’d watch my back if I were you, remember Brutus! | Brutus was a Roman politician who is most well-known for assassinating Julius Caesar with a knife to the back. As Brutus and Julius Caesar were friends, the term ‘Brutus’ is synonymous with betrayal. |
| Cupid’s arrow | Cupid’s arrow only works if you have a heart! | In classical mythology, Cupid is the god of love and is often depicted as a winged cherub or child. Cupid makes people fall in love by shooting them with one of his arrows. To be struck by Cupid’s arrow is to be in love. |
| Not in Kansas any more | You’re not in Kansas anymore! | Kansas is the home state of Dorothy, the protagonist from The Wizard of Oz by L. Frank Baum. In the novel/film, Dorothy says ‘We’re not in Kansas anymore Toto’ after landing in Oz following a violent hurricane. The term refers to finding yourself in a strange situation or place vastly different to anything a person is used to. |
| Turning into a pumpkin | If I don’t leave now, I’ll turn into a pumpkin! | In the fairy tale, ‘Cinderella’ is instructed by the fairy Godmother to return home by midnight. This is the time her magic spell will reverse. Upon the reversal of the spell, Cinderella’s clothing and equipment return to normal, including her carriage which returns to a pumpkin. The reference refers to a deadline which will have consequences if not met. |

### Core formative task 4 – experimenting with allusion

**To the teacher** – building on students’ understanding of the story and the author’s use of structure and representational devices, students will engage in analysis to consider the use of these devices in their own writing. Your HPGE students may wish to extend on these figurative devices or to consult other texts which experiment with these devices in a more complex manner.

Select a paragraph of imaginative writing composed during this phase of learning. Use this paragraph to complete core formative task 4. You are going to continue to experiment with how features of writing can be used to enhance your writing. This time, you will add allusion.

1. What is the main issue or theme in your paragraph?

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. Is there an iconic character or idea which will help to situate your writing or extend your ideas?

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. Reflect on your writing, evaluating the effectiveness of the allusion in helping you to achieve your purpose. You may wish to consider these questions to write your evaluation:
2. What were you trying to convey in your writing?
3. How did you want your reader to feel or what did you want them to think?
4. To what degree did your use of allusion achieve your intended purpose?

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. Use the peer feedback resource in Phase 6 to give and seek feedback from peer(s) in your class.

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

In the ‘engaging critically and creatively with model texts’ phase, students will engage with 2 of the model texts encountered previously. The writing opportunities will support students in their preparation for the assessment task. Students will analyse and respond creatively to ‘The Masala of My Soul’ focusing on the use of extended metaphor and imagery. In relation to ‘To Draw a Home’, students will focus on the use of personification and connotation. This focus on the language forms and features of these texts will help students understand how language forms and features can be used to represent a thematic concern.

Students will experiment with incorporating the language forms and features in their own imaginative writing. Students will be supported through a process of modelled, guided, and independent writing, including the use of planning scaffolds. After composing their own sustained responses, students will be provided the opportunity to reflect on and edit their work. They will also begin evaluating the effectiveness of their authorial choices.

### Phase 5, activity 1 – reading the text

**To the teacher** – this activity allows for students to experience proficient and fluent reading and to immerse themselves in the narrative. You may also wish to play the video recording from the ‘What Matters?’ webpage. This activity is a comprehension strategy as a starting point from which to build deeper understanding. Allow time at the end of this activity for students to share their responses and to have any questions clarified.

**Instructions**

As your teacher reads ‘The Masala of My Soul’ by Tanisha Tahsin, complete the table below. Fill in the table by including the following information:

* who – put information in this row about who the characters are and what information we learn about them
* what – put information in this row about what the focus of the text is
* when – put information in this row about the temporal (time) setting of the text
* where – put information in this row about the spatial (physical) setting of this text
* how – put in this row any language features that you are able to identify in this read through the text.

Table 17 – who, what, when, where and how chart

|  |  |
| --- | --- |
| Narrative component | Information from the text |
| Who | [Students type response here. The cell will increase in size as you type.] |
| What | [Students type response here. The cell will increase in size as you type.] |
| When | [Students type response here. The cell will increase in size as you type.] |
| Where | [Students type response here. The cell will increase in size as you type.] |
| How | [Students type response here. The cell will increase in size as you type.] |

### Phase 5, resource 1 – language forms and features in ‘The Masala of My Soul’

**Focus text** – ‘The Masala of My Soul’ by Tanisha Tahsin

**Text requirement in focus** – short prose

**To the teacher** – this resource is designed to build on student understanding of extended metaphor and imagery. Through their close analysis of how these language features are used in ‘The Masala of My Soul’ they will deepen their understanding of how the thematic concern is represented. Analysis of these features has been provided. You may wish to read this information with your class or ask them to analyse the text.

**Etymology of metaphor**

The word metaphor comes from the Greek ‘metapherein’ or ‘metaphora’ which translates to – a transfer, to carry over; change, alter; to use a word in a strange sense. ‘Meta’ means ‘change’ or ‘alteration’ and ‘pherein’ (phora) means to carry or bear.

**Literary metaphor**

The [English K–10 syllabus glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=glossary) defines metaphor as ‘an object, entity or situation that can be regarded as representing something else’ (NESA 2022). A metaphor is a figurative device which seeks to draw comparison between 2 ideas, objects or images. The comparison is usually between 2 things which are not similar in nature. In the metaphor ‘you are my sunshine,’ the persona draws a comparison between someone who is very important to them, with ‘sunshine’. The implication of this metaphor is that the sun or sunshine is integral to all life on earth, therefore, the person that is being referenced here is very significant to the persona. Using figurative language in this way helps authors to communicate complex emotions in creative ways.

**Extended metaphor**

An extended metaphor refers to the use of metaphor throughout a paragraph, a stanza of poetry or throughout the entirety of the text. The metaphor may be expressed as an image that builds in complexity and reveals more information. In ‘The Masala of My Soul’, the metaphor of masala curry is used to represent a deep connection with family and culture. Here are some examples of the threads of this metaphor throughout the text. These are signposts for the reader as the author intends to make the meaning of the metaphor clear to the reader in ‘Where I’m from we call that spice’, ‘It’s a way of life’ and ‘My beautiful memory takes me back to darker, masala-less days’. Therefore, by extending this metaphor of the masala curry, the author reinforces the significance of culture, identity, and food in the story also which is informed by their personal perspective and experience.

**Imagery**

The [English K–10 syllabus glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=glossary) defines imagery as ‘Use of figurative language to represent objects, characters, actions or ideas in such a way that they appeal to the senses of the reader or viewer’ (NESA 2022). Imagery is an umbrella term which describes the many ways that an author can craft a better picture for the audience so that they can be immersed in the world of the narrative. Immersing a reader involves the senses: sight, smell, touch, taste and sound. It can include more complex images which capture emotion or movement. Imagery can be achieved through a range of language features and figurative devices such as descriptive language, active verbs, hyperbole, metonymy, synecdoche, personification, emotive language, and sensory language.

**Imagery – sight**

The author has used visual imagery to describe an exciting and frenetic moment of fun and joy in ‘In my head it repaints memories of hot summer days splashing in the riverbank, flying through rice fields, drowning in confectionary from my village’s local sweet shop’. The author has used hyperbole to emphasise the excitement of this moment. Through these exaggerations, achieved using active verbs ‘flying’ and ‘drowning’, a sense of excitement and an insatiable appetite for living this experience, and being present in the moment is achieved.

**Imagery – taste**

In ‘The Masala of My Soul’, the author has used imagery to communicate taste to the audience. The technical term for this is gustatory imagery. An example of gustatory imagery from the story is ‘Every tickle of turmeric, every zinging of ginger and the torching of my tongue reminded my soul of being home’. Notice that when you read this sentence from the story you can imagine the delicious flavours as the sensation of eating is described to the reader.

**Annotation**

See below for a close annotation of language features which have been used to achieve gustatory imagery in the story.

**‘Every tickle of turmeric...**’ – the author has used alliteration with the ‘t’ sound combined with the personification of the turmeric in ‘tickling’ to evoke the physical sensation of the eating experience. This use of personification animates the metaphor (curry). This serves to express the significance of culture and food and how food can transport the author to consider their culture more deeply.

**‘...every zinging of ginger’** – the gerund ‘zinging’ is a creative way to describe what the flavour of ginger is doing, coupled with the other verbs in this passage such as ‘tickle, zinging and torching’ the author uses verbs in an inventive way to explain the sensation of eating.

**‘...torching of my tongue’** – the alliteration of the ‘t’ combined with the hyperbolic personification of the ginger and its impact emphasises the powerful experience of eating the spicy curry.

**‘...reminded my soul of being home’** – the use of personal and possessive pronoun ‘my’ emphasises the author’s connection to culture as expressed through the metaphor of the curry. The use of ‘soul,’ which is a non-literal and figurative entity, is used in this context to elicit an emotive response and then reinforced further in the connotation of ‘home’. This evokes positive connotations of family and culture.

### Phase 5, activity 2 – annotating language features

**To the teacher** – in this activity, students apply their understanding of narrative structure and language features, in particular imagery and extended metaphor. By focusing on these elements, students will be better equipped to understand the purpose of the author in eliciting a desired response from the reader. It is recommended that you guide students with their annotation of this story. You may display the text on the board or have students follow on their own copy of this resource.

**Instructions**

Annotate the text, identifying where extended metaphor and imagery are used in the text.

Table 18 – annotating ‘The Masala of My Soul’

|  |  |
| --- | --- |
| ‘The Masala of My Soul’ | Annotation of metaphor and imagery |
| I gaze at my Grandma-whom I call Nanu-with wonder as she placed the still bubbling pot of curry on the table. In her eyes, I see a twinkle. Of love? Of Fairy dust, maybe? | The image of curry is introduced in this opening paragraph. Throughout the narrative, the symbol of food is used as an extended metaphor for the persona’s connection to culture. |
| Where I'm from we call that spice. A sensation that runs through your body - more than a feeling, spice is an emotion in itself that resonates within you. Stronger than magic - it's a way of life. | [Type your response into this text box.] |
| I inhale the through my nose till there is no longer space in my lungs, and I'm overcome with joy. | [Type your response into this text box.] |
| I'm embraced by the aroma of cumin and cardamom, saffron and cinnamon, garam masala and garlic. The nature of these spices encompasses an experience that transcends my very senses. | Specific nouns are used in this cumulative list. These nouns are used in an alliterative pattern They create strong olfactory imagery. |
| I spoon some on to my plate, along with some rice, and I begin dancing in my seat. | [Type your response into this text box.] |
| Every tickle of tumeric (sic), every zinging of ginger and the torching of my tongue reminded my soul of being home. | [Type your response into this text box.] |
| In my head, it repaints memories of hot summer days splashing in the riverbank, flying through ricefields, drowning in confectionery from my village's local sweet shop. Adventures of racing to the rooftop of a 12 storey building, getting scratched by stray cats, giggling on the way to the farm till our bellies ached. It reminds me of my cousins' loving smiles; grins that echoed “this is what makes life beautiful: home”. | [Type your response into this text box.] |
| But I didn't always see the beauty in my home. For so long, I saw ugliness. | [Type your response into this text box.] |
| My beautiful memory takes me back to darker, masala-less days. Days where I was once stuck in a town where no other girl had copper skin like mine, or spice enduring tastebuds, or brokenly spoke a jumbled concoction of languages. | [Type your response into this text box.] |
| Days where my Nanu, old and non-English speaking would walk me to school and back. Though her bones ached and her legs struggled, she'd hold her hand out to me every day as she guided me to school. Though Nanu's hands were warm and welcoming, I refused to hold them. I didn't want anybody to think I associated with her, because I wasn't a hijab-wearing, old, non-English speaking girl. I was just like everyone else,  Or I wanted to be. | [Type your response into this text box.] |
| I stole whitening creams from my auntie's cabinets, hoping I'd become white enough that my classmates didn't notice I was from a country where people lived in tin houses and didn't have wifi and ate curry almost every day. I cut jeans into shorts, hoping I'd fit in. I stopped speaking my native language because I refused to accept who I was, where I was from, and what made me, me. | [Type your response into this text box.] |
| No child should ever have to feel like they don't belong because of the colour of their skin, or the dialect they speak, or what they eat. | [Type your response into this text box.] |
| Then why do we live in a world where this happens every day? To people like you and me, or even our family or friends. | [Type your response into this text box.] |
| Our children should be able to grow up proud of their identities, their cultures, their homes.  I finally take a bite. | [Type your response into this text box.] |
| And as the taste of home hugs me tight, I gaze back into Nanu's eyes with a heavy but loving heart.  This is what matters to me, and I know it matters to her too. | [Type your response into this text box.] |

### Phase 5, activity 3 – analysis table

**To the teacher** – this activity asks students to complete an analysis of one language feature they annotated in the previous activity (extended metaphor or imagery). Students will complete this analysis table to analyse how this language feature has been used by the author to represent the thematic concern.

**To the student** – this activity builds on your understanding of how language forms and features can be used in a text to represent a thematic concern.

**Instructions**

* In the thematic concern row, restate the thematic concern you identified earlier. For example, challenging the notion of assimilating into a dominant culture.
* In the language feature row, identify one feature you annotated, stating the name of the feature and providing an example from the text where this feature is being used.
* In the analysis of impact row, analyse how this feature impacts the reader and shapes meaning in the text. For example, the text could provide a vivid image or elicit an emotive response from the reader.
* In the evaluation row, make a judgement regarding how this feature has been used to position the audience and represent the thematic concern. In your evaluation, consider how effective this has been in appealing to or positioning the audience.

Table 19 – analysing language in 'The Masala of My Soul'

|  |  |
| --- | --- |
| Instruction | Student response |
| Thematic concern | [students type response in here] |
| Language feature | [students type response in here] |
| Analysis of impact | [students type response in here] |
| Evaluation | [students type response in here] |

### Phase 5, activity 4 – experimenting with imagery

**To the student** – this activity is designed to assist you in sharpening your use of gustatory imagery.

**Experimenting with imagery**

1. You are going to create an imaginative description of a meal that reminds you of ‘home’. This could be a food from your childhood, or one that reminds you of your culture. Use the steps below to plan your writing:
2. Write a list of ingredients or components that contribute to the meal.
3. Write a list of sensory details for the meal – what does it look like? What does it taste like? What does it smell like? What sounds can be heard when preparing, cooking or eating it?
4. What are some strong verbs that could be used to describe the experience? For example, if you were to describe eating a big, greasy burger you might like to consider the crisp lettuce as it bursts or pops in your mouth.
5. You might like to consider a verb and adjective for each individual ingredient or element of the meal.
6. Use the text box below to write out a short description of the meal. This could be of cooking the meal, or of eating the meal, or of a memory associated with the meal. Use the vocabulary from the planning activities above in your imaginative description to create a clear atmosphere and mood.

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

**Peer feedback**

1. Swap your work with a peer and provide feedback. In your feedback comment on the following:
2. how well you thought this piece of writing used sensory imagery
3. one aspect of the writing you thought worked really well
4. one aspect of the writing you thought could be improved.

**Evaluate your choices**

**To the teacher** – the following information and activity about verb groups has been adapted from Derewianka (2011).

1. In evaluating your verb choices to create taste imagery, consider what types of verbs you have used. See below a list of the different verb groups:
2. what we do (action verbs)
3. what we say (saying verbs)
4. what we think, feel and perceive (sensing verbs)
5. how we can create links between bits of information (relating verbs)
6. how we can refer to things that simply ‘exist’ (existing verbs).
7. Annotate your writing and identify what type of verb group you have used. Evaluate your writing based on this question:

Are your verbs used in an interesting and exciting way and do they help the reader to engage with their senses?

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

### Phase 5, activity 5 – understanding and using extended metaphor

**To the teacher** – the following activity is optional and is designed to cater to the learning needs of HPGE students. The instructional language and content include more metalanguage, allowing students to use this language in their own writing. If you are working with HPGE students, use this content as it is. Otherwise, some additional teaching about terms such as tenor, vehicle and ground might need to be factored into the program. This content could be modified (for example, changing tenor to topic) if you wish to use this with students who are not identified as HPGE.

**To the student** – at this stage in the program you have already considered many thematic concerns. This means you have a lot of ideas and inspiration to draw from. This activity is intended to provide an opportunity to experiment with using extended metaphor.

**How to structure an extended metaphor**

Every metaphor starts with a core idea – it is the object, entity, person or problem which is the topic of your metaphor. The parts of a metaphor could be labelled as the ‘tenor’ and the ‘vehicle’. The relationship between the tenor and the vehicle can be labelled as the ‘ground’.

* Tenor – the tenor is the subject of the comparison. This could be a person, object, emotions, scenario and so on.
* Vehicle – the vehicle is the thing that to which the tenor is being compared.
* Ground – the vehicle will usually have specific characteristics that the metaphor draws upon to make the comparison. These characteristics form a relationship between the tenor and the vehicle.

For example, the metaphor ‘you are my sunshine’ can be broken into the following components:

* Tenor – ‘you’ is the subject of the comparison in this metaphor
* Vehicle – ‘sunshine’ is the vehicle of this metaphor
* Ground – the connotations of brightness and warmth that come from ‘sunshine’ are the characteristics that the metaphor draws upon to make the comparison.

Using an extended metaphor throughout a text means building on a metaphor through the vehicle and ground. For example, if I was trying to build on the metaphor ‘You are my sunshine’, I might include images throughout my writing that use contrast between light and dark to emphasise how much light and happiness this person has brought into my life.

**Planning an extended metaphor**

Throughout this term, we have been working on communicating a thematic concern within a text. For this activity, we will brainstorm and plan for ways that you can use an extended metaphor in an imaginative piece of writing.

Use the table below to plan how you can use metaphors to represent thematic concerns. Follow these steps:

1. Using the ‘tenor’ column in the table below, write down a topic that could be connected to a thematic concern.
2. In the ‘vehicle and ground’ column, write a possible vehicle that could be used as a point of comparison and the connection between the tenor and the vehicle (the ground).
3. In the ‘how this connects to my thematic concern’ column, explain how this metaphor could help you to convey your thematic concern.

Table 20 – building metaphors

|  |  |  |
| --- | --- | --- |
| Tenor | Vehicle and ground | How this connects to a thematic concern |
| My best friend (who has helped me through lots of difficult times) | My chosen vehicle is sunshine. I chose this because my friend lifts my mood and makes me happy. | This could convey that friendship has the power to overcome adversity and rescue us from ‘dark’ times. |
| [students type here] | [students type here] | [students type here] |
| [students type here] | [students type here] | [students type here] |
| [students type here] | [students type here] | [students type here] |

1. Once you have completed planning in the table above, select one row to turn into an extended metaphor. Use the box below to brainstorm and plan for a list of ways that you could extend this metaphor throughout a piece of writing.

|  |
| --- |
| [Type your response here. The box will expand as you type.] |

1. Using the text box below, draft a piece of imaginative writing that uses an extended metaphor. Try to refer to your vehicle (in other words, the metaphor) at least 3 times throughout your piece of writing.

|  |
| --- |
| [Type your response here. The box will expand as you type.] |

1. Do you feel that the extended metaphor you have constructed has communicated a thematic concern?

|  |
| --- |
| [Type your response here. The box will expand as you type.] |

### Phase 5, activity 6 – ‘To Draw a Home’ quick write

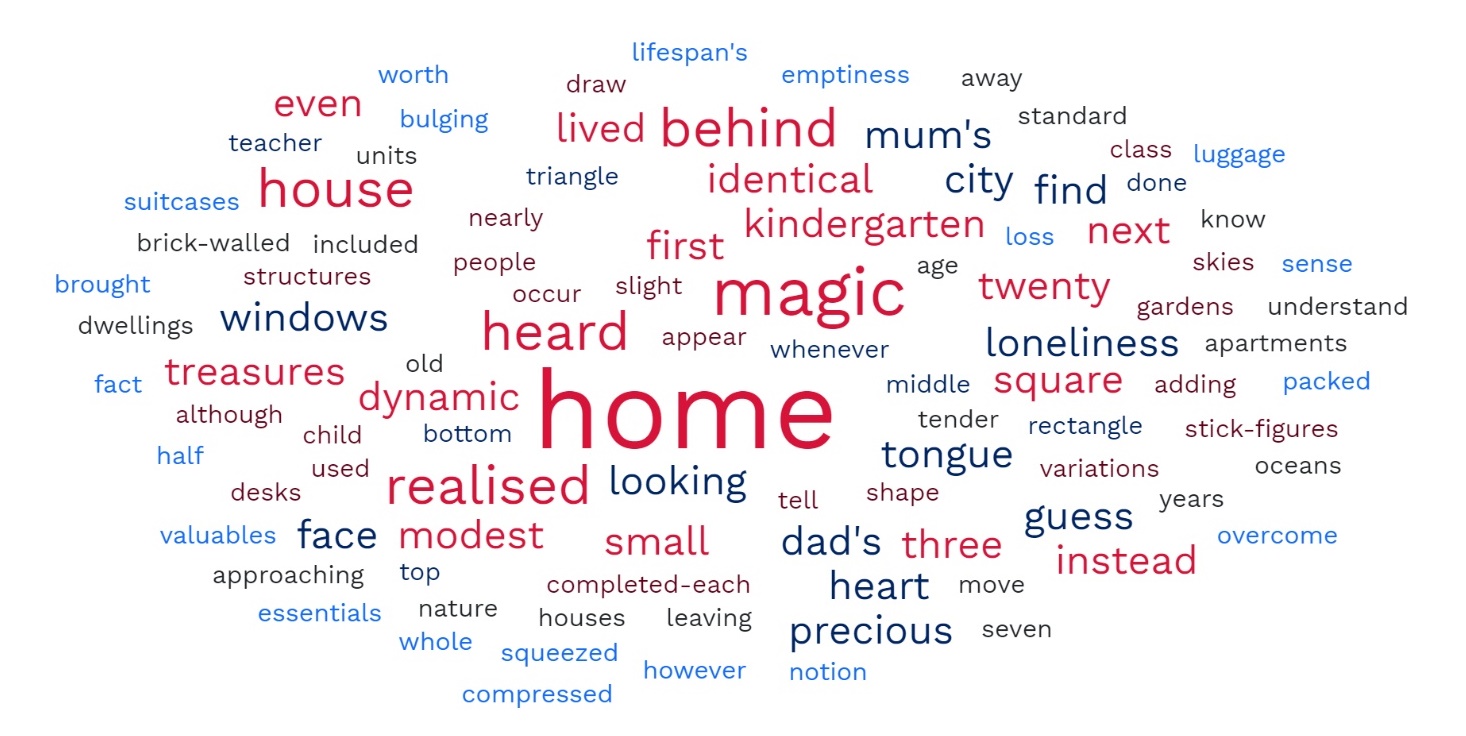
**To the teacher** – students can express a personal connection to the story using a quick write. This stream of consciousness style writing involves students writing rapidly and without stopping in response to a prompt. When engaging with quick writing, students can express their ideas and reflections freely without focusing on being correct or writing to a particular structure. Further information about this activity can be found on the Digital Learning Selector page, this is also referred to as [‘Quick writes](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/548)’.

**To the student** – in this activity you will write a stream of consciousness style response to the prompt provided to you by your teacher. Try not to overthink what you will write or stop to edit your writing. Often, we have great ideas, but we disregard or diminish them when we feel the pressure to write in a specific way. There are no wrong answers, just focus on getting your ideas down on the page.

**Instructions**

1. Use the word cloud below, created from the words of the text ‘To Draw a Home’, as the stimulus for a quick write activity. Use the words from this word cloud to write in response to the question ‘what makes a home?’

Figure 14 – word cloud made from the text 'To Draw a Home'

****

Use these thinking prompts if you get stuck:

* a memory connected to the topic of home
* your own home
* the significance of particular objects in your home
* the difference between a house and a home
* something special about your bedroom or study
* a shared bedroom space and how this makes you feel
* where you go in the house to relax and unwind after a long day at school.

### Phase 5, resource 2 – personification and connotation in ‘To Draw a Home’

**Model text** – ‘To Draw a Home’ by Sindy Zhang

**Text requirement in focus** – short prose

**To the teacher** – this resource is designed to build on student understanding of connotation and personification. Through their close analysis of these devices in the text ‘To Draw a Home’, they will consider the way in which these devices are a powerful way to communicate a thematic concern.

**Connotation**

The [English K–10 syllabus glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=glossary) defines connotation as ‘The nuances or implied meaning attached to language, beyond that of its literal or dictionary meanings. Connotations may be positive, negative, or neutral’ (NESA 2022).

Words can have multiple meanings depending on the context in which they are used. Connotation refers to the use of a word which suggests a different association than its literal meaning. The literal meaning of words is referred to as **denotation**. There is no ambiguity in interpreting a word when it used this way. For example, blue is a colour (denotation). It is also a word used to describe a feeling of sadness or melancholy (connotation). For example, ‘She’s feeling blue.’

In ‘To Draw a Home’, the author explores the difference between the denotation of ‘home’ and the many meanings suggested by the connotation of ‘home’ through the author’s own experience, used to elicit or prompt the audience to consider their own association with home.

**Personification**

The [English K–10 syllabus glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=glossary) defines personification as ‘Attributing human characteristics to abstractions such as love, things or animals’ (NESA 2022).

Personification is a figurative device which endows a human attribute, emotion or characteristic to a non-human entity. By giving something in the environment a human disposition or feeling, an author can effectively elicit an emotive response from the audience. In ‘To Draw a Home’, this can be seen in ‘This air of unfamiliarity persisted throughout my brief stay here, sweeping through the modest rooms and making itself more at home than I was. It labelled me as an outcast when my tongue wouldn’t yield to foreign syllables. It taunted me when I heard the laughter of parties next door’. The author’s feelings of alienation are personified and the effect of disempowerment is evident. The personified tongue represents the tension and conflict of identity and language, thus emphasising feelings of displacement.

### Phase 5, activity 7 – ‘To Draw a Home’ annotation

**To the teacher** – in this activity, students are applying their understanding of language features, in particular connotation and personification. By focusing on these elements, students will be better equipped to understand the purpose of the author in eliciting a desired response from the reader. You may display the text on the board or have students follow on their own copy of this resource.

**Instructions**

1. Using the table below, label where you see connotation and personification in the text. You may also wish to annotate and label additional language features as you read.

Table 21 – annotating ‘To Draw a Home’

|  |  |
| --- | --- |
| ‘To Draw a Home’ | Annotations |
| A triangle at the top.  A square in the middle.  A rectangle at the bottom.  Done. A house. | Denotation is used here to introduce the literal representation of a house. |
| Whenever my kindergarten teacher used to tell us to draw 'our home', twenty nearly identical structures would appear on twenty identical desks. Slight variations would only occur after this shape had been completed-each child adding their own gardens, skies and stick-figures. Although many people in the class, myself included, lived instead in apartments or units, this modest, brick-walled house was our standard. | This paragraph introduces the connotation of ‘home’ that is then unpacked in the rest of the piece. |
| At such a tender age, we could not understand the dynamic nature of home.  I had to move houses, again, when I was seven years old, leaving my first three dwellings oceans away and approaching the next three that I was yet to know about. We brought as much as we could, essentials and valuables squeezed into bulging suitcases. However, even with my own luggage packed behind me, I was overcome by a sense of emptiness, a notion of loss at the fact that my whole lifespan's worth of treasures could be compressed into half a square metre. How could a home be so small? So diminishable? So transient? | [Type your response into this text box. The box will increase in size as you type.] |
| My first dawn under Australia's clouds was bizarre. I remember the surprise on my dad's face as he rushed into my tiny bedroom, his fear suddenly dispelled by my dazed face peeking from the blankets.  'I thought I heard you cry out,' he said in our native tongue.  'Huh? No, not me... I heard it too, I think it was from outside.'  Later, we realised that the culprit was only a crow, an unfamiliar creature that my dad had mistaken for me. | [Type your response into this text box. The box will increase in size as you type.] |
| This air of unfamiliarity persisted throughout my brief stay here, sweeping through the modest rooms and making itself more at home than I was. It labelled me as an outcast when my tongue wouldn't yield to foreign syllables. It taunted me when I heard the laughter of parties next door. And it looked at me in the mirror when I tried to find out what it actually was. | [Type your response into this text box. The box will increase in size as you type.] |
| Escaping my loneliness in the busy city streets, I would gaze up at the grand, gleaming skyscrapers, wondering what my life would be like if I, too, lived there. Was there some type of magic hidden behind those reflective windows? Magic to ward off the loneliness? Magic to clear out this envy? | [Type your response into this text box. The box will increase in size as you type.] |
| Trying to find answers to these questions was futile. But somehow, I seem to have eventually found this magic elsewhere. It's hard to pinpoint how exactly, though moving into my second house in Sydney, into a closer-knit community definitely helped, and maybe mum's cheesy 'Home is Where the Heart is' wall hanging did too. | [Type your response into this text box. The box will increase in size as you type.] |
| I guess it's largely to do with my perspective. I've realised that those shiny, elusive windows are still only glass, that the space behind them is not so different from mine. Instead of looking for value in mere facades, I started looking within them. | [Type your response into this text box. The box will increase in size as you type.] |
| Dad's special stir-fry dishes permeating our dining room every night. Mum's calming voice as she read aloud English picture books with me. Even small things, like my pillowcase, hand-sewed by my grandma, with swirling dragons said to guard the sleeper against malevolent spirits. Such treasures are embedded in my home, my sanctuary, and I've finally realised that they are more precious than any penthouse view of the city. | [Type your response into this text box. The box will increase in size as you type.] |
| If I were given that kindergarten drawing task now, what would I do? No triangles, rectangles or squares could ever entrap such a dynamic and precious thing.  I guess its closest image can only be drawn from my heart.  My values.  My home. | [Type your response into this text box. The box will increase in size as you type.] |

### Phase 5, resource 3 – ‘To Draw a Home’ analysis

**To the teacher** – the following list contains a range of language features that could be annotated as part of the activity in [Phase 5, activity 9](#_Phase_5,_activity).

Table – ‘To Draw a Home’ analysis

|  |  |
| --- | --- |
| Quote from text | Analysis of language features |
| ‘A triangle at the top.  A square in the middle.  A rectangle at the bottom.  Done. A house.’ | **Truncated sentences** which read in a declarative manner. The image described is simple and child-like and reminiscent of early years of education and artistic expression. The idea that concepts and perceptions of home are socially conditioned. The shapes are block like- a **visual metaphor** for having a fixed or rudimentary understanding of what home means to different people. The use of sarcasm in the **single sentence paragraph** ‘Done’. gives a sense of finality to the drawing or to the idea. This indicates that the author will move in the direction of exploring this idea. Additionally, the **denotation** of ‘a house’ is in stark contrast to the connotation and more nuanced reading of ‘a home’ which the author is leading to in this piece. |
| ‘...twenty nearly identical structures would appear on twenty identical desks.’ | **Repetition** is used to reinforce the idea that conforming to a fixed idea is limiting and somewhat damaging. |
| ‘At such a tender age, we could not understand the dynamic nature of home.’ | **Emotive language** is used to appeal to the reader’s emotion and to draw them into the persona’s lived experience of feeling vulnerable and tender when the topic and image of home was presented at school. |
| ‘We brought as much as we could, essentials and valuables squeezed into bulging suitcases.’ | **Symbolism** of the suitcases and luggage are commonly associated with themes of transience, displacement, war, persecution, conflict, immigration, migration and the diaspora experience. A sense of unease is apparent, a suitcase being in stark contrast to home, an image and experience we have yet to be shown. |
| How could a home be so small? So diminishable? So transient? | The author has drawn a direct comparison between the suitcase and home. The **rhetorical questions** elicit an emotive response and help to develop the thematic concern. |
| ‘Later, we realised that the culprit was only a crow, an unfamiliar creature that my dad had mistaken for me.’ | **Pathetic fallacy** is used here, a very distinct Australian bird is used to create a soundscape and to emphasise the new and alien environment. The cry of the Australian raven mirrors the author’s emotional state. |
| ‘This air of unfamiliarity persisted throughout my brief stay here, sweeping through the modest rooms and making itself more at home than I was. It labelled me as an outcast when my tongue wouldn’t yield to foreign syllables. It taunted me when I heard the laughter of parties next door’. | The author has used **personification** to express feelings of alienation and disempowerment. The unfamiliar and new environment is being **personified** and animated. The atmosphere is heavy and unsettling for the persona, as evident in ‘This air of unfamiliarity persisted’. The author’s **verb choice** suggests that the persona’s discomfort did not shift easily and that it was all-consuming and impossible to escape. Again, the author’s **verb choice** in ‘sweeping’ suggests the ease with which the **personified** ‘air’ moves and consumes space. The persona feels judged and unwelcomed by the ‘house’ and the air which moves so freely and aggressively through it. The author then **personifies** the persona’s tongue in ‘when my tongue wouldn’t yield to foreign syllables’. Again, the **verb choice** ‘yield’ is a powerful way to communicate that the persona was resisting learning a new language or holding onto ‘foreign syllables’. This represents the tension and conflict of identity and language, thus emphasising feelings of displacement. The ‘air of unfamiliarity’ becomes menacing and is described as taunting the persona. The author uses **positive connotation** in ‘laughter’ to suggest that others are enjoying social interactions and feel a sense of connection and belonging, this emphasises the persona’s feelings of displacement and alienation. |
| ‘I would gaze up at the grand, gleaming skyscrapers, wondering what my life would be like if I, too, lived there’. | **Imagery** of the cityscape established through **alliteration** and the **connotation** of superiority in ‘grand, gleaming’. The positioning of the author establishes a power structure, emphasising displacement and powerlessness. |
| ‘Was there some type of magic hidden behind those reflective windows? Magic to ward off the loneliness? Magic to clear out this envy?’ | These **rhetorical questions** indicate the author’s desire to understand and live on the ‘other side’ of the window – a **metaphor** for experience. The repeated use of magic emphasises the author’s alienation in a new environment. |
| ‘Was there some type of magic hidden behind those reflective windows? Magic to ward off the loneliness? Magic to clear out this envy?’ | **Metaphorising** lived experience and perspective this way allows for a nuanced reading, although you can peer into another person’s experience or make assumptions about their life, this can be superficial. The author explains that the space behind them; the world we inhabit is where we understand the true value and meaning of our lives. |
| ‘Mum’s calming voice...’, ‘...my pillowcase, hand-sewed by my grandma, with swirling dragons...’ | The image of the family home is warm here and it **contrasts** with the opening images and **denotations** of home. This shift, as represented through the **imagery** suggests a shift in perspective for the author and a renewed sense of belonging to home. |
| ‘If I were given that kindergarten drawing task now, what would I do? No triangles, rectangles of squares could ever entrap such a dynamic and precious thing.’ | The use of **rhetorical question** provides an answer to the overarching question in the text. ‘What makes a home?’ |
| ‘My values.  My home.’ | The piece closes with **truncated sentences** which have a **positive connotation**. The use of **personal and possessive pronoun** ‘my’ in contrast to the **impersonal article** ‘A’ used in the opening of the text suggests a strong sense of ownership to place/home and identity. |

### Phase 5, activity 8 – inferential analysis questions

**Instructions**

Answer the following questions. You will need to use inferential thinking skills to interpret the additional layers of meaning created by the author’s use of connotation.

1. How do the opening sentences of the text immediately orient the reader into the thematic concerns of the piece?
2. How do the final sentences conclude the key thematic concerns of the piece?
3. What connotations are attached to the word ‘home’ throughout the story?
4. Why does the persona feel a disconnection with their new house?
5. How is a perspective about home conveyed through the text? Consider in particular how figurative language features and specific sentence types (for example truncated sentences) are used to communicate the perspective.
6. How does the text position the audience to reconsider their own perspectives on ‘home’?

### Phase 5, activity 9 – experimenting with connotation

**To the teacher** – building on students understanding of the story and the author’s use of connotation, students will experiment with the use of connotation in their own writing to communicate their thematic concern. They will evaluate the effectiveness of their writing.

Now that you have analysed connotation in ‘To Draw a Home,’ it is your turn to experiment with connotation in your own writing.

**Activity 1 – planning**

1. Brainstorm words which relate to a thematic concern you have planned in a previous activity.
2. Place these words where you think they belong in the table – either the positive, neutral or negative column.
3. For each word, fill in the columns that are missing so that you end up with a completed row for each word. Aim for 4 to 5 words.

Table 23 – positive, neutral and negative connotations

|  |  |  |
| --- | --- | --- |
| Positive | Neutral | Negative |
| Home | House | Den |
| Innocent | Adolescent | Immature |
| Young man | Boy | Thug |
| [students type answer here] | [students type answer here] | [students type answer here] |
| [students type answer here] | [students type answer here] | [students type answer here] |
| [students type answer here] | [students type answer here] | [students type answer here] |
| [students type answer here] | [students type answer here] | [students type answer here] |
| [students type answer here] | [students type answer here] | [students type answer here] |
| [students type answer here] | [students type answer here] | [students type answer here] |

**Activity 2 – imaginative writing**

Compose the introduction to an imaginative piece of writing which communicates your thematic concern. In this introduction, use connotation as the main feature in your writing. Represent your perspective in this writing piece by drawing on your own experiences, feelings or ideas. Write in the first person and use personal pronouns to engage the reader.

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

**Activity 3 – reflecting**

Reflect on the writing task, addressing these questions:

* What were you trying to convey in your writing?
* How did you want your reader to feel or what did you want them to think?
* To what degree did your use of connotation communicate your thematic concern?

**Activity 4 – peer annotation and feedback**

* Swap your work with a peer and annotate their response, identify words which use connotation and state whether you think the connotation is positive, neutral or negative.
* Provide some feedback regarding their use of connotation and how well it communicated their thematic concern.

### Phase 5, activity 10 – experimenting with personification

**To the student** – when you plan to use personification in your writing, think about the desired effect. Experimenting with personification in your writing can enhance the representation of your thematic concern.

**Instructions**

1. State the thematic concern you want to represent in your writing.

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. What is the main emotion or atmosphere you are trying to capture? Consider how this emotion or atmosphere can be helpful in communicating your thematic concern. This will inform how you use personification, remember that personification endows human emotions or attributes to inanimate objects.

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. To capture an emotion in your writing by using personification, it is best to start with the physical environment or an inanimate object which might have some symbolic meaning related to your thematic concern. Brainstorm a list of possible settings, places or objects that are relevant to your thematic concern.

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. Choose one item from your brainstorm and state which human attribute or emotion you are going to apply to achieve personification.

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. Write a paragraph which uses personification to communicate your thematic concern.

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. Evaluate your use of personification, comment on how well your use of personification helped you to communicate your thematic concern.

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

### Core formative task 5 – writing a draft reflection

**To the teacher** – this core formative task provides students with the opportunity to draft a reflection statement on a writing activity in this phase. Students have had opportunities to reflect on their writing from Phase 2 and onwards in this program.

**Instructions**

**Step 1: choose from any one of the following writing activities from this phase.**

‘The Masala of My Soul’ writing activities:

* experimenting with imagery
* experimenting with extended metaphor (optional activity).

‘To Draw a Home’ writing activities:

* experimenting with connotation
* experimenting with personification.

**Step 2: plan your ideas for writing your reflection**

Answer the following questions, they will help to guide your reflection:

* What is the main thematic concern you are trying to communicate to your audience?
* How have you experimented with language features of imaginative writing to communicate your thematic concern to your audience?
* How have you experimented with the distinctive features of a model text(s) in your own writing?

Remember, In Part B of your formal assessment task, the teacher is looking to see how well you:

* explain thematic concerns – explain how you have conveyed your thematic concerns to your audience (EN5-URB-01)
* explain distinctive features – explain how you have adapted the distinctive features of model texts to inform your own writing (EN5-ECB-01)
* purposefully craft the response – the response is cohesive and uses reflective and evaluative language (EN5-ECA-01 and EN5-ECB-01).

**Step 3: structure and draft your writing**

Write your reflection using the following scaffold to structure your writing.

Table 24 – writing scaffold for reflective writing

|  |  |
| --- | --- |
| Structure | Suggested sentence starters |
| Orient the reader  This should be one paragraph in length, 3–5 sentences at most.  Identify and introduce your thematic concern in the opening paragraph of your reflection. Follow this with a sentence which highlights how the model text has inspired your ideas for writing or your use of particular language features. | **Suggested sentence starters**  My writing explores [insert thematic concern].  In class, we read [insert name of text here] and I was inspired by how the author used [insert language feature] to achieve [insert analysis] in their writing.  Or  The text challenged me to consider [insert use of language feature] how I could [insert comment about how you have been inspired to use this language feature].  **Tips on language use**   * use first person ‘my writing...’ * write in the past tense ‘...we read’ * use adjectives to represent your process of composition ‘I was inspired by...’ * use precise verbs to articulate your engagement with the model text ‘...challenged me to....’. |
| Provide specific details  This should be one paragraph in length, 2–5 sentences at most.  Provide some more detail about your thematic concern and explain how this message reflects your perspective and context. | **Suggested sentence starters**  As a young person who has suffered discrimination [or other information regarding your context], I believe [insert comment about the impact of this information to your perspective on a particular issue or topic].  I am alarmed about [insert comment about a social issue or other issue].  My thematic concern is [insert thematic concern].  My purpose in writing this piece is to [insert purpose].  **Tips on language use**   * use personal and possessive pronouns ‘my writing’ ‘my purpose....’ * use emotive language to communicate your perspective on an issue or to develop a relationship with the reader ‘...suffered discrimination’ * use high modal language to express your perspective ‘...alarmed..’ * integrate appropriate metalanguage of the task and terms you have unpacked in this unit (thematic concern, purpose, audience, context, perspective). |
| Elaborate on your ideas and provide evidence.  Note: ensure the structure of your body paragraphs align with the structure of your writing in Part A.  In a series of short body paragraphs (2–4) explain how you have adapted and experimented with features from the model text to convey your thematic concern to your audience. Each paragraph should address your use of ONE feature.  Here is a suggested structure for the body paragraphs.   1. Clearly explain how an aspect of the model text (language forms and features) has influenced your experimentation. 2. Provide a direct quote from the model text and a short explanation of how this feature is used to position the reader. 3. Identify and explain why and how you experimented with this feature in your own writing to communicate your thematic concern to your chosen audience. Evaluate your success in doing so.   Conclude each paragraph or start a new paragraph with a sentence which leads into the next or the one before. Your ideas should be connected to one another through the organisation of the paragraphs. | **Suggested sentence starters using the suggested paragraph structure**   * ‘Zhang’s/Tahsin’s use of [insert analysis of language feature] inspired me to experiment with [insert use of language feature in your writing and what you hope to achieve]. * ‘the use of [insert language feature] can be seen in this example [insert direct example from model text] which positions the reader to consider [insert explanation]. * ‘I was inspired by the use of [insert language feature] and I used it to enhance/extend my description of [insert information as relevant to your writing]. * ‘I used [insert language feature] to develop my thematic concern [insert thematic concern] ensuring [insert explanation how this feature positions the audience]. * ‘My use of [insert language feature] in [insert direct example from your writing] achieves [insert impact and effectiveness of authorial choice] in my writing’. * ‘Similar to Zhang’s/Tahsin’s use of [insert language feature and explanation], I have [insert your use of a language feature and evaluate the effectiveness of your choice].’ * ‘I felt I could have used [insert language feature] more effectively by [insert feedback you have been offered or your own observation]. * ‘Through his process, I have learnt that [insert personal reflective statement]’. * ‘An area for further development in my writing is [insert relevant information. This could be based on the student-facing criteria using self-assessment and teacher feedforward processes]’. * ‘A strength of my writing is [insert relevant information. This could be based on the student-facing criteria using self-assessment and teacher feedforward processes]’. * ‘My use of [insert language feature] allowed me to successfully [insert evaluation of your authorial choices]’.   **Suggested sentence starters to improve cohesion throughout the text**   * ‘Additionally, I used [insert language feature or editing strategy]’. * ‘My writing continued to develop when [insert personal reflection on writing process]’. * ‘I went back to the model text to refine [provide specific detail about writing and editing]’.   **Tips on language use**   * Reflective language * Use thinking and sensing verbs, such as: * ‘I believe [insert personal reflection]’, ‘I feel [insert personal reflection]’, ‘my opinion is [insert personal reflection]’. * ‘My experience in experimenting with [insert language feature and/or editing processes]’. * ‘I remember/recall learning that [insert relevant learning about model text/s and the writing and editing process]’. * ‘I think/feel/believe that I have achieved [insert evaluation of language choices in communicating a thematic concern] in my writing’. * ‘I found it difficult/challenging to [insert comment on any aspect of the ideation, writing or editing process]’.   **Evaluative language**  The [English K–10 Syllabus glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=glossary) offers this definition of evaluate – ‘make a judgement based on a criteria; determine the value of’(NESA 2022).  Use evaluative language such as positive, negative or neutral words that convey your judgement on how well you achieved your purpose. It is best to judge your success accurately. Suggested sentence starters include:   * ‘I am not sure I fully developed [insert an aspect of your writing] in my writing’. * ‘I was inspired by the model text and I tried to [insert relevant information about how the model text has inspired your use of language forms and features or by how the model text has inspired an idea in your writing]. * Use comparative/contrasting language ‘similarly, unlike, just as, in contrast to’.   **Cohesion**  Use causal language to connect your ideas ‘as a result of, due to, therefore’. |
| Conclude  This should be one paragraph in length, 2–4 sentences at most.  Provide a summary and evaluation of how well you appealed to your audience and achieved your purpose. | **Suggested sentence starters**   * **‘My writing has achieved [insert relevant information about writing purpose] in appealing to [insert relevant information about audience and how your writing appeals to them]’.** * **‘I have used [insert language features] in an attempt to successfully position the audience to [insert impact on audience]’.** * **‘My personal voice is [insert adjective to describe writing style and personal perspective] which presents my perspective on [state issue or idea]’.** |

## 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 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, while others may require an entire lesson. Others will need to be repeated. 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 reinforce the importance of using drafting strategies and feedback processes to improve clarity, meaning and intended effect in texts. This is particularly so for student understanding of Stage 5 style marking criteria and school expectations for submission.

### Phase 6, resource 1 – sample responses

#### Work sample

**To the teacher** – this student work sample is an exemplar of an A grade student response. It is a revised and refined copy of the B grade sample response provided for Part A in the assessment task notification. This work sample is used in the first Phase 6 activity. This activity is optional. However, if you intend to use this activity, it is recommended that you remove this work sample before issuing the resource booklet to students.

##### Part A – imaginative response, Grade A exemplar response

**Not for me, thank you!**

I’ve always been a morning person.

I often lay in bed in the mornings listening to Mum’s quiet tip toeing around the kitchen. The muted whoosh of softly closed drawers and doors closing, and the gentle clatter of plates being laid out would drift upstairs. But only I would hear them – I could picture her putting the plates on the table – each one set down in an over exaggerated way so as to not make too much noise. Mum was always careful not to wake us up. Once she’d laid out breakfast she would come upstairs, my room first, a quick peek into the room to check if I was awake, “time to get up, honey”. I’d hear her go into David’s room, tell him too, and then she’d go and wake up Dad. When we got downstairs Mum was always dressed for work, having got up early to get herself ready. She made sure that we were all fed, dressed, school bags packed, and out of the door to get the bus on time, Dad to get work. It was only then that she would leave the house and head off to work.

She always put our needs first.

More often than not when we got off the bus after school Mum would be turning into the drive, ready for us. After-noon tea was always fun, a healthy snack, encouraging us to tell her about our day. After dinner Mum would clean up (having cooked dinner), while Dad watched the news, or one of his boring YouTube videos about motor bikes! She would make sure that David and I were settled down, books out, doing our homework. Occasionally she would ask a question, glance at one of our books – David, who was only 8, would always need a little more help. Mum gently nudging him towards the right answer.

That was Mum.

Quiet.

Gentle.

Considerate.

Caring.

As I tried to do my homework (the throaty growl of the motor bikes on YouTube throbbing in the background), I watched Mum. I watched her pop a beer down next to Dad. He didn’t look up, but he reached out for beer, beads of condensation working their way slowly down the tall glass, taking a sip before putting it down again. She looked up and our eyes met. For a moment I thought that she was going to cry, her face looked ready to crumple. But instead, when she saw me watching, she stood up, smiled, asked if I was okay.

I looked down at my schoolbook. The set reading was called ‘Not for me, thank you!’. The woman writing the article was talking about the historical roles of men and women in the home. As I’d read the sections on the role of men, I couldn’t help sneaking a look at Dad! When I’d read about the changing roles of women, I couldn’t help thinking, just like the author, that having to do everything was not something for me! I’m fourteen, is this going to be my life?

I tried to picture Mum in the mornings, was there a hint of worry lurking in her eyes, did she seem tense? When she got out of the car at the end of the day – was there something frantic about her movements. If I tried really hard I think I could see the moment her face would clear when she looked at us, a warm welcoming smile and hug ready. Before that look after dinner, before our eyes met, I would have thought what I usually think – it’s just Mum, being Mum. Why did it take me so long to notice? Why hasn’t Dad noticed? Too busy glued to the television and dreaming of motor-bike adventures! David wouldn’t have noticed – still a baby really. But is he, I look at the article – a girl isn’t classed as a baby at 8 years old!

Am I going to have a permanent harried expression on my face, just like Mum.

Not for me, thank you!

“Mum, do we have some A4 card?”

“Yes, Charlotte, it’s in the craft drawer.” Of course it is, I thought. That’s because you make sure it’s there for us. I picked a plain piece of paper and set about drawing a table. When I’d finished, I looked at the chores and whose names I’d written next to them. Chewing my lip, I rubbed a couple of them out – writing another name in their place. Would David be able to unload a dishwasher? Scoffing to myself, I wrote his name next to that chore! I agonised over dinners! Mum did all the cooking. A tiny part of me, an unkind part of me, considered whether it was Mum’s fault that she did everything? I looked back at the article again…gender roles are social constructs developed over time and not based on natural human behaviour. Hmm, maybe not!

The next morning I placed my chore list in the middle of the breakfast table.

David cried.

Dad just stared at me as if I’d grown two heads.

But Mum, tears brimming, gave me a beaming smile that warmed my heart.

Not for either or us, thank you!!

##### Part A – imaginative response, Grade B exemplar response

**To the teacher** – this is the same B grade response as attached to the assessment task notification.

**What a woman can do, a man can too!**

In the morning, I lay in bed listening to Mum quietly tip toeing around the kitchen. I hear her softly close drawers and doors, and I also hear the gentle clatter of plates being laid out. I could picture her putting the plates on the table – each one set down in an over exaggerated way to not make too much noise. Mum was always careful not to wake us up. Once she’d laid out breakfast she would come upstairs and come to my room first, she would quickly peek into the room to check if I was awake and then say, “time to get up, honey”. I’d hear her go into David’s room to also tell him to get up, and then she’d go and wake up Dad. When we got downstairs Mum was always dressed for work, because she got up early to get herself ready. She made sure that we were all fed and dressed and had our school bags packed, and that we were out of the door to get the bus on time. It was only then that she would leave the house and head off to work. She always put our needs first.

More often than not when we got off the bus after school Mum would be home. After-noon tea was always fun, a healthy snack, encouraging us to tell her about our day. After dinner Mum would clean up (even though she also cooked dinner), while Dad watched the news, or one of his boring YouTube videos about motor bikes. She would make sure that David and I were settled down, books out, doing our homework. Occasionally she would ask a question, glance at one of our books because my brother David, who was only 8, would always need a little bit more help and Mum would gently nudge him towards the right answer.

That was Mum. She was quiet, gentle, considerate and caring.

As I tried to do my homework with the annoying noise of the show dad was watching on YouTube distracting me, I watched Mum. I watched her pop a beer down next to Dad. He didn’t even look up as he reached out for beer, beads of sweat working their way down the tall glass. He took a sip before putting it down again, without thanking Mum. She looked up and our eyes met. She looked disappointed and I thought that she was going to cry because her face looked ready to crumble. But instead, when she saw me watching, she stood up, smiled, and asked if I was okay.

I looked down at my schoolbook. The set reading was called ‘Not for me, thank you!’. The woman writing the article was talking about the historical roles of men and women in a household. As I’d read the sections on the role of men, I kept looking at my Dad! When I’d read about the changing roles of women, I thought, just like the author, that having to do everything was not what I’d enjoy! I’m fourteen, I want to do more than just cook and clean and look after my children and husband.

I thought about Mum in the mornings and tried to remember if there a hint of worry in her eyes. Did she seem tense? When she got out of the car at the end of the day, was she tired but rushed? If I tried really hard I could see the moment her face would clear when she looked at us, a warm welcoming smile and hug ready. Before that look after dinner, before our eyes met, I would have thought what I usually think – it’s just Mum. Why did it take me so long to notice? Why didn’t Dad notice? Because he was too busy glued to the television and dreaming of motor-bike adventures! David couldn’t notice because he was just 8 years old

Am I going to have a permanent worried expression on my face, just like Mum.

I realised, what a woman can do, a man can do too!

“Mum, do we have some A4 card?”

“Yes, Charlotte, it’s in the craft drawer.”

I picked a plain piece of paper and drew a table. When I finished, I looked at the chores and the names I wrote next to them. I rubbed some out – writing another name instead. I wondered if David was too small to unload a dishwasher? Scoffing to myself, I wrote his name next to that chore. I really had to think about who would make dinner! Mum did all the cooking. A tiny part of me, wondered whether it was Mum’s fault that she did everything. I looked back at the article again…’gender roles are social constructs developed over time and not based on natural human behaviour’. Hmm, maybe not!

The next morning I placed my chore list in the middle of the breakfast table. David cried. Dad just stared at me as if I’d grown two heads. But Mum almost cried and beamed a smile that warmed my heart.

##### Part B – reflection, Grade A exemplar response

**To the teacher** – this student work sample is an exemplar of an A grade student response. It is a revised and refined copy of the B grade sample response for Part B that was provided in the assessment task notification.

**My reflection**

My short story focuses on gender issues. We have looked at a range of short stories in this unit which focus on life experience. I especially liked The Masala of My Soul and To Draw a Home. Both stories are about the negative experiences that the narrators have experienced because of their race or ethnicity. Each main character struggled trying to assimilate into Australia. Eventually, each character comes to terms with their own culture.

As a fourteen-year-old girl I am becoming more and more aware of the expectations that women must contend with. I wanted to write a story that would appeal to other girls my age and to let them know that being born female does not have to come with a set of rules that they must follow.

I have tried to incorporate a range of literary devices used in the stories that I have read in this unit. In Masala the main character steals “whitening creams”. Whitening creams are used to bleach the skin white. This acts as a poignant metaphor, as the main character wants to look like everyone else, which in this case is white Australians. This is reinforced by her hope that it will help her to ‘fit in’. I used the metaphor of the “chore list” to represent gender equality. This was reinforced by the main character looking back down at the article when questioning whether boys and girls are treated differently because of their age. I used italics to highlight “girl” to signal my anger.

In Home the author uses single sentence paragraphs for emphasis. “My values…My home” draw attention to the fact that the protagonist has come to terms with his culture and is proud of his family’s cultural values. I used single sentence paragraphs to highlight the characteristics expected of women “Quiet…Gentle…Considerate…Caring”. The adjectives all represent ‘female’ characteristics. I spent some time editing my draft so that I did not overuse the single sentence paragraphing technique. This was juxtaposed with the father, who drinks beer and watches videos of motor bikes which have a ‘male’ “throaty growl”. I also used a range of adjectives to describe the mother including; harried, frantic, tense, worry. I wanted to highlight the fact that the mother is struggling to cope with being expected to do everything – the quote from the article about ‘social constructs’, supports this idea.

I think that it is up to my generation to make sure that these kinds of gender expectations are challenged, which is why it is the young girl that creates the chores list and puts it on the breakfast table, much to the horror of the son and the father.

I am quite happy with my story. I have gone over the word count a little as I struggled to fit in all of my ideas and could not see how to make it shorter without losing impact. I might be able to address this next time by using more literary devices.

##### Part B – reflection, Grade B exemplar response

**To the teacher** – this is the same B grade response as attached to the assessment task notification.

**My Reflection**

My short story focuses on gender issues. We looked at a range of short stories in this unit which focus on life experience. I especially liked The Masala of My Soul and To Draw a Home. In each story the main character struggled trying to fit in. In the end, each character finds a way to feel accepted.

As a fourteen-year-old girl I am becoming more aware of the expectations for women. I wanted to write a story for girls my age to let them know that being born female does not have to come with a set of rules that they must follow.

I tried to copy the styles used in the stories that I have read in this unit. In Masala the main character steals “whitening creams”. Whitening creams are used to bleach the skin white. This is a metaphor, as the main character wants to look like everyone else. This is reinforced by her hope that it will help her to ‘fit in’. I used the metaphor of the “chore list” to represent gender equality. I tried to make this point more obvious by getting my main character to look down at the article about whether boys and girls are treated differently because of their age.

In Home the author uses single sentence paragraphs for emphasis. “My values…My home” draw attention to the fact that the protagonist has come to terms with his culture and is proud of his family’s cultural values. I used a single sentence paragraph to to show what is expected of women “Quiet…Gentle…Considerate…Caring”. I spent some time editing my draft so that I did not overuse the single sentence paragraphing technique. I also wanted to highlight that the father just drinks beer and watches videos. I also used a range of adjectives to describe the mother like worried and tense. I wanted to show that the mother is struggling to cope with being expected to do everything – the quote from the article about ‘social constructs’, supports this idea.

I think that it is up to my generation to make sure that these kinds of gender expectations are challenged, which is why it is the young girl that creates the chores list and puts it on the breakfast table.

I am quite happy with my story. I rewrote a couple of sections to make them more clear. I think that I cold have experimented with language techniques a bit but I ran out of time. I also need to start drafting earlier so that I don’t run out of time.

#### Annotated student work sample, Grade A exemplar response

1. Read through each paragraph of the exemplar response and the corresponding annotations.

Table – annotated student work sample – Part A

|  |  |  |
| --- | --- | --- |
| Student work sample – Part A | Annotations | Features of writing used to shape meaning |
| Not for me, thank you! | [**Left blank]** | [Intentionally left blank] |
| I often lay in bed in the mornings listening to Mum’s quiet tip toeing around the kitchen. The muted whoosh of softly closed drawers and doors closing, and the gentle clatter of plates being laid out would drift upstairs. But only I would hear them – I could picture her putting the plates on the table – each one set down in an over exaggerated way so as to not make too much noise. Mum was always careful not to wake us up. Once she’d laid out breakfast she would come upstairs, my room first, a quick peek into the room to check if I was awake, “time to get up, honey”. I’d hear her go into David’s room, tell him too, and then she’d go and wake up Dad. When we got downstairs Mum was always dressed for work, having got up early to get herself ready. She made sure that we were all fed, dressed, school bags packed, and out of the door to get the bus on time, Dad to get work. It was only then that she would leave the house and head off to work. | A solid orientation which establishes the domesticity of the scene.  Onomatopoeia used with good effect to describe the modern kitchen.  Adjectives used to emphasis the mother’s attempt to be quiet including ‘gentle’ and ‘muted’.  The description of the mother waking the family is effective, but given the student has exceeded the word limit could this section be written more efficiently?  Writing mechanics show evidence of recursive process.  Some minor punctuation errors. | Use of first person begins to establish connection with the reader and a sense of authenticity and relatability regarding the personal anecdote employed.  Chooses adjectives, verbs and adverbs to shape a clear representation of the mother and the setting ‘quiet tip toeing...muted whoosh of soft close doors...’  En dash is employed to further construct the author’s voice as one of empathy, appreciation and understanding of the demands and sacrifices the mother makes for her family ‘...–I could picture her putting the plates on the table – …'  Comma use and temporal connectives and conjunctions are used to effectively emphasis the demand upon the mother and to reinforce that these actions are her daily routine and expected of her, ‘I’d hear her go in...and them. When we got downstairs...it was only then that she...’ which is used by the student to build on the theme of gender roles and expectations. |
| She always put our needs first. | Single sentence paragraph and modality effectively highlights that the mother puts the needs of the family first. | The composer has effectively used a simple sentence within the text to begin to signal the key theme of the response. The conscious use of the interplay of [simple, compound, and complex sentences](https://sites.google.com/view/hsc-minimum-standard/writing/sentence-types) to achieve purpose supports stronger responses. |
| More often than not when we got off the bus after school Mum would be turning into the drive, ready for us. After-noon tea was always fun, a healthy snack, encouraging us to tell her about our day. After dinner Mum would clean up (having cooked dinner), while Dad watched the news, or one of his boring YouTube videos about motor bikes! She would make sure that David and I were settled down, books out, doing our homework. Occasionally she would ask a question, glance at one of our books – David, who was only 8, would always need a little more help. Mum gently nudging him towards the right answer. | Again, a solid depiction of domesticity. The student effectively highlights the caring and domestic role of the mother, whilst the father watches videos about motor bikes. The choice of motor bikes establishes a traditional male stereotype.  At this point, the relevance of the mother meeting the children getting off the bus seems unnecessary; however, the student returns to this point later in the story.  Punctuation is used effectively. | The use of parenthesis supports the response's theme that the domestic chores are an expectation, an afterthought.  Critically, is the use of the exclamation mark an effective use of the punctuation? Does it emphasise or detract from the text's main theme? |
| That was Mum.  Quiet.  Gentle.  Considerate.  Caring. | Five single sentence paragraphs which draw attention to the typical characteristics of a mother. | The high modal statement, ‘That was Mum.’ preceding the [subverted structural convention of a traditional paragraph](https://sites.google.com/view/hsc-minimum-standard/writing/paragraphs) creates a stronger emphasis on the precisely chosen individual words and reinforces the characteristics of the mother.  Use of the full stop and beginning of a new line for each word, rather than the expected use of a comma when listing creates emphasis on each word for the reader to represent the mother’s characteristics. |
| As I tried to do my homework (the throaty growl of the motor bikes on YouTube throbbing in the background), I watched Mum. I watched her pop a beer down next to Dad. He didn’t look up, but he reached out for beer, beads of condensation working their way slowly down the tall glass, taking a sip before putting it down again. She looked up and our eyes met. For a moment I thought that she was going to cry, her face looked ready to crumple. But instead, when she saw me watching, she stood up, smiled, asked if I was okay. | An effective referencing of contextual and thematic concerns.  This paragraph reflects stereotypical male behaviour, drinking beer and being interested in motor bikes, juxtaposing the female characteristics above. The student has used a range of literary devices in this paragraph. The metaphor of ‘throaty growl’ is effective as is the visual imagery of the ‘beads of condensation’ and the description of the mother’s face about to ‘crumple’.  Structurally this section signifies a change in tone. The use of italics in ‘I’ indicates that the daughter has recognised that her mother may not be happy. | The use of personification, ‘The throaty growl...’ by the student along with the effective visual imagery created through the use of well-selected verbs and adverbs, ‘...working their way slowly down...’ along with [a diverse vocabulary](https://sites.google.com/view/hsc-minimum-standard/writing/vocabulary), ‘...beads of condensation’ engage the reader in the text, utilising elements more traditionally associated with narrative writing.  The use of punctuation structures the sentences to further juxtapose the father’s world with that of the mother’s. His actions, while listed using a comma to separate each movement, ‘He didn’t look up, but he reached out for beer, beads of condensation working their way slowly down the tall glass, taking a sip before putting it down again.’ construct a relaxed and carefree atmosphere that works in unison with the language choices. This is juxtaposed with the clipped and fast paced sentence that represents the world of the mother, also using a comma to separate the actions, ‘But instead, when she saw me watching, she stood up, smiled, asked if I was okay.’ |
| Am I going to have a permanent harried expression on my face, just like Mum.  Not for me, thank you! | The use of the adjective ‘harried’, juxtaposed with the modality of the exclamation ‘Not for me, thank you!’ reinforces the change in tone. The single sentence paragraphs and the economy of language in the second paragraph is effective. | The statement ‘Not for me, thank you!’ creates a clear cohesive link to the text’s title providing clarity and meaning for the reader. The use of high modality reinforces the main idea of the student’s response, continues to create the personal voice of the author and conveys the contextual change and world of the student. |
| “Mum, do we have some A4 card?” | Given that single sentencing has been used, this dialogue would have been more effective as part of the next paragraph. As it stands it diminishes the emphasis of the preceding single sentence paragraphs. | Use of dialogue incorporates a language technique associated with narrative and experiments with the inclusion of those techniques in a persuasive response, however, the student may have lost sight of her primary [audience and purpose](https://sites.google.com/view/hsc-minimum-standard/writing/audience-and-purpose) here. The use of the writing process and self and peer feedback can help to limit inconsistencies. |
| “Yes, Charlotte, it’s in the craft drawer.” Of course it is, I thought. That’s because you make sure it’s there for us. I picked a plain piece of paper and set about drawing a table. When I’d finished, I looked at the chores and whose names I’d written next to them. Chewing my lip, I rubbed a couple of them out – writing another name in their place. Would David be able to unload a dishwasher? Scoffing to myself, I wrote his name next to that chore! I agonised over dinners! Mum did all the cooking. A tiny part of me, an unkind part of me, considered whether it was Mum’s fault that she did everything? I looked back at the article again…gender roles are social constructs developed over time and not based on natural human behaviour. Hmm, maybe not! | The visual imagery in this paragraph solidly establishes that the daughter is deep in thought as she chews her lip and scoffs at the thought of the brother being too young to do a particular chore. The student references the article that has led to her realisation that there is an issue with gender equality within the household.  It might have been more effective to have included an example of the daughter doing domestic chores as well as the mother – this would have reinforced the concept of gender equality.  Some minor punctuation issues. | The statement, “I looked back at the article again...’ implies that the article has been previously noted in the text due to the temporal connective ‘again’. It has not. As the article becomes a significant (although all too convenient and clunky) reference, the lack of cohesion and constructed significance is problematic and makes the conclusion overly simplistic compared to the rest of the text. |
| The next morning I placed my chore list in the middle of the breakfast table.  David cried.  Dad just stared at me as if I’d grown two heads.  But Mum, tears brimming, gave me a beaming smile that warmed my heart.  Not for either or us, thank you!! | The student effectively incorporates single sentence paragraphs once again to communicate her ideas – the simple declarative sentence ‘David cried’ reinforces the fact that the daughter thinks he is still a baby, inferring that young males are treated like babies.  The simile used to describe the father’s reaction effectively highlights his stunned reaction at being expected to carry out domestic chores.  The change in pronoun from ‘me’ to ‘us’ signifies the daughter’s solidarity and awakening feminist values.  Some minor punctuation issues. | The modality of ‘my chore list’ indicates a shift in persona for the daughter. It indicates a clear use of authority. The use of the positional adjective serves to frame the importance of the chore list.  The conscious use of the interplay of simple, compound, and complex sentences to achieve purpose increases in complexity based on the daughters’ perceived ideas of the characteristics of the family members.  The lexical cohesion of “beaming’ and ‘warmed’ effectively signifies the dawning of a new day for the mother and adhering to imaginative literary conventions.  The use of italics, the collective pronoun and the punctuation in ‘Not for either or us, thank you!!’ reinforces the daughter’s new view of the world. The appropriation of the title of the article effectively links the idea of gender equality that the composer has been building (albeit a little clunkily) as a motif through her narrative. |

Table – student annotated work sample – Part B

|  |  |
| --- | --- |
| Student work sample – Part B | Annotations |
| My short story focuses on gender issues. We have looked at a range of short stories in this unit which focus on life experience. I especially liked The Masala of My Soul and To Draw a Home. Both stories are about the negative experiences that the narrators have experienced because of their race or ethnicity. Each main character struggled trying to assimilate into Australia. Eventually, each character comes to terms with their own culture. | The student identifies the conceptual focus of her story in the first line. She then identifies the model texts which appealed to her including a brief explanation of the concepts that were addressed. |
| As a fourteen-year-old girl I am becoming more and more aware of the expectations that women must contend with. I wanted to write a story that would appeal to other girls my age and to let them know that being born female does not have to come with a set of rules that they must follow. | This paragraph establishes the concept that the student has chosen to focus on, the use of repetition indicates that it is a focus area which the student feels is important.  In terms of a reflective piece of writing the student has soundly identified her contextual concerns. |
| I have tried to incorporate a range of literary devices used in the stories that I have read in this unit. In Masala the main character steals “whitening creams”. Whitening creams are used to bleach the skin white. This acts as a poignant metaphor, as the main character wants to look like everyone else, which in this case is white Australians. This is reinforced by her hope that it will help her to ‘fit in’. I used the metaphor of the “chore list” to represent gender equality. This was reinforced by the main character looking back down at the article when questioning whether boys and girls are treated differently because of their age. I used italics to highlight “girl” to signal my anger. | In this paragraph, the student identifies a specific literary device from the model text ‘The masala of my soul’, giving an example of the way the student has attempted to emulate the author’s style.  The student identifies a second literary device, punctuation, used to drive the point home.  While this is an effective description, more detail is required. It is at this point that the student could have identified or referred to the broader contextual concerns. |
| In Home the author uses single sentence paragraphs for emphasis. “My values…My home” draw attention to the fact that the protagonist has come to terms with his culture and is proud of his family’s cultural values. I used single sentence paragraphs to highlight the characteristics expected of women,” Quiet…Gentle…Considerate…Caring”. The adjectives all represent ‘female’ characteristics. I spent some time editing my draft so that I did not overuse the single sentence paragraphing technique. This was juxtaposed with the father, who drinks beer and watches videos of motor bikes which have a ‘male’ “throaty growl”. I also used a range of adjectives to describe the mother including; harried, frantic, tense, worry. I wanted to highlight the fact that the mother is struggling to cope with being expected to do everything – the quote from the article about ‘social constructs’, supports this idea. | The student describes the way they have attempted to emulate the author’s use of single sentence paragraphing to highlight specific ideas.  A specific reference to the recursive process, albeit a cursory reference.  [The student briefly discusses the use of male and female stereotypical attributes to reinforce domestic ideals](https://sites.google.com/view/hsc-minimum-standard/writing/ideas).  Again, while this is effective, the student could have included a short discussion about ‘social constructs’ to provide evidence of a broader understanding of feminist perspectives.  Some minor punctuation issues. |
| I think that it is up to my generation to make sure that these kinds of gender expectations are challenged, which is why it is the young girl who creates the chores list and puts it on the breakfast table, much to the horror of the son and the father. | A brief explanation of why the student feels a younger generation must address these issues would have strengthened this response. |
| I am quite happy with my story. I have gone over the word count a little as I struggled to fit in all of my ideas and could not see how to make it shorter without losing impact. I might be able to address this next time by using more literary devices. | Word count is a common problem which students find problematic, which the student has identified. The student is within the usual 10% leeway students are generally permitted relating to word count.  Insightful comments regarding impact and a more sophisticated approach to writing. |

### Phase 6, activity 1 – how can I strengthen my response?

**Note to student** – comparing sample responses will prompt you to consider not only how to address the marking criteria but will also encourage you to think deeply about what your teacher is looking for in a an ‘A’ grade response. By the end of the group activity, you will be in a position to make connections between this evaluative process and your own compositions. Using the student facing rubric will help you to make sense of the marking criteria and how it is applied by your teacher.

In this activity you will be completing a detailed side-by-side comparison of the following work samples. You will recognise one of the work samples as the sample issued with your assessment task notification.

**Part A – sample text 1**

**Not for me, thank you!**

I’ve always been a morning person.

I often lay in bed in the mornings listening to Mum’s quiet tip toeing around the kitchen. The muted whoosh of softly closed drawers and doors closing, and the gentle clatter of plates being laid out would drift upstairs. But only I would hear them – I could picture her putting the plates on the table – each one set down in an over exaggerated way so as to not make too much noise. Mum was always careful not to wake us up. Once she’d laid out breakfast she would come upstairs, my room first, a quick peek into the room to check if I was awake, “time to get up, honey”. I’d hear her go into David’s room, tell him too, and then she’d go and wake up Dad. When we got downstairs Mum was always dressed for work, having got up early to get herself ready. She made sure that we were all fed, dressed, school bags packed, and out of the door to get the bus on time, Dad to get work. It was only then that she would leave the house and head off to work.

She always put our needs first.

More often than not when we got off the bus after school Mum would be turning into the drive, ready for us. After-noon tea was always fun, a healthy snack, encouraging us to tell her about our day. After dinner Mum would clean up (having cooked dinner), while Dad watched the news, or one of his boring YouTube videos about motor bikes! She would make sure that David and I were settled down, books out, doing our homework. Occasionally she would ask a question, glance at one of our books – David, who was only 8, would always need a little more help. Mum gently nudging him towards the right answer.

That was Mum.

Quiet.

Gentle.

Considerate.

Caring.

As I tried to do my homework (the throaty growl of the motor bikes on YouTube throbbing in the background), I watched Mum. I watched her pop a beer down next to Dad. He didn’t look up, but he reached out for beer, beads of condensation working their way slowly down the tall glass, taking a sip before putting it down again. She looked up and our eyes met. For a moment I thought that she was going to cry, her face looked ready to crumple. But instead, when she saw me watching, she stood up, smiled, asked if I was okay.

I looked down at my schoolbook. The set reading was called ‘Not for me, thank you!’. The woman writing the article was talking about the historical roles of men and women in the home. As I’d read the sections on the role of men, I couldn’t help sneaking a look at Dad! When I’d read about the changing roles of women, I couldn’t help thinking, just like the author, that having to do everything was not something for me! I’m fourteen, is this going to be my life?

I tried to picture Mum in the mornings, was there a hint of worry lurking in her eyes, did she seem tense? When she got out of the car at the end of the day – was there something frantic about her movements. If I tried really hard I think I could see the moment her face would clear when she looked at us, a warm welcoming smile and hug ready. Before that look after dinner, before our eyes met, I would have thought what I usually think – it’s just Mum, being Mum. Why did it take me so long to notice? Why hasn’t Dad noticed? Too busy glued to the television and dreaming of motor-bike adventures! David wouldn’t have noticed – still a baby really. But is he, I look at the article – a girl isn’t classed as a baby at 8 years old

Am I going to have a permanent harried expression on my face, just like Mum.

Not for me, thank you!

“Mum, do we have some A4 card?”

“Yes, Charlotte, it’s in the craft drawer.” Of course it is, I thought. That’s because you make sure it’s there for us. I picked a plain piece of paper and set about drawing a table. When I’d finished, I looked at the chores and whose names I’d written next to them. Chewing my lip, I rubbed a couple of them out – writing another name in their place. Would David be able to unload a dishwasher? Scoffing to myself, I wrote his name next to that chore! I agonised over dinners! Mum did all the cooking. A tiny part of me, an unkind part of me, considered whether it was Mum’s fault that she did everything? I looked back at the article again…gender roles are social constructs developed over time and not based on natural human behaviour. Hmm, maybe not!

The next morning I placed my chore list in the middle of the breakfast table.

David cried.

Dad just stared at me as if I’d grown two heads.

But Mum, tears brimming, gave me a beaming smile that warmed my heart.

Not for either or us, thank you!!

**Part A – sample text 2**

**What a woman can do, a man can too!**

In the morning, I lay in bed listening to Mum quietly tip toeing around the kitchen. I hear her softly close drawers and doors, and I also hear the gentle clatter of plates being laid out. I could picture her putting the plates on the table – each one set down in an over exaggerated way to not make too much noise. Mum was always careful not to wake us up. Once she’d laid out breakfast she would come upstairs and come to my room first, she would quickly peek into the room to check if I was awake and then say, “time to get up, honey”. I’d hear her go into David’s room to also tell him to get up, and then she’d go and wake up Dad. When we got downstairs Mum was always dressed for work, because she got up early to get herself ready. She made sure that we were all fed and dressed and had our school bags packed, and that we were out of the door to get the bus on time. It was only then that she would leave the house and head off to work. She always put our needs first.

More often than not when we got off the bus after school Mum would be home. After-noon tea was always fun, a healthy snack, encouraging us to tell her about our day. After dinner Mum would clean up (even though she also cooked dinner), while Dad watched the news, or one of his boring YouTube videos about motor bikes. She would make sure that David and I were settled down, books out, doing our homework. Occasionally she would ask a question, glance at one of our books because my brother David, who was only 8, would always need a little bit more help and Mum would gently nudge him towards the right answer.

That was Mum. She was quiet, gentle, considerate and caring.

As I tried to do my homework with the annoying noise of the show dad was watching on YouTube distracting me, I watched Mum. I watched her pop a beer down next to Dad. He didn’t even look up as he reached out for beer, beads of sweat working their way down the tall glass. He took a sip before putting it down again, without thanking Mum. She looked up and our eyes met. She looked disappointed and I thought that she was going to cry because her face looked ready to crumble. But instead, when she saw me watching, she stood up, smiled, and asked if I was okay.

I looked down at my schoolbook. The set reading was called ‘Not for me, thank you!’. The woman writing the article was talking about the historical roles of men and women in a household. As I’d read the sections on the role of men, I kept looking at my Dad! When I’d read about the changing roles of women, I thought, just like the author, that having to do everything was not what I’d enjoy! I’m fourteen, I want to do more than just cook and clean and look after my children and husband.

I thought about Mum in the mornings and tried to remember if there a hint of worry in her eyes. Did she seem tense? When she got out of the car at the end of the day, was she tired but rushed? If I tried really hard I could see the moment her face would clear when she looked at us, a warm welcoming smile and hug ready. Before that look after dinner, before our eyes met, I would have thought what I usually think – it’s just Mum. Why did it take me so long to notice? Why didn’t Dad notice? Because he was too busy glued to the television and dreaming of motor-bike adventures! David couldn’t notice because he was just 8 years old!

Am I going to have a permanent worried expression on my face, just like Mum.

I realised, what a woman can do, a man can do too!

“Mum, do we have some A4 card?”

“Yes, Charlotte, it’s in the craft drawer.”

I picked a plain piece of paper and drew a table. When I finished, I looked at the chores and the names I wrote next to them. I rubbed some out – writing another name instead. I wondered if David was too small to unload a dishwasher? Scoffing to myself, I wrote his name next to that chore. I really had to think about who would make dinner! Mum did all the cooking. A tiny part of me, wondered whether it was Mum’s fault that she did everything. I looked back at the article again…’gender roles are social constructs developed over time and not based on natural human behaviour’. Hmm, maybe not!

The next morning I placed my chore list in the middle of the breakfast table. David cried. Dad just stared at me as if I’d grown two heads. But Mum almost cried and beamed a smile that warmed my heart.

Table – student facing rubric – criteria 1

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Criteria | Extensive | Thorough | Sound | Basic | Elementary |
| Representing ideas – a clear thematic concern is presented and this reflects your perspective and context | **Representing ideas –** your response effectively represents an engaging thematic concern. This thematic concern is crafted and sustained throughout the response to consistently represent a perspective and context. The theme is purposefully developed throughout your response to reflect a clear viewpoint. | **Representing ideas –** your response competently represents a thematic concern. This thematic concern is crafted throughout most of your response that reflect your perspective and context. The theme is developed throughout your response to reflect a clear viewpoint. | **Representing ideas –** your response represents a topic with some evidence of a thematic concern. There are some ideas throughout your response that reflect your perspective and context. The ideas are developed throughout your response to indicate a viewpoint. | **Representing ideas –** your response focuses on a topic. There are some ideas in the response that may reflect a particular perspective and/or context. | **Representing ideas –** you have identified a topic of interest and have attempted to compose a piece of writing. |

Table – student facing rubric – criteria 2

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Criteria | Extensive | Thorough | Sound | Basic | Elementary |
| Control structure and form – the codes and conventions of imaginative writing are used to achieve your purpose | **Control structure and form –** you have effectively experimented with features of writing consistently throughout your response. You have effectively selected and adapted the codes and conventions of imaginative writing in an intentional manner to engage your reader. You have applied and sustained a narrative voice that communicates your themes and enhances the engagement of your reader. | **Control structure and form –** you have experimented with features of writing throughout your response. You have experimented with the codes and conventions of imaginative writing in a manner to engage your reader. You have applied a narrative voice that communicates your themes and engages your reader. | **Control structure and form –** you have used features of writing within your response. You have used the codes and conventions of imaginative writing to attempt to engage your reader. You have attempted to apply a narrative voice to communicate your ideas and engage your reader. | **Control structure and form –** you have attempted to use features of writing at times in your response. You attempt to use the codes and conventions of imaginative writing. | **Control structure and form –** your response demonstrates very limited control of structure. |

Table – student facing rubric – criteria 3

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Criteria | Extensive | Thorough | Sound | Basic | Elementary |
| Purposefully craft the response – the response is cohesive and uses effective word and sentence-level structures | **Purposefully craft the response –** you have effectively selected and crafted sentences of varying length and complexity to support cohesion throughout your response. You have effectively applied punctuation to suit the purpose of your response and to support clarity and meaning. You have made effective vocabulary choices that enhance the reader’s understanding and shape meaning. | **Purposefully craft the response –** you have competently selected and crafted sentences of varying length and complexity to support cohesion throughout your response. You have competently applied punctuation to suit the purpose of your response and to support clarity and meaning. You have made competent vocabulary choices that impact the reader’s understanding and shape meaning. | **Purposefully craft the response –** you have used sentences of varying length and complexity to create some cohesion within your response. You have used punctuation to suit the purpose of your response. You have made some vocabulary choices to impact the reader’s understanding and shape meaning. | **Purposefully craft the response –** you have used sentences to structure your ideas. You have attempted to use punctuation to suit the purpose of your response. You have made some vocabular choices with limited effect. | **Purposefully craft the response –** you have attempted to compose a response. There is elementary control of sentence, punctuation and vocabulary. |

### Phase 6, resource 2 – differentiation strategies

The feedback tables are meant to be adjusted for specific classes. Some strategies to help address accessibility concerns might include:

* co-constructing specific and detailed criteria for peer-editing with students. This should be updated to suit the specific focus of the lesson or phase. For example, a clearer purpose based on appropriate persuasive language.
* 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 feedback webpage, especially related to making comments on student’s writing. Teacher to explicitly train students.
* Structure in devoted feedback sessions and opportunities for students to act on feedback.

### Phase 6, activity 2 – check your draft

Writing is a recursive process. This means you plan, draft, seek feedback, revise and refine. At this stage of learning, you have planned, researched and drafted your work. What next? Self-editing!

Use this resource to edit your own draft response. Before you pass on your work to a peer or the teacher for feedback, you should edit and refine your own writing. This will avoid receiving feedback about things you could have fixed yourself. To guide the self-editing process, use the following tables. You could also add annotations to your draft as you work with the checklist in the table.

Table – self-editing checklist

|  |  |  |
| --- | --- | --- |
| Checkpoints | Identified issues | Plans for refinement |
| Codes | **What can you improve?** | **How can you improve?** |
| Spelling  Consider homonyms, contractions, double syllables and any other ‘issues’ you may normally experience | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Vocabulary  Consider word choices, difficulty level, variation, suitability, and so on. | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Punctuation  Consider variation, accuracy, purposefulness and so on. Double check use of speech marks, apostrophes and run on sentences. | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Grammar/parts of speech  Consider tense, agreement, syntax, verb choices, noun choices, use of adverbs (avoid too many), use of adjectives, and so on. | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Conventions | **What can you improve?** | **How can you improve?** |
| Sentence types  Consider if you have used a variety of sentence types (question, exclamation, truncated, etcetera). Also check if you could use more/less complex and compound sentences. | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Paragraphing  Consider if your ideas are organised into chunks that develop your purpose. Think about where you could experiment with paragraphing in a purposeful way. | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Genre  Are you writing in a particular style and have you applied the ‘recognised features’ (or subverted these) for effect? | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Structure of a narrative  Consider if the parts of a narrative are used (or omitted) to achieve your purpose. Assess your use of (where relevant) title, orientation or opening, rising tension or plot development, characterisation, coda, and so on. | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Thematic concern and argument | **What can you improve?** | **How can you improve?** |
| Thematic concern  Is this established and developed throughout your piece in a clear and purposeful way?  Consider if you have used things like metaphor, motif or imagery to thread the theme throughout your piece. | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Argument  Consider if your intended message is clear and developed using features of persuasive language. | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Distinctive features of writing  Consider if you have made deliberate compositional choices to shape your message. | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |

### Phase 6, activity 3 – peer feedback

Collaboration with your peers can be a very effective way to learn. You will gain feedback and also see another person’s view of your composition. If you feel comfortable asking for feedback on your ideas, give your peer the reflection table from the ‘Traffic Lights’ strategy. In this resource, you are going to ask your peer to be an editor to check for your use of the writing mechanics and to make suggestions about your use of features of language that enhance your imaginative writing. As such, your peer will complete 2 to 3 tables.

**To the teacher** – if a student does not require feedback on any of the 3 steps in **Phase 6, activity 3 – collaborating with peers,** the step can be skipped. For example, if students have demonstrated above stage competence in writing in the literacy progressions, they most likely do not need to complete **step 1 – peer feedback about the writing mechanics**. This decision can be made at the discretion of the teacher. It may also be suitable to pair like-able students together for steps 2 or 3 but for step 1, more capable students might be better suited to assisting peers with identifying issues in the writing mechanics.

**Step 1 – peer feedback on the mechanics of writing**

Give this resource and a draft response to your peer. Ask them to read your response and to complete the table, focusing on the writing mechanics.

**Note to students** – one of the aspects that you are asked to provide feedback on in this activity is ‘agreement’. This involves commenting on the subject-verb agreement and noun-pronoun agreement in your peer’s writing.

Subject-verb agreement is the rule that the ‘subject’ of a sentence and the ‘verb’ that describes the action of the sentence match or ‘agree’. To agree, a single subject must be joined by a single verb. Similarly, a plural subject must be joined to a plural verb. For example, ‘Rebecca (single) lives (single) in Sydney’ and ‘Rebecca and Sarah (plural) live (plural) in Sydney’. Note that the single subject Rebecca ‘lives’ and the plural subjects Rebecca and Sarah ‘live’.

The sentences ‘Rebecca live in Sydney’ and ‘Rebecca and Sarah lives in Sydney’ are awkward because they do not demonstrate subject-verb agreement.

Similarly, there must be agreement between nouns and pronouns. For example, ‘Rebecca (noun) lives in Sydney. Her (pronoun) house is in Parramatta’ and ‘Rebecca and Sarah (noun) live in Sydney. Their (pronoun) house is in Parramatta’ are examples of sentences that demonstrate noun-pronoun agreement. ‘Rebecca lives in Sydney. Their house is in Parramatta’ does not.

**Key for using the table**

* Example from the response – provide an example from the writing to support your assertion.
* Advice – what steps should your peer take to improve their writing? Be specific.

Table – peer feedback on the mechanics of writing

|  |  |  |  |
| --- | --- | --- | --- |
| Reflection prompts | Yes – at times – no | Example from the response | Advice |
| Vocabulary  Accuracy – does your peer consistently use vocabulary accurately in their writing?  Variety – does your peer use a variety of vocabulary to make their writing more interesting and engaging?  Experimentation – does your peer use vocabulary in an interesting way to engage the reader and/or convey meaning? | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Spelling  Accuracy – are all words consistently spelt accurately? | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Punctuation  Accuracy – is punctuation used accurately and appropriately throughout the writing?  Variety – is a variety of punctuation used through the writing to create interest and engage the reader?  Experimentation – is punctuation used in an interesting way to engage the reader and/or convey meaning? | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Sentence types  Accuracy – are sentences consistently formatted accurately throughout the writing?  Variety – are a variety of sentences used purposefully throughout the writing to create interest and engage the reader?  Experimentation – are sentence structures used in an interesting way to engage the reader and/or convey meaning? | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Paragraphing  Accuracy – are paragraphs formatted accurately throughout the writing?  Experimentation – are paragraphs used in an interesting way to engage the reader and/or convey meaning? | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Tense  Consistency – is tense used consistently throughout the writing? If there are shifts in the tense, are these purposeful and appropriate in the writing? | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Agreement  Subject-verb – do all sentences demonstrate subject-verb agreement? Are there any awkward sentences caused by a disagreement with the plural forms of subjects and verbs?  Noun-pronoun – do all sentences demonstrate noun-pronoun agreement? Are there any awkward sentences caused by a disagreement with the nouns and pronouns of subjects? | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Additional observations – are there additional areas of your peer’s writing that you have noticed and would like to comment on? | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |

**Step 2 – peer feedback about the use of figurative language**

Give this resource and a draft response to your peer. Ask them to read your response and to complete the table below, focusing on your use of figurative language features.

**Key for using the table**

* Example from the response – provide an example from the writing to support your assertion.
* Advice – what steps should your peer take to improve their writing? Be specific.

Table – peer feedback about the use of figurative language devices

|  |  |  |  |
| --- | --- | --- | --- |
| Reflection prompts | Yes – at times – no | Example from the response | Advice |
| Metaphor  Variety – have a variety of metaphors been used to stimulate interest and immerse readers in the text?  Experimentation – has your peer experimented with language to create original and interesting ideas and imagery? | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type. | [Type your response into this text box. The box will increase in size as you type.] |
| Imagery  Variety – have a variety of language devices been used to stimulate interest and immerse readers in the text?  Purposefulness – is imagery used purposefully to create specific ideas and images for the reader? | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Repetition  Experimentation – has your peer experimented with language to reinforce ideas purposefully through repetition? | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Motif  Experimentation – has your peer used motif in an interesting way to thread an idea throughout their writing? | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Other distinguishing features of writing | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |

**Step 3 – peer feedback about the use of persuasive language**

Give this table and a draft response to your peer. Ask them to read your response and to complete the table below, focusing on your use of persuasive language features.

**Key for using the table**

* Example from the response – provide an example from the writing to support your assertion.
* Advice – what steps should your peer take to improve their writing? Be specific.

Table – peer feedback about the use of persuasive devices

|  |  |  |  |
| --- | --- | --- | --- |
| Reflection prompts | Yes – at times – no | Example from the response | Advice |
| Language of persuasion to achieve purpose  Does your peer use features of language that establish and sustain their line of argument? These features could include rhetorical questions, imperative, high modality, facts, opinionated diction, rule of three, statistics and figures and supporting quotes. | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Language of persuasion to engage the reader  Does your peer use language features to sustain the attention of readers? These could include features such as personal pronouns, emotive words, connotation and rhetorical questions. | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Development of thematic concern  Is the thematic concern clearly established and threaded throughout the response? Is the author’s perspective about this thematic concern supported? | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Structure  Consistency  Purposefulness  Experimentation | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Any other observations? | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |

### Phase 6, activity 4 – actioning feedback to refine your writing

To begin preparing a response you have written during this program for the assessment task, you need to carefully consider all the feedback you have received and begin the process of revising, refining and rewriting your response.

**What you need**

* your response
* green highlighter and green sticky notes for your ‘do’ annotations
* orange highlighter and orange sticky notes for your ‘fix’ annotations
* red or pink highlighter and red/pink sticky notes for your ‘ask’ annotations.

**Fine tuning your writing**

The ‘Traffic Lights’ method will help you to reflect, revise and re-write. Use this strategy to engage with written feedback you have received about your response. This will enhance your understanding of your own composition and position you to act on the feedback you have received.

**Step 1 – revise**

1. Read and highlight in green the sections of your response where you have done well. On a green sticky note, outline how you can carry the content or approach you applied forward.
2. Read and highlight in orange sections of your work that were identified as needing improvement, which you know how to improve. On an orange sticky note, explain how you will refine your writing to implement the feedback provided.
3. Read and highlight in red the sections of your work that were identified as needing improvement, which you don’t know how to improve. That is, you will need to ask clarifying questions about what you can do to act on the feedback. On a red sticky note labelled ‘ask’, write questions to ask your teacher and a peer marker.

**Step 2 – reflect**

The ‘Traffic Lights’ strategy can be extended with a reflection table. Reflect on your process of writing, using the prompts in column 1 of the table. Answer all questions. If you haven’t used a feature, consider if you could have used it. This should be recorded in column 3.

**To the student** – too many ‘no’ responses suggest you have not applied your learning during the program to construct an imaginative response with careful consideration of the features of writing you have been learning about.

Table – recursive writing student self-reflection

|  |  |  |  |
| --- | --- | --- | --- |
| Reflection prompts | Yes or no | Example from your response | What next? |
| Thematic concern  Did you carefully plan your topic and does this develop into a purposeful thematic statement?  Is your thematic statement threaded throughout your response? | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Persuasive language  Have you used features of persuasive writing to present your narrative perspective with conviction?  Have you used features of persuasive writing to engage readers? | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Narrative form  Have you used conventions of narrative to craft an engaging response? | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Model texts  Did you draw on the model text as inspiration for your own writing?  Is the way this text inspired you clear in your composition (ideas, form or use of language features)? | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Add your own reflection point. | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Add your own reflection point. | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |
| Add your own reflection point. | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] | [Type your response into this text box. The box will increase in size as you type.] |

**Step 3 – rewrite**

Use the observations you have made to rewrite your response. Unless necessary, do not start from scratch. Apply your observations to improve the original response!

### Phase 6, activity 5 – student-teacher conference

This planning sheet is to help you and your teacher identify the strengths of your writing and those areas that need further attention. A one-on-one conference allows your teacher to focus on your writing and suggest strategies and revision activities that can help you develop a plan to refine these aspects of your writing.

To get the most out of your conference, there are some tasks you need to complete.

**Step 1 – before the conference**

Which draft from your writing portfolio or journal do you want to seek feedback on during a teacher-student conference?

* Revisit the feedback you received for this draft from your peer or your teacher.
* Complete the ‘Traffics Lights’ strategy to reflect on your writing.
* Aim to improve your draft using observations made from the feedback and self-evaluation.

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

Complete the following questions.

1. This writing piece was inspired by the model text:

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. My thematic statement is:

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. The purpose of this theme is to develop an argument about:

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. I have used these distinctive features of writing to craft my response:

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. I have used these distinctive features of writing to support my argument:

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. After reviewing this piece, I felt I have done these things well:

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. Some questions I need to ask are:

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

**Step 2 – conference**

Date of conference:

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

Complete the following section with your teacher during the conference.

1. The strengths of my response:

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. Areas for improvement:

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. My plan moving forward:

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

1. The strategies I am going to use to reach this goal:

|  |
| --- |
| [Type your response into this text box. The box will increase in size as you type.] |

**Step 3 – revise and refine**

Use the feedback provided to refine the piece for which you just received feedback. You may do this in your writing portfolio or journal or use the following table to help you make sure that you have carefully considered and actioned all feedback. To help you manage the notes, copy your response by placing one paragraph into each row.

Table – refinement plans

|  |  |  |  |
| --- | --- | --- | --- |
| Your draft response | Feedback received | Plan for improvement | Refined writing |
| [Type your response into this text box.] | [Type your response into this text box.] | [Type your response into this text box.] | [Type your response into this text box.] |
| [Type your response into this text box.] | [Type your response into this text box.] | [Type your response into this text box.] | [Type your response into this text box.] |
| [Type your response into this text box.] | [Type your response into this text box.] | [Type your response into this text box.] | [Type your response into this text box.] |
| [Type your response into this text box.] | [Type your response into this text box.] | [Type your response into this text box.] | [Type your response into this text box.] |
| [Type your response into this text box.] | [Type your response into this text box.] | [Type your response into this text box.] | [Type your response into this text box.] |

## References

[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.

Derewianka B (2011) *A new grammar companion for teachers*, 2nd edn, Primary English Teaching Association Australia (PETAA), Newtown.

State of New South Wales (Department of Education) and CESE (Centre for Education Statistics and Evaluation) (2020a) ‘[What works best: 2020 update](https://education.nsw.gov.au/about-us/educational-data/cese/publications/research-reports/what-works-best-2020-update)’, CESE, NSW Department of Education, accessed 12 April 2023.

### Texts

Emily Fries (2021). [Monsters and Mice](https://www.whitlam.org/what-matters-2021-shortlisted-entries/2021/7/30/monsters-and-mice). In [*Whitlam Institute: What Matters? Writing Competition*](https://www.whitlam.org/). Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Emily Fries, James Ruse Agricultural High School. Accessed 12 April 2023.

Eleanor Swan (2020). [Nomad](https://www.whitlam.org/what-matters-2020-finalists-1/2020/8/10/nomad-1). In [*Whitlam Institute: What Matters? Writing Competition*](https://www.whitlam.org/). Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Eleanor Swan, Frensham School. Accessed 12 April 2023.

Freya Smith (2022). [Stories Matter](https://www.whitlam.org/wm2022#:~:text=Category%20Winner%3A%20Stories%20Matter%2C%20Freya%20Smith%2C%20Hobart%20City%20High%20School). In [*Whitlam Institute: What Matters? Writing Competition*](https://www.whitlam.org/). Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Freya Smith, Hobart City High School. Accessed 12 April 2023.

Tanisha Tahsin (2020). [The Masala of My Soul](https://www.whitlam.org/what-matters-2020-finalists-1/2020/8/10/the-masala-of-my-soul). In [*Whitlam Institute: What Matters? Writing Competition*](https://www.whitlam.org/). Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Tanisha Tahsin, Hurlstone Agricultural High School. Accessed 12 April 2023.

Sindy Zhang (2022). [To Draw a Home](https://www.whitlam.org/what-matters-2022-shortlisted-entries/2022/7/27/to-draw-a-home). In [*Whitlam Institute: What Matters? Writing Competition*](https://www.whitlam.org/). Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Tanisha Tahsin, Sydney Girls High School. Accessed 12 April 2023.

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

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

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

[](https://creativecommons.org/licenses/by/4.0/)

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

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

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

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

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

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

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