# English Stage 5 (Year 9) – teaching and learning program – representation of life experiences

This resource is a sample teaching and learning program for Term 1 Year 9. It provides an example of one way to approach programming through a conceptual lens. 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.

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

Table 1 – class details

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

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**Updating the table of contents**

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

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

## Rationale

This sample teaching and learning program has been developed to assist teachers in NSW Department of Education schools to create learning experiences that are contextualised to their students’ needs, interests and abilities. The content has been prepared by the English curriculum team, unless otherwise credited. It is not a standalone resource. It has been designed for use by teachers in connection to the following resources:

* a Year 9 scope and sequence
* a sample assessment notification
* a resource booklet.

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

### Purpose, audience and suggested timeframes

This teaching and learning program has been designed for Term 1 of Year 9. It provides opportunities for students to engage with texts and issues that resonate with them. It can be used as a basis for the teacher’s own program, assessment, or scope and sequence, or be used as an example of how the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022) (NESA 2022) could be implemented. The resource should be used with timeframes that are created by the teacher to meet the overall assessment schedules within the faculty and school context.

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

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

This program aligns with the completed Stage 5 syllabus requirements planner. This ensures all syllabus requirements are met across the stage.

## Representation of life experiences

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

### 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.

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

### Guiding questions

* 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?

### Assessment overview

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

**Formal assessment:** imaginative writing and reflection

This is a two-part assessment task.

**Part A – imaginative response**

Students will craft a piece of imaginative writing about a topic that matters to them. In their response, they are to represent a thematic concern that explores their chosen topic. They will refine one of the pieces they write as part of their portfolio of writing. They will use one of the model texts explored within the program as stimulus. They are invited to publish this piece within a special youth edition of a magazine titled 'Representation of life experience’. Their imaginative piece should be 500–600 words.

**Part B – reflection**

Students will reflect on their process of composition for the response in Part A. In this reflection, students will evaluate how their compositional choices helped them to achieve their purpose for the intended audience. They will explain how their piece has been inspired by one of the model texts and how this piece has helped refine their writing style. The reflection should be 400–500 words.

**Formative assessment:** portfolio of writing

Throughout the program, students will use a writing portfolio to complete a series of short imaginative pieces modelled from, or inspired by, the texts they read. The portfolio will provide opportunities for self, peer and teacher feedback. These opportunities are integrated throughout the program. This ensures students can consolidate their writing skills during the program. See the core formative assessment task table for an overview of the formative tasks.

Teachers can decide on the form they wish the portfolio to take. Teachers may issue writing journals that are used exclusively for this program. Or, they can establish the writing portfolio as a practice that students take through to Year 10 and beyond.

### Outcomes and content groups

The target outcomes and content groups have been identified.

A student:

**EN5-RVL-01** – uses a range of personal, creative and critical strategies to interpret complex texts

* reading, viewing and listening skills
* reading, viewing and listening for meaning
* reading for challenge, interest and enjoyment
* reflecting

**EN5-URA-01** – analyses how meaning is created through the use and interpretation of increasingly complex language forms, features and structures

* representation
* code and convention
* connotation, imagery and symbol
* narrative

**EN5-URB-01** – evaluates how texts represent ideas and experiences, and how they can affirm or challenge values and attitudes

* theme
* perspective and context

**EN5-ECA-01** – crafts personal, creative and critical texts for a range of audiences by experimenting with and controlling language forms and features to shape meaning

* writing
* representing
* text features
* sentence-level grammar and punctuation
* word-level language

**EN5-ECB-01** – uses processes of planning, monitoring, revising and reflecting to purposefully develop and refine composition of texts

* planning, monitoring and revising
* reflecting.

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

### Core texts and text requirements

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

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

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

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation or 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’, 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’. |

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 25 March 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 25 March 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 25 March 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 25 March 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 25 March 2023.

## Teaching and learning program rationale

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

In this program, students will read imaginative texts written by young people and write an imaginative response and reflection in response to these texts. The imaginative writing and reflection should demonstrate the students’ engagement with the language features of the texts and their ideas or concerns. This helps students expand their thinking about the universal and unique experiences explored in the model texts.

The teaching and learning activities will support students to develop a deep understanding of how imaginative texts can be used to represent thematic concerns about life experiences. Students will deepen their understanding of how to make their authorial decisions to suit the target audience and specific purpose of a piece of writing. They will experiment with the codes and conventions of narrative to represent their thematic concern and position their audience. By undertaking this learning, students will be empowered to present personal perspectives while developing their repertoire of language and writing skills.

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

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

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

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

Table 3 – overview of the 6 phases and accompanying conceptual programming questions

|  |
| --- |
| **Phase 1 – engaging with the unit and the learning community** |
| * Why is it important to read about the life experiences of our youth and how are these a powerful vehicle for change? * What are the issues that students feel most passionate about, and what perspectives do they develop in response to them? * What are the expectations students have for English and how can the class become a cohesive and supportive learning community? |
| **Phase 2 – unpacking and engaging with the key concepts** |
| * What is narrative and how will students’ understanding of narrative be challenged in this program? * How do composers use features of persuasive language to present thematic concerns through narrative? * How can students incorporate and explore life experiences in their imaginative responses? |
| **Phase 3 – discovering and engaging analytically with a core text** |
| * How can annotating texts help students to deepen their understanding of the thematic concerns represented by composers? * How can students draw inspiration from the model texts and use these as stimulus to develop their own writing? * How can the exploration of texts help students identify the way composers represent thematic concerns? |
| **Phase 4 – deepening connections between texts and concepts** |
| * How can a narrative represent and shape values and experiences? * How can an argument within an imaginative text be used to position the reader? * How can students use devices such as motif, anaphora and allusion to develop a thematic concern in their writing? |
| **Phase 5 – engaging critically and creatively with model texts** |
| * How can reading the model texts help develop students’ imaginative writing skills? * How can students experiment with language forms and features in their writing to achieve a desired effect? * How can students evaluate the effectiveness of a composer’s authorial choices and their own? |
| **Phase 6 – preparing the assessment task** |
| * How can the process of preparing an assessment task be used effectively by students so that the work accurately represents their learning and effort? * What are the best strategies for developing effective and sustainable skills and mindsets related to assessment? |

### Prior and future learning

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

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

* understanding what constitutes imaginative writing
* understanding how composers establish and sustain a thematic concern
* understanding the codes and conventions of narrative and imaginative writing
* literacy skills in imaginative writing with a specific focus on positioning a responder through the manipulation or experimentation with language
* background knowledge of purpose, audience and context.

This program will build on learning from Stage 4, particularly from program 1, Year 7 – Powerful youth voices. The year 7 program also aligns with the ‘What Matters?’ competition. In that program, students examined short texts in a range of forms. They identified how composers represented youth experiences. Students will extend their knowledge and explore representations of life experiences through imaginative writing.

Learning in this program establishes a foundation for programs 3 and 4 of Year 9. Students will consolidate their understanding of how to shape meaning by manipulating language forms, features, and structures.

### Pre-reading for teachers

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

[Creative nonfiction](https://creativenonfiction.org/) website.

‘What Matters?’ Writing Competition, [Whitlam Institute](https://www.whitlam.org/what-matters) (2023).

Beck I, McKeown M and Kucan, L (2013) Bringing Words to Life: Robust Vocabulary Instruction, The Guilford Press, New York.

Gutkind L (1997) *The Art of Creative Nonfiction: Writing and Selling the Literature of Reality,* Turner Publishing Company, New York.

NSW Department of Education (n.d.) [Improving reading and numeracy suite](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/professional-learning/short-pl) - Comprehension (secondary) - MyPL course code [NR50211](https://myplsso.education.nsw.gov.au/mylearning/catalogue/details/dde49674-7aeb-eb11-b562-0003fffea245) and Vocabulary (secondary) - MyPL course code [NR32157](https://myplsso.education.nsw.gov.au/mylearning/catalogue/details/3df0a825-57f9-eb11-b562-0003fffea245) accessed 22 March 2023.

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

Quigley A (2022) *Closing the Writing Gap*, Routledge, GB.

## 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.

**Expected duration:** this phase should take approximately 3–4 hour-long lessons.

**Note:** the content in this phase represents more than 3–4 hour-long lessons. Teachers could select content most suitable to their teaching context to meet the purpose of this phase of learning.

**Conceptual programming question(s) – (sub-questions that drive this introductory phase of the program):**

* Why is it important to read about the life experiences of our youth and how are these a powerful vehicle for change?
* What are the issues that students feel most passionate about, and what perspectives do they develop in response to them?
* What are the expectations students have for English and how can the class become a cohesive and supportive learning community?

Table 4 – engaging with the unit and the learning community

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| ****EN5-RVL-01****  ****Reflecting****  Reflect on own experiences of reading by interacting with peers in meaningful ways about the value of reading | **Engaging personally with a stimulus text**  **Learning intentions**  By the end of these activities, students will:   * engage with the way youth voices can be heard and valued * reflect on what it means to be a critical reader.   **Class discussion – using the sub-questions that guide this phase of learning**   * Initiate class discussion, supported by question 1 and 2 and the associated prompts.   **Teacher note:** This helps the teacher and students get to know each other and facilitate peer to peer sharing. This helps build rapport in a new class. It also helps students understand that their voices and experiences will be heard and valued, and provide opportunities to learn about the publication of texts written by young people. This is likely to be new for students. This discussion will also highlight how familiar students are with the key terminology of the program.   * Question 1: ‘Why is it important to read about the life experiences of our youth and how are these a powerful vehicle for change?’ * What does ‘life experience’ mean? * What is your context and how does this shape or inform the experiences you have? * What kinds of experiences do you think youth would have had 50 years ago that you do not? * What kinds of experiences do you think you have that youth did not have 50 years ago? * What does ‘youth culture’ mean? * How are the experiences of students visible in the school? * Is there a school newsletter, social media account or magazine run by students? If so, what kinds of experiences are explored? Who is the intended audience and what is the purpose? * In what modes or settings are youth voices heard, such as social media, advocacy platforms? * In your opinion, how can youth voices be a vehicle for change in our society? * Who publishes work written by youth and about youth experiences? * What does ‘digital or self-publishing’ mean and how can this empower youth voices?   **Class discussion – continue the class discussion using question 2 and the prompts**   * Question 2:What are the issues that students feel most passionate about, and what perspectives do they develop in response to them?’ Initiate a class discussion using the following prompts * What issues are important to you? What is your perspective on these issues? How does your context inform your perspective? * What does the youth of today have to say about issues, such as: sustainability (environmental and social)?   **Student reflection**   * Students reflect on the discussion and identify how their thinking has changed, been challenged, or expanded and complete the thinking routine [I used to think, now I think](http://www.pz.harvard.edu/resources/i-used-to-think-now-i-think). Students think about what they have learnt about the class and the program and complete the following sentence stems: * I used to think... * Now I think...   **Class discussion – what does it mean to be a critical reader?**   * Guide class discussion on what it means to be a critical reader and the importance of making connections. This discussion helps the teacher to understand what students know about being a critical reader.   **Critical thinking prompt questions could include:**   * What does it mean to be ‘critical’? What is a critical reader? What is the difference between reading, viewing or listening to a text and responding to a text? * How can drawing on our own experiences and values better our understanding of the messages conveyed in the texts we read? * Why is the title of a story or text important and how can it be used to draw in a targeted audience? * Do you believe stories written about youth experiences are not valued? Why or why not? * How do we know if a text is valued? * What do the texts we read and enjoy say about our values?   **Student reflection**   * Students continue reflecting on the discussion and identify how their thinking has changed, been challenged, or expanded and add to the thinking routine [I used to think, now I think](http://www.pz.harvard.edu/resources/i-used-to-think-now-i-think). Complete the following sentence stems: * I used to think... * Now I think...   **Class discussion – what makes an imaginative text?**  **Embedded literacy focus:** use a pre-selected reading activity to establish what the students know or think about imaginative texts. This activity could include explicit modelling by the teacher of the pre-selected text to remind or help students identify imaginative language features. Teachers might like to refer to the department’s [HSC minimum standard](https://sites.google.com/view/hsc-minimum-standard/writing/language-devices) website for more suggestions on teaching and learning activities relating to language devices.   * Initiate a class discussion about what makes a text imaginative. This will help students to choose ‘purposefully’ when they visit the ‘What Matters?’ website and read for pleasure. Questions could include: * What is the difference between fiction and non-fiction texts? * What texts do we know and use in our everyday life? Possible answers could include websites, social media, textbooks, books we might have on the bookshelf at home or our favourite songs. Next to each, write down if you think they belong in the fiction or the non-fiction category. * Drawing from the texts you have studied since Year 7, such as poems, feature films and short films, documentaries, novels and short stories, which of these texts do you consider to be imaginative and why?   **Student reflection**   * Students continue reflecting on the discussion and identify how their thinking has changed, been challenged or expanded and add to the thinking routine [I used to think, now I think](http://www.pz.harvard.edu/resources/i-used-to-think-now-i-think). Complete the following sentence stems * I used to think... * Now I think... * Students reflect on this opening lesson and share their ‘most important point’ in relation to the information they have shared and heard. This is a useful insight into students’ key learnings and experiences. | **Success criteria**  To demonstrate their learning, students will:   * contribute to class discussions on the value of youth voices and experiences * contribute to class discussion on the role of a critical reader and what constitutes an imaginative text. |  |
| ****EN5-RVL-01****  ****Reading for challenge, interest and enjoyment****  **Read increasingly complex texts that challenge thinking, pique interest, enhance enjoyment and provoke a personal response**  ****Reflecting****  Reflect on own experiences of reading by interacting with peers in meaningful ways about the value of reading | **Engaging personally with a stimulus text**  **Learning intentions**  By the end of these activities, students will:   * explore the ‘What Matters?’ website * identify imaginative texts that appeal to them and reflect on their own values and experiences.   **Exploring imaginative texts – Think-Pair-Share**   * Direct students to the ['What Matters?’ website](https://www.whitlam.org/what-matters) and model how to explore the site to identify **imaginative** texts that might appeal to them. * To prepare students for this activity and to activate the desire to read, pre-select a text from the website based on knowledge of students' interests. Display the screen to the class so that students can follow the teacher’s navigation of the website. * For a text selected by the teacher, complete any of the following to model pre-reading strategies. This will assist students in choosing their own text to read in the next activity.   **Activating students desire to read**   * Create intrigue by removing words from the heading or title. Ask students to predict what the text might be about. * Find an image or a short film which represents similar ideas to the text, ask students to respond personally to the ideas and to share their perspective. * Pose a provocative hook question based on the main idea of the text, this question can be used to facilitate a class discussion. * Clarify the purpose of the activity; to read for pleasure. * Skim and scan the text as a class, ask students questions such as: Does this look like a speech, poem, short-story, or song? What do you think this text is about? Do you notice any interesting patterns such as the structure or shape of the text?   **Teaching note:** skimming and scanning is a reading strategy that supports comprehension of a text. You can read more about skimming and scanning in the ‘[literal comprehension](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading#:~:text=Inference-,Literal%20comprehension,-Literary%20devices)’ section of the department’s [Stage 5 reading strategies](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading) literacy webpage. An explanation about this this reading strategy is provided in the resource booklet in **Phase 1, activity 1 – reading for pleasure and making connections**.   * Provide 4 or 5 words from the story and ask students to predict what the story might be about. * Model identifying features of an imaginative text: * Provide examples (by way of quoting or highlighting) of a feature of imaginative writing found in the text you have selected. Discuss this feature with the class, noting how you noticed an imaginative writing feature was used, such as through a one sentence paragraph or another obvious feature of the writing.   Distribute **Phase 1, activity 1 – reading for pleasure and making connections**. Students are now instructed to engage with the website on their own. Teachers may wish to provide some additional strategies to help students identify the submissions that are of interest to them. This could include:   * selecting texts based on their titles * looking for key words which might pique interest * skim reading the opening sections of the stories * identifying features of imaginative writing * reflecting on initial impressions and predict interest in the text * allowing at least 20 minutes of silent reading.   **Teaching note:** adjust timing to reflect the reading ability of your students. However, this activity should not become too long as the focus is to have students maintain active engagement in locating imaginative texts that appeal to them.  **Reflection – think**   * Students discuss how they identified which texts were imaginative. Ask students to reflect on the cognitive process that they undertook to differentiate between the types of texts. For example, how did they know the difference between the persuasive and imaginative texts? Were there some that overlapped and could be considered hybrid texts?   **Collaborative reflection – think**   * Students select one of the texts as their favourite and complete the questions from **Phase 1, activity 1 – reading for pleasure and making connections.** This is part of a [Think-Pair-Share activity](http://www.pz.harvard.edu/resources/think-pair-share). They will think and respond to the questions within the Making connections section of this activity before they move on to sharing with their peer and the class.   **Think**   * What does the title of the story mean to you? * What concept or idea do you connect with from this narrative? * What personal experiences have you had that you can connect with this narrative? * Do you have any prior knowledge of any of the ideas presented in this narrative? * Does this narrative remind you of any other books, stories or characters?   **Pair**   * Pair – once students have answered the questions, pair them and allow time for them to read the text their partner chose. Students then ‘showcase’ the text they selected and share their observations as part of the [Think-Pair-Share](http://www.pz.harvard.edu/resources/think-pair-share) activity.   **Share**   * Share – students participate in a teacher-led structured class conversation about imaginative texts that reflect youth experiences and the value of reading. Students use the questions they answered in **Phase 1, activity 1 – making connections** to guide their responses.   **Teaching note:** a Think-Pair-Share allows for independent thinking, and then provides an opportunity for students to reflect critically on their ideas when showcasing their chosen text with their partners, and the rest of the class. The teacher might like to refer to the ‘Think Pair Share’ and ‘Question formulation technique (QFT)’ activities on the department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/) site for scaffolding suggestions when guiding this activity and to support student’s sharing ideas with peers. Note: teachers may need to use the sort or search function to locate the instructions for these specific strategies.  **Reading for interest and enjoyment**   * Discuss the [Premier’s Reading Challenge](https://online.det.nsw.edu.au/prc/home.html) with the class. Teachers could book a lesson with the school librarian to set up the Premier’s Reading Challenge entries for students. | **Success criteria**  To demonstrate their learning, students will:   * articulate their personal response and connection to a text, through a structured discussion with a peer. |  |
| EN5-RVL-01  Reflecting  Reflect on how viewing and listening to texts has informed and inspired learning | **Creating a cohesive and supportive learning community through icebreaker activities**  **Learning intentions**  By the end of these activities, students will:   * reflect on their identity as a learner in English * share their ideas through discussion and visual representation.   **Icebreaker**   * Use **Phase 1, activity 2 – icebreaker –** hand out a jumbo craft stick to each student and ensure that students have a range of coloured pens or markers which will adhere to the craft stick. * Instruct students to create a representation of themselves as learners in English. * Advise students * that they should write their names on one side of the craft stick * to consider words or images that they feel represents themselves as leaners of English – you could suggest a favourite book, movie or poem * to represent these words or images on the other side of their craft stick.   **Teaching note:** teachers could provide exemplar words, images or quotes to inspire students. Alternatively, an ‘exemplar’ craft stick could be provided to show a visual image and help manage expectations.   * Instruct students to share their representations with their peers and ask students to share their reflections * What has been their favourite program of learning in English to date (Stage 4)? * What texts have inspired them? * What texts changed their perspective or challenged their thinking about a particular topic or issue? * Guide students to share one thing about the person sitting next to them in a positive and respectful way.   **Teaching note:** the craft stick will serve numerous purposes throughout the year. This activity gives the teacher an opportunity to explain how the sticks will manage talking and ensure all students are actively participating. The stick can be used to support class discussion and questioning. The teacher draws a stick from the pile and selects someone to answer a question. Used strategically, all sticks can be drawn before they return to the pile. The stick could also be used to select partners, organise the class into groups, and so on. The teacher may wish to establish guiding rules and parameters around the use of the sticks. For example, there may be a ‘pass’ option for students when they don’t feel comfortable answering a question. | **Success criteria**  To demonstrate their learning, students will:   * create a visual representation of themselves as a learner in English * reflect on texts which have inspired and informed their learning |  |
| EN5-ECA-01  Word-level language  use contextual cues to infer the meaning of unfamiliar or complex words | **Introduction to the program and learning overview – the term ahead**  **Learning intentions**  By the end of these activities, students will:   * familiarise themselves with the program overview * identify unfamiliar words, and complex word groups * gain an overall understanding of what is expected of them over the course of the term.   **Introducing the program**  **Phase 1, resource 1 – introduction to Year 9 English** is designed to support an introduction to the year of learning. Through the program it is important to use explicit instruction to clearly explain to students ‘why they are learning something, how it connects to what they already know, what they are expected to do, how to do it and what it looks like when they have succeeded.’  **Resource required: A3 copies of Phase 1, resource 1 – introduction to the program**   * Issue **Phase 1, resource 1 – introduction to the program** and read the learning overview and guiding questions with the students. This resource provides the full learning overview for program 1. * Use the craft sticks and divide students into small groups of no more than 4 students per group. Hand out one A3 copy of the learning overview to each group together with a range of coloured highlighters if students do not have them. * Instruct students to * highlight all the unfamiliar words that you can find * highlight all the verbs that you can find * highlight all the complex words or word groups that you can find.   **Creating a glossary**   * Explain to students that they are going to create a glossary of all the unfamiliar and complex words that they highlighted in their overview. The glossary should include a definition of these words. Offer students a range of strategies to help them to find the definition of a word. * Students create the glossary in the back of their English books and include definitions of the key words of the learning overview. This glossary is something that students can continue to add to throughout this learning program and the rest of the year. * Following the highlighting activity, place a large sheet of butcher’s paper with the learning overview glued in the middle on one of the walls in the classroom. * Instruct students to write one of their words and definitions on a sticky note. Students are to place their sticky notes around the learning overview so that these definitions are visible and accessible for the whole term. * Students write down either a question they have about the program or to make a recommendation to the teacher about a short text (film, short story, poem, video game, and so on) they think can be used in one of the units outlined in the learning overview. This could include a recommendation for stories that could be included, activities that students would like to undertake during the learning or tasks that students would like to complete. Students are to write these on another sticky note and place them in the communication box (see teaching note below).   **Optional support – asking and answering clarifying questions**   * The table at the end of **Phase 1, resource 1 – introduction to the program** is designed to capture lingering questions and ensure all students feel supported to ask questions and seek support. This helps the teacher understand what students do and do not understand about the program and the assessment.   **Teaching note:** the [Stage 5 vocabulary in context page](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-vocabulary-in-context) provides a range of strategies to support the development of students’ vocabulary. For example, teachers could use the ‘Pineapple’ activity from the [Vocabulary in context document](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-vocabulary-in-context#Download2:~:text=to%20maintain%20meaning.-,Download%20resource,-Vocabulary%20in%20context) to support students to identify the meaning of words using contextual clues. The list of unfamiliar and complex words from their highlighted glossary form the basis of this activity. In this activity, students read aloud to their peers the sentences containing the complex or unfamiliar words, substituting each word for the word ‘pineapple’ (provided as an optional activity at the end of **Phase 1, resource 1 – introduction to the program**). Peers then need to use the contextual clues of the sentence to determine the meaning of the word. Students use a dictionary to confirm understanding. The group then generate a list of synonyms and choose the best one to use as a substitute for deconstructing and interpreting unfamiliar words.  **Introducing the communication box**  Introduce students to the communication box. This strategy provides a way for students to tell the teacher what they are thinking, to provide feedback, to collate formative assessment responses such as exit slips or to ask a question and seek clarification. It can be placed anywhere in the classroom. Remind students that the communication box can be used to share anything they don’t feel comfortable saying aloud. This box promotes inclusivity and a sense of safety and allows every student to feel heard.   * To consolidate learning and reflect on how they have engaged with the program, **Phase 1, activity 3 – the year ahead,** students reflect on the following questions which align with third question for this phase * What are your expectations for English Year 9? * Which aspect of the program are you looking forward to the most? * Which aspect of the program do you think will be challenging? * Students place their responses for **Phase 1, activity 3 – the year ahead** in the communication box. The teacher can use this information to develop a deeper understanding of students interests, needs and their prior learning.   **Teacher note**: modify the questions in **Phase 1, activity 3** **– the year ahead** if students will not be provided a copy of the scope and sequence or an assessment schedule.  **Reflection and discussion**   * Bring students back to the guiding question, ‘What are the expectations students have for English and how can the class become a cohesive and supportive learning community?’ Discuss how the classroom can be a cohesive and supportive learning community. | **Success criteria**  To demonstrate their learning, students will:   * create a glossary of unfamiliar words and complex word groups together with definitions that they have created together * create an A3 visual class display which unpacks the learning overview that will be displayed in the classroom for the remainder of the term. |  |

## 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.

**Expected duration**: this phase should take approximately 6–8 hour-long lessons.

**Note:** the content in this phase represents more than 6–8 hour-long lessons. Teachers could select content most suitable to their teaching context to meet the purpose of this phase of learning.

**Conceptual programming question(s) – (sub-questions that drive this phase of the program):**

* What is narrative and how will students’ understanding of narrative be challenged in this program?
* How do composers use features of persuasive language to present thematic concerns through narrative?
* How can students incorporate and explore life experiences in their imaginative responses?

**Additional resources for this phase:**

* [Textual concept posters](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-k-6-resources/textual-concepts-visual-representation-posters) – perspective, context, narrative and theme
* **Whitlam Institute** ['What Matters?'](https://www.whitlam.org/what-matters) **Website**

Table 5 – unpacking and engaging with the key concepts

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| **EN5-RVL-01**  **Reading, viewing and listening for meaning**  Clarify and justify personal responses to texts, explaining how aspects of the text, **such as character, genre, tone, salience or voice,** position a reader and influence these personal responses.  **Note:** bold outcome content is not addressed in this sequence.  **Reading for challenge, interest and enjoyment**  Read increasingly complex texts that challenge thinking, pique interest, enhance enjoyment and provoke a personal response  **Reading for challenge, interest and enjoyment**  Engage in sustained and varied reading that presents increasingly diverse and complex perspectives and experiences, **including those of Aboriginal and Torres Strait Islander Peoples**, and respond in a range of ways, **including through extended written responses.**  **Note:** bold outcome content is not addressed in this sequence. | **Introduction to narrative**  **Learning Intentions**  **By the end of these activities, students will:**   * understand narrative * recall prior knowledge of narrative to engage with new texts * recognise how prior reading has influenced their current reading.   **Connecting to prior learning**  **Teaching note**: this sequence builds on prior learning from Stage 4 and assumes that student have retained understanding of common narrative conventions including plot, subplot, character, setting, and the use of experimentation with language to craft ideas. If there are gaps in learning, consider using the English curriculum team’s resources on [short story from the learning remotely series](https://education.nsw.gov.au/inside-the-department/leading-educational-continuity/7-10-learning-support/stage-4-learning-activities.main-education--category---catalogue---key-learning-area---english.nameAsc.1.grid#catalogue_auto) to revise this content.   * Revisit the discussion around what makes a text an imaginative text from Phase 1 and introduce the guiding question: ‘What is narrative and how will your understanding of narrative be challenged in this program?’ Ask students to predict what they think this section of lessons will explore. Draw attention to the words ‘narrative’ and ‘challenged’. * Issue and collaboratively read **Phase 2, resource 1 – narrative**. You may wish to revisit vocabulary strategies established in Phase 1 as you unpack this definition. Display the resource and discuss the visual symbolism used within the [textual concepts – poster narrative](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-k-6-resources/textual-concepts-visual-representation-posters) and the definition provided. * Introduce the idea of the ‘hybrid narrative’ using the definition provided (after the poster in the resource booklet.) Use examples that may have been used in the Stage 4 scope and sequence at your school to support this definition. In particular, emphasise that all texts in this program blend or combine two or more forms of writing and thus they are hybrid narratives. * Brainstorm – use the digital platform [Google Jamboard](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/593?clearCache=d953191f-5b06-356a-b97d-b98d84dcc827) to engage students in an anonymous brainstorm about narrative conventions. Within the Jamboard, use four separate boards. Label each board with a narrative convention such as characterisation, setting, plot and genre. Instruct students to navigate each screen and to add their thoughts. If necessary, use the information about the model texts in **Phase 2, resource 1 – narrative** to assist the discussion**. Phase 2, activity 1 – Jamboard contains the instructions for students.** Guide students to focus on identifying key features or aspects of the narrative convention rather than simply relying on examples from texts. You could prompt students by providing these suggestions * Character – protagonist, antagonist, everyman, hero * Setting – time, place, space * Plot – subplot, complication, rising tension * Genre – comedy, romance, sci-fi. * Ensure the terms ‘hybrid’ (as both a noun and an adjective) and ‘hybridity’ (as an abstract noun – connect to the role of the suffix ‘ity’) are discussed and introduced during this activity. It is important that students understand they are able to play and experiment with narrative codes and conventions.   **Teaching note:** brainstorming is a strategy that generates many ideas. Some students tend to dominate conversation during a whole class verbal brainstorm that is record on the board. However, on a digital platform such as Jamboard, which is anonymous, students who are usually reserved may participate more. A strategy such as this allows the teacher to identify what the collective know but the teacher will not be able to assess individual student’s knowledge.  **Introducing model texts and revisiting what critical readers do as they read**   * **Revisit what expert readers do as they read texts for the first time.** Establish with the class that the goal of this reading is activating background knowledge and piquing interest. * Distribute [**Year 9, Term 1 – core texts booklet**](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10)to students and provide students the time to read each text. Hyperlinks to the model texts have been included in **Phase 2, resource 2 – model texts.**   **Teacher note:** the teacher should differentiate the approach taken based on the needs of their class. The teacher may wish to modify the questions below to suit their class. The class could engage in choral reading exploring one story together and collaboratively answer each of the questions below. Alternatively, use a literature circles structure (Harvard Graduate school provides a general introduction to [literature circles](https://www.gse.harvard.edu/news/uk/21/11/literature-circles#:~:text=Literature%20circles%20%E2%80%94%20a%20small%20group,because%20they%20are%20incredibly%20effective.)). Students are separated into smaller groups and assign each group one text. The questions below could be printed on a piece of A3 paper and as a group the students respond to the questions below. The teacher may wish to modify these to suit their class. They then move onto the next text and add to the responses to the previous group wrote in response to the questions.   * **Students use the following questions as prompts to guide their engagement with the texts** * What is the title of the story and how has it been used to draw in the target audience? * What patterns do you notice? Are there words or types of words that are repeated for effect? * What other texts have you read that are like this text? * What do you like about the text and what connections do you make to your own life or the world beyond your experiences?   **Teaching note:** each of these texts will be unpacked using specific reading strategies in the later phases of this program. This initial read is intended to introduce the texts.  **Structured conversation**   * Ask students to select which text is their favourite and respond to the two reflection questions provided at the start of **Phase 2, activity 2 – expressing your personal response to the model texts**. Students need to identify the narrative conventions that they found engaging. This can help the teacher understand students' knowledge of language features and their confidence in discussing these in relation to unseen texts. * Organise students into small groups (maximum of 4) based on their favourite model text. In these groups, students engaged in a discussion about why they liked the text. Remind students to support their choice with references to the features of narrative conventions that they recognise. These instructions have been included for students in **Phase 2, activity 2** **– expressing your personal response to the model texts**. * Now ask students to nominate their least favourite model text and form groups according to their choices. They repeat the above process. Remind students that the purpose of the discussion is to clarify and justify personal responses by linking to narrative conventions.   **Teaching note**: a [Google Form](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/89#.ZBJ07rB8xqo.link) or [Microsoft Form](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/108#.ZBJ07iuvU8M.link) could be set up and used to capture the responses to the structured conversation or the guiding or reflection questions. This can include prompts and sentence stems that guide how students should express their opinion in a respectful but strong way. In the following examples, the reasoning is linked to a narrative convention:   * I like how the character’s negative attitude is gradually changed by… * I like that repetition is used to emphasise that stories matter because… | **Success criteria**  To demonstrate their learning, students will:   * participate in a Jamboard that showcases their personal understanding of narrative conventions * discuss the model texts and share previous knowledge of literature and how it has influenced their first reading of these texts. |  |
| **EN5-URB-01**  **Perspective and context**  Understand how the personal perspectives of audiences are products of historical and cultural contexts  **EN5-URB-01**  **Theme**  Analyse how themes can be understood and underpin cohesive meaning in texts, **and apply this understanding to own texts**  **Note:** bold outcome content is not addressed in this sequence.  **EN5-ECB-01**  **Planning, monitoring and revising**  Plan a progressive sequence of arguments or ideas, and set goals at conceptual, whole text and paragraph levels | **Context, perspective, and theme**  **Learning intentions**  By the end of these activities, students will:   * deepen understanding of context, perspective and theme as concepts * explore and craft thematic statements that represent their context and perspective   **Teacher note**: this sequence of learning is designed to introduce theme and explore a definition of theme. This is drawn from the [Textual concepts – visual representation posters on context, perspective and theme](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-k-6-resources/textual-concepts-visual-representation-posters).  **Introducing Context**   * Distribute **Phase 2, resource 3 – why things matter**. Explain to students that this resource supports them to understand 3 important concepts for this program. * Begin with context and provide a brief, student-language friendly definition of context, For example * context refers to when – that is, time and place * context can be described as ‘background information – the things we need to know to understand what is represented * knowing the context for anything matters because it provides information that is often seen as the missing link – for example, if we don’t know the context of Shakespeare’s time we would be very confused when we learn that Juliet is only 13 years old and her parents want her to get married. * Initiate a discussion that aims to draw on the importance of context. For example, use a hypothetical situation such as a school drill for lock down procedures. That is, drills are always announced so that people know this is a practice run – this information avoids panic and also ensures that people will never confuse a real lockdown for a drill. * Read the content about context in the **Phase 2, resource 3 – why things matter** and use the poster provided to support the explanation. * Optional – project the story ‘Stories Matter’ on the board and talk about the contextual references used in this model text. Identify the examples specifically related to context and literature.   **Introducing Perspective**   * Examine the content under the heading perspective. Begin by making a link to context and perspective and explain that these 2 are grouped in the syllabus which demonstrates that perspective is a result of context. That is, our way of viewing our world is a direct result of our context and the experiences we encounter. * Discuss how perspectives are shaped and reshaped by the experiences we have and the way these experiences shape our values and attitude. * Read the content for perspective in **Phase 2, resource 3 – why things matter** and use the poster to supplement this explanation. Synthesise information about perspective and context using the table provided at the end of the ‘perspective’ definition. Explain that this provides a brief overview of the contexts and perspectives influencing the model texts and advise students this will be elaborated on when they study each text in subsequent phases.   **Class activity**   * Explain to students that their historical and cultural context influences what they care about and the values they develop, their views and how they see the world. Generate a list of events in their current social and cultural contexts that have influenced their world and impacted on the things that they care about. For example * Covid-19 * Bushfires in NSW during the summer of 2019/2020 * Flood in NSW during 2021 * Black lives matter campaign * Most trending songs (name specific songs). * Ask students to articulate what they learnt about the world because of the cultural or historical event. Allow students 5-10 minutes to write responses in their books before they share their answers with their peers. Optional – initiate the discussion by providing examples such as * Covid-19 – as a result of lockdown mandates there is now greater awareness of the value of freedom and the importance of community * Natural disasters such as floods and bushfires – these have sparked a sense of charity and community and ignited more discussion about the changing world. * Facilitate a consolidation of learning by linking contributions made by students to the outcome content – ‘understand how personal perspectives of audiences are products of historical and cultural contexts’. Students could identify their most important point in relation to the terms context and perspective.   **Introducing Theme**   * Read the definition of theme provided in **Phase 2, resource 3** **– why things matter**. Display the resource and discuss the visual symbolism used within the poster and the definition provided. Stop to rephrase key ideas such as theme being the vehicle through which an argument is delivered or the theme providing a statement about life. * Provide a clear and reinforced explanation that a theme is more than just a short and catchy phrase or topic. For example, family, friendship, justice or overcoming adversity are not themes. These are topics or ideas. * Use the image of the poster provided to explain the thematic concern represented in the image. That is, young people should find a balance between study and other important things in life, such as rest and recreation.   **Teacher note:** if students would benefit from extra support about theme and main ideas, especially when beginning to explore 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.  **Context, perspective, and theme**   * Connect the learning about these three concepts by reiterating to students that themes are reflective of a composer’s perspective, and that this perspective is shaped within their context – combined, these are referenced throughout this program as the thematic concern. * Connect the learning about these three concepts by reiterating to students that themes are reflective of a composer’s perspective, and that this perspective is shaped within their context – combined, these are referenced throughout this program as the thematic concern.   **Exploring thematic concerns**  **Teaching note:** prior to this lesson you will need to prepare 10–15 plus, minus, interesting (PMI) charts. Each chart is to be labelled with a different topic. Choose topics that you know will pique the interests of your students. Templates are provided through the [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/551#.ZBJ_c32wxZA.link).  **Phase 2, activity 3 – what matters to you?**  **Group brainstorm**   * Organise students into small groups or pairs. Issue each group or pair with an A3 PMI template that is labelled with a topic. Topics could include * reality television * consumerism * equality * multiculturalism * litter * endangered animals * poverty * homelessness * reading Shakespeare. * Allow groups or pairs 5 minutes to discuss the topic at the top of their PMI chart and then 10–15 minutes to complete the PMI critical thinking tool * P (plus) – positive factors associated to the topic * M (minus) – negative factors associated to the topic * I (interesting – additional factors associated to the topic. * Students use the notes generated from this activity to create thematic statements that explore the topic from different perspectives.   **Teaching note:** PMI is defined on the department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/551#.ZBJ_c32wxZA.link) as ‘a critical thinking tool used to generate discussion around the positives, negatives and interesting ideas associated with a particular idea or concept.’ It can be used to facilitate critical thinking during class discussions and it encourages students to explore topics from various perspectives.  **Phase 2, activity 3 – what matters to you?**   * Instruct students to brainstorm a list of topics that they may be interested in writing about. * Now guide students to use the spider web in **Phase 2, activity 3 – what matters to you?** to brainstorm about topics that matter to them. Explain that this organiser provides a strategy for students to begin planning for their writing about topics of interest to them. The organisers provided will help students to structure their thinking and to unpack ideas. * Model brainstorming using a think aloud. This helps students avoid making their brainstorm a completely disorganised brain dump. To do this, use a think-aloud and talk to the students about the thinking process while completing the sample spider web organiser in the booklet. Explain to students that the think aloud is a strategy in which readers verbalise their thoughts as they read and respond to texts. This could include * verbalising actions – ‘I (the teacher) am going to use a word or short phrase to identify the topic that matters to me.’ * verbalising thoughts – ‘Next, I am going to ask a question that captures why I am concerned about this topic or idea. This question hints at the...’ * reading the text aloud – ‘Now, I am going to re-read what I have written and add any extra ideas.’ * Students complete the spider web organiser in **Phase 2, activity 3 – what matters to you?**   **Teacher note:** the next graphic organiser provides a template for students to organise their thinking about one of the topics they included in the spider web. This kind of structured planning allows students to develop good recursive writing habits.  **Elaborating on what matters**   * Students expand on the brainstorm activity and organise their thinking around one topic that matters to them. Two resources have been provided to support this process (option a – **Phase 2, activity 4 – stretch your thinking and** option b – **Phase 2, activity 4 – stretch your thinking)**. The teacher should identify which resource is most appropriate for their students' needs. * Unpack the models provided in each resource with the students. Students then choose the option they find most supportive of their learning needs. * Option a – through **Phase 2, activity 4 – stretch your thinking** students will use the sample in the resource booklet to elaborate on their thinking about topics they identified in the spider web. A modelled example has been provided along with a blank graphic organiser. Students should * identify the concern in first row. * explain why this is a concern in the second row. * explain how this can be addressed in the third row. * Option b – through **Phase 2, activity 4 – stretch your thinking** students have a go at crafting thematic statements about the topics identified in the spider web. Students should * column 1 – identify a topic that concerns them (this can be drawn from their graphic organiser) * column 2 – explain an issue related to this topic (why do they care about the issue and why is it concerning?) * column 3 – create a thematic statement (this could be an opinion that may include a solution to the problem).   **Assessment and feedback opportunity**   * Assessment of student understanding – you could collect students’ responses and formatively assess students’ capacity to think broadly, articulate a thematic concern and express their ideas. * Provide students individual or whole-class feedback. Students could read their responses with their peers or share their responses with the class. This can help showcase student writing, their ideas and signify the level of work completed by the class. | **Success criteria**  To demonstrate their learning, students will:   * Engage in discussions about context, perspective and theme * use the PMI critical thinking tool to identify interesting ideas associated with a topic * identify themes that they are interested in representing in their own writing. |  |
| **EN5-URB-01**  **Argument and authority**  Analyse how an engaging personal voice in texts can represent a perspective or argument and communicate a sense of authority, **and experiment with these ideas in own texts**  **Note:** bold outcome content is not addressed in this sequence.  **EN5-ECA-01**  **Word-level language**  Select technical vocabulary to write with accuracy in a range of modes and registers appropriate to audience, purpose, form and contexts. | **Persuasive language**  **Learning intentions**  By the end of these activities, students will:   * analyse how theme creates a cohesive message in a text. * understand how persuasive language is used to present an engaging perspective or argument in imaginative writing.   **Exploring persuasive writing**  **Teacher note:** the resources and activities in this part of the program are designed to revise material students have explored in Stage 4. The teacher should use their discretion and decide how this is to be delivered to students.   * Activate prior learning – discuss with students what they recall about the terms: purpose and audience; persuasive writing; persuasive texts and the language of persuasion. This discussion can highlight where students are feeling confident and identify the terms that are going to need closer exploration. * Distribute **Phase 2, resource 4 – persuasion in narratives** * Collaboratively read the content under the ‘what is persuasive writing’ and ‘purpose and audience’ headings. To support this content, explain to students that different texts are created for different audiences and purposes. Explain that when writing, knowing their purpose and who their audience is will allow students to create a text that is relevant, meaningful, and engaging. You could make connections to a range of sample texts that have distinct audiences, purposes, and contexts (for example, the school newsletter, a novel about young love, an action movie, an advertisement for a toy pony, or a jumping castle). * Discuss the purpose and audience of each of the model texts. Prompt students to use **Phase 2, resource 2 – model texts** and **Phase 2, activity 2 – expressing your personal response to the model texts** to support their thinking (especially the questions in the personal reflection activity). * Continue reading the rest of the content in **Phase 2, resource 4 – persuasion in narratives.** Depending on student need, the teacher may need to refine the list provided in the resource and focus on the terms that are most relevant or of highest need for the students. This could be refined based on an examination of the model texts.   The [HSC minimum standard – audience and purpose webpage](https://sites.google.com/view/hsc-minimum-standard/writing/audience-and-purpose). has numerous resources and activities to revise purpose and audience. For example, you could use the ‘audience and purpose’ document to revise how we label audience and purpose. You could use the ‘identify the audience and purpose’ document to support student to develop their capacity to identify and analyse how audiences are positioned by the language used in a text.  [Jigsaw](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?clearCache=c9a247b9-6897-233d-12af-720d5159dd46) **– identifying language features in the model texts**   * Organise the class into 5 groups * Give each group a different model text. (Use copies of the model texts in the **Core text resource booklet)** * Instruct students to identify the features of language used to develop the thematic concern. * After 15–20 minutes, reorganise the groups so that each group now has 5 people, with at least one student from each group (this will ensure that each text is represented in the next step). * Explain to students that their role is to now spend 2 minutes speaking to the rest of the group about the text they were working on previously. The focus is how the author uses persuasion in narrative. * Allow at least 10 minutes so that each student has a chance to speak about their model text.   **Teaching note:** continue to remind students to support their thinking by referring to the different language (vocabulary choices, language devices) used to appeal to the thematic concerns represented in each of the texts.   * Regroup as a class to synthesise information and to reiterate how persuasive language can be used to achieve purpose and audience.   **Student composition**  **Teacher note:** the following task is designed to support students practice writing analytically about the way language can be used to represent a thematic concern. This task requires students to examine an excerpt from the model text and to write specifically about how the author has used a feature of persuasive language to achieve their purpose. The activity is designed to model the writing students are required to complete in the reflection task, in which they will analyse their own compositional choices.   * Distribute **core formative task 1 – identifying the language of persuasion used in model texts** and explain the task. * Deconstruct the sample annotation and evaluation that is provided for the extract from ‘The Masala of My Soul’. * Identify the language of evaluation used in this model answer. Focus on language use in the answer such as * strong verbs to show the model answer thinks that ‘Masala of My Soul’ is effective – for example, asserted, reinforced, emphasise, complement * adverbs to further the verb – for example effectively, clearly. * adjectives * high modality   **Teaching note:** advise students to use adverbs sparingly and instead select better verbs. For example, instead of writing ‘clearly shows’ students can write ‘emphasises’.   * Encourage students to identify other examples from the model texts that could be used to support evaluation in column 3.   Students complete this task and submit for verbal or oral feedback. | **Success criteria**  To demonstrate their learning, students will:   * revise purpose, and audience in relation to an author’s intent * Discuss the features of persuasive language in the model texts * use their understanding of persuasive language to deconstruct the model texts * complete core formative task 1, using their understanding of persuasive language to evaluate hoe the model texts represent their thematic concern. |  |
| **EN5-ECB-01**  **Planning, monitoring and revising**  **Reflecting**  Evaluate own ability to plan, monitor and revise during the composition proves, and how this can improve clarity, cohesion and effect | **Assessment task notification**  **Learning intentions**  **By the end of these activities, students will:**   * **understand what they are required to do to succeed in the assessment task for this program.**   **Unpacking the assessment task**   * Distribute the formal assessment task notification and deconstruct in detail the requirements of the task. **Phase 2, resource 5 – assessment task notification support** contains information for teachers about why assessment tasks should be distributed early. After each section of the task, allow students time to ask clarifying questions. * Students complete **Phase 2, activity 5 – engaging with the assessment task notification** to demonstrate understanding of the task. * Students use the steps to success in the assessment task to develop a timeline outlining how they anticipate they will complete the assessment task. * Read and explain the marking criteria and/or the student-facing marking rubric. * Use **Phase 2, activity 6 – word cline template** to encourage students to think carefully about the degrees of success in the student-facing marking rubric. * Students organise the phrases in the marking criteria into a word cline, to help them visualise the variable degrees of success. This could be facilitated by having the words on a palm-card size paper and creating the word cline on the board or on a wall in the classroom. Students could create a word cline organiser for each criteria point.   **Teaching note:** to initiate thinking, organise students into pairs so they can complete a Think-Pair-Share to discuss the language of the student facing marking rubric. Advise students to look for   * verbs – evaluate, describe * nouns – theme, idea, topic * adjectives – purposeful, insightful, clear * adverbs – effectively, clearly * and how they show gradient achievement.   [Stage 5 reading - Vocabulary in context](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-vocabulary-in-context): engage students in a close consideration of the language of the student facing rubric by instructing them to carefully consider the connotation in the criteria. This may require revision or explicit teaching, depending on prior learning.   * Remind students of the school’s assessment policy. Ensure this section of the notification is updated with school specific details as outlined on the assessment task notification. * Students complete a ‘two stars and a wish’ protocol to identify their own perceived strengths and areas for improvement in relation to the task requirements. For example, a star might be that the student enjoys writing narratives. A wish might be that the student would like to expand their vocabulary. Alternately, students could use **Phase 2, activity 7 – exit ticket** to consider the upcoming recursive writing process. Students place their answers in the class communication box as they leave. * Homework – students review the notification and write clarifying questions on a sticky note, ready to ask at the start of the next lesson.   **Teacher note:** students often experience great joy and challenge in writing about their lives and experiences and may want to write in personal or confessional forms. It is essential students understand that the focus of the task is on the expression of ideas and writing skills. Teachers may wish to include instructional options such as fictionalising a real-life event. The model texts provided provide an excellent talking point and can be used to address these concerns. It is important teachers are mindful of their responsibilities under child protection legislation. | **Success criteria**  To demonstrate their learning, students will:   * annotate the assessment notification * engage with the language of the marking criteria * establish a timeline for working * Identify their own strengths and weaknesses in relation to the task requirements. |  |

## 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.

**Expected duration: allocate approximately** 6–8 hour-long lessons.

**Note:** the content in this phase represents more than 6–8 hour-long lessons. Teachers should select the content most suitable to their teaching context to meet the purpose of this phase of learning.

**Conceptual programming question(s) – (sub-questions that drive this phase of the program):**

* How can annotating texts help students to deepen their understanding of the thematic concerns represented by composers?
* How can students draw inspiration from the model texts and use these as stimulus to develop their own writing?
* How can the exploration of texts help students identify the way composers represent thematic concerns?

Table 6 – discovering and engaging analytically with a core text

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| EN5-RVL-01  Reading, viewing and listening to texts  Develop a deeper understanding of themes, ideas or attitudes by revisiting and reinterpreting texts to find new meaning  EN5-URA-01  Representation  Analyse how contextual, creative and unconscious influences shape the composition, understanding and interpretation of all representations  Note: bold outcome content is not addressed in this sequence. | **Drawing on prior knowledge and making connections**  **Learning intentions**  By the end of these activities, students will:   * draw on prior knowledge and experience of fables and/or fairy tales to rediscover the thematic concerns and to think about how this can be applied in modern narrative.   **Fairy tales and fables**   * Initiate a class discussion about fairy tales and fables and prompt students to identify how these narratives helped to shape their appreciation of the ideas, attitudes and values represented in narratives. Guide this discussion by asking questions to recall background knowledge. For example * Who are fairy tales written for? What is their purpose? Have you read fairy tales by Hans Christian Anderson? Name the fairy tales you know. * What is a fable? Have you heard of a moral story or story with a moral? Have you read any of Aesop’s Fables? Name the fables you know. * What do we mean by ‘ideas and attitudes’ represented in texts? Think about your learning on theme in Phase 2 to help you develop your thinking. Are there any short stories that were told in your family which emphasise a particular idea or attitude?   **Teaching note:** if you have EAL/D or Aboriginal and Torres Strait Islander learners, consider including discussion about folklore or stories from the dreaming. Make connections between these types of narratives and a fable. Consult the local [AECG](https://education.nsw.gov.au/teaching-and-learning/aec/policy-strategy-and-business-systems) to discuss local stories and local protocols. This will help students to tap into their experiences with narratives that provide a didactic message.   * Explore the content in **Phase 3, resource 1 – revisiting texts. E**laborate on the definitions with further examples (some have been provided) of fairy tales or fables.   **Teaching note:** the ideas and attitudes represented in texts should be identified as ones which link to the thematic concern of the text. These might be challenged or affirmed by the text. These are different to the theme and in fact the ideas and attitudes can be challenged through representation of the thematic concern.  **Class brainstorm – Phase 3, activity 1 – messages represented in fairy tales and fables**   * Consolidate learning – explain to students that the purpose of a fairy tale and fable is to provide messages that establish morals – or ways of thinking. * Brainstorm narratives the students link to these messages * Women and children must be protected by men. * People who do bad things will be caught. * We should fear the unknown. * We must always listen to our parents or elders. * The aim of the brainstorm is to activate background knowledge. * A template for this brainstorm is provided in the resource booklet. * Explain to students that messages create attitudes and mindsets and that these are then carried from one text to another. * Discuss the brainstorm ‘product’ – if a text (for example ‘Cinderella’) has been added to each circle this could be an opportunity to talk about how well known this narrative is and the impact it has had on people, other texts.   **How meaning is constructed in fables**   * Recall background understanding of the role of fables in different cultures and contexts by asking students to share examples of narratives passed down in their families or communities. If the message within the fable is not included in what the student says, prompt them to elaborate on the example they provide to include a clear statement about the message. It could be helpful to initiate this class discussion by providing a moral or message. For example, ask students to retell a fable that provides a message about * honesty (‘The boy who cried wolf’) * taking due time (‘The tortoise and the hare’) * any others which you believe your students will recognise.   **Teaching note:** extend the above activity into a speaking task by providing the instructions as homework. This provides time for students to ask their family and/or research. To commence the next lesson, each student could share their fable with a partner. After this, use the craft sticks created in Phase 1 to select some students to share with the whole class. If this suggestion is undertaken, add to the outcome column. EN5-ECA-01 – Speaking – participate in **and lead** a range of informal discussions about texts and ideas, including **analytical,** speculative and explanatory talk, to consolidate personal understanding and generate new ideas. If selected, copy the outcome content into the outcome column and bold the content that is not addressed in the sequence of activities.   * Students complete the table in **Phase 3, activity 2 – reinterpreting ideas, attitudes and themes represented in narratives**. In this activity students will revise a fairy tale or fable listed in column one. The instructions for the activity are:  1. Write a bullet point outline of the narrative in column one. Write concisely and only include key episodes that shape the narrative and represent ideas and attitudes. 2. Based on this recollection, summarise the ideas or attitudes represented in column 2.   **Teacher note:** the third step in this activity is designed to connect the activity to the assessment task, which requires students to represent a thematic concern.   1. 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’.   * Further support – read and explain the example provided, ‘Jack and the beanstalk’. Column 1 is designed to ensure students revisit the text. When unpacking the example provided, explain the language used in the summary which shows how the ideas and attitudes are represented. For example, draw students’ attention to phrases such as ‘bad decision’ (point 2) ‘hoping to escape the misery of his mother’ (point 4). These phrases extend the summary beyond what the original narrative literally represents and includes some interpretation of the text. * Pair students to discuss their answers or use the craft sticks to foster a class discussion in which students share their answers. If the latter is undertaken, this will allow you to formatively assess student understanding and skill levels. | **Success criteria**  To demonstrate their learning, students will:   * identify the development of a thematic concern in fables and fairy tales * discuss how revisiting narratives in fairy tales and fables allows them to find new meaning. |  |
| EN5-RVL-01  Reflecting  Use reading strategies, and evaluate their effectiveness, when reflecting on the successes and challenges of extended reading  Note: bold outcome content is not addressed in this sequence.  EN5-URA-01  Code and convention  Use metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements in texts  Note: bold outcome content is not addressed in this sequence. | **Annotation as a reading strategy**  **Learning Intentions**  By the end of these activities, students will:   * use annotation as a reading strategy to deconstruct a text * use the annotations made to reflect on how this reading strategy will help them to understand the way meaning is constructed.   **Teaching note:** before students begin engaging with the first model text, it is useful to explicitly teach them how to annotate a text. This is explained to students in **Phase 3, resource 2 – the art of annotation** which then builds towards students engaging in **Phase 3, activity 3 – annotate and reflect.**  **Annotating a text**   * Issue the resource **Phase 3, resource 2 – the art of annotation.** * Read the content from the subheadings ‘what is annotation?’ to ‘why annotate’ with students. * Elaborate on the content in response to students’ questions. * Continue reading the content in this resource under the subheading ‘purposeful annotation’. Stop reading after each of the three approaches to explain and elaborate. * To do this, display a digital copy of ‘Monsters and Mice’ on the board and show the students what the approach looks like and the types of annotations they could make.   **Teaching note:** you could annotate a small section of ‘Monsters and Mice’ prior to the lesson to make this step a faster process. Depending on your student’s needs or ability, you could make your digital copy available to students to use as a model for further activities in this program which require the students to annotate.   * Revise content about fables from **Phase 3, resource 1 – revisiting texts**. Identify what makes ‘Monsters and Mice’ a fabulist narrative. Answers could include * story with a moral purpose * use of anthropomorphism * main character whose perspective is represented as flawed and who experiences an epiphany and takes the readers along for the journey. * Use **Year 9, Term 1 – core texts booklet** to read ‘Monsters and Mice’ out aloud to the students. (Remind students they would have read this text in **Phase 2, resource 2 – model texts.**) Use the appropriate level of fluency (pace, expression, stress and intonation) to model fluent, expert reading. It may be useful to demonstrate a Think-aloud during the reading to draw students’ attention to word level language or sentence-level punctuation and grammar.   **Teaching note:** it is important that students hear what good reading sounds like. This allows students to develop an awareness of how punctuation and other visual features such as dialogue marks or paragraph breaks impact on reading fluency. This is described in ‘Closing the Reading Gap’ by Quigley on pages 160–161.   * After reading – students share their thoughts about the text. Guide this class discussion with questions that generate students to think about what they liked or disliked or what they understood the text to be about. For example: * Describe the image in your head as I read the story. * Would you want to be a ‘villager’ in Helen’s community? Why or why not? * Do you think the village will change now that Helen has discovered there isn’t a monster? * What would you do next if you were Helen? * Issue **Phase 3, activity 3 – annotate and reflect**. Instruct students to annotate ‘Monsters and Mice in the **Year 9, Term 1 – core texts booklet**. * Guide students to complete question 1. Explain to students that the purpose of this activity is to put into practice what they have learnt about skilful annotation. Hence, students should only annotate to identify features of a fabulist tale. Allow at least 10 minutes of independent working time.   **Teaching note:** used as an embedded formative task, the annotating activity allows you to assess how much support students will require to access the ideas in this model text. What the students can annotate will allow you to identify gaps in knowledge and to determine how much time and explicit teaching you will need to afford to **Phase 3, resource 3 – ‘Monsters and Mice’**.   * Sharing annotations – use the craft sticks created in Phase 1 to draw on students to share their annotations. During this process, verify or clarify what students say, constantly using the focus of ‘fabulist tale’ to focus annotations. * Consolidate learning – direct students to respond to question 2 – Write a reflection about the process of annotation they engaged with. Focus on assessing how skilful annotation supported their reading and helped narrow what students were looking for as they read the text. * Reflecting – discuss the writing rubric provided in the resource booklet with the students (at the end of **Phase 3, activity 3 – annotate and reflect)**. Students could self-assess and peer assess using this rubric. * Collect student responses to skim and scan, making note in your class planner about strengths and weaknesses for the class as a whole and for particular students. | **Success criteria**  To demonstrate their learning, students will:   * annotate ‘Monsters and Mice’ to identify how the thematic concern is represented * reflect on how using annotation with a specific focus supported their reading. |  |
| EN5-RVL-01  Reading, viewing and listening for meaning  Investigate how layers of meaning are constructed in texts and how this shapes a reader’s understanding and engagement  EN5-URA-01  Narrative  Explore how narratives can represent and shape personal and shared identifies, values and experiences | **Exploring ‘Monsters and Mice’**  **Learning intentions**  By the end of these activities, students will:   * use their understanding of the features of a fabulist text to investigate how a text represents values and experiences.   **Exploring a model text**   * Issue **Phase 3, resource 3 – ‘Monsters and Mice’** and read the introduction to model text 1. * Definitions – define prejudice for students (put simply, to pre-judge) and initiate a short class discussion about why people pre-judge others (aim to steer the conversation towards the ideas in ‘Monsters and Mice’).   **Developing a word bank**   * If students in your class require vocabulary support, use the word bank provided to revise parts of speech (define the parts and hold a pop quiz assessing students’ understanding of a verb, noun, adjective and preposition). * Explore and explain the vocabulary used in the word bank. Explain to students that the purpose of this word bank is to show vocabulary used in context. The words are not just defined using a dictionary but instead explained in the context of their use within the narrative. * If suitable to the learning needs of your students, provide time for students to add their own words to the word bank table. A row has been provided for each part of speech to facilitate this learning.   **Teacher note:** this word bank only draws on the first 3 paragraphs of the narrative. If you know that your students will need extensive support, add to this word bank to include all the words that you believe students will find difficult or need clarifying.  **Representation in fables**   * Continue to read through the content in **Phase 3, resource 3 – ‘Monsters and Mice’.** Read this content in chunks, using the subheadings as a guide to where you should stop to elaborate and to ask questions. * Begin with the ‘to the student’ note in the pink box and reiterate that they will need to understand the upcoming features of a fabulist narrative and potentially use these in their own writing if they choose ‘Monsters and Mice’ as their model text for the assessment task.   **Understanding anthropomorphism**   * Read paragraph 1 of anthropomorphism and add to the definition – ask students to name films they have seen which use this feature. Obvious answers that students might share include ‘Shrek’, Madagascar’ and ‘The Lion King’ * Continue reading the content about the use of anthropomorphism in ‘Monsters and Mice’ (paragraphs 2 and 3 under this subheading) – use the examples provided and ask students to add these to their copy of ‘Monsters and Mice’ in the **Year 9, Term 1 – core texts booklet**. (This copy already has annotations from **Phase 3, activity 3 – annotate and reflect**, so remind students to continue whatever ‘strategy’ – for example, colour coding - they initiated in that activity). * Experimenting with anthropomorphism – in workbooks, write the heading ‘Representation in fables’ students choose an animal or insect. Next, students write a sentence describing this animal or insect for each of the following human interactions: talking with their best friend, eating their favourite meal, crying because they don’t get what they want and preparing dinner. Direct students to pay particular attention to their choice of verbs and adjectives when describing the animal or insect. * Sharing – use the craft sticks created in Phase 1 and share responses. Provide verbal feedback when you notice effective use of verbs or adjectives. If possible, make connections to how the student has used the same approach as Fries or if necessary suggest that the use of verbs or adjectives could be stronger to strengthen the effect of the anthropomorphism.   **Exploring allegory – Phase 3, resource 3 – ‘Monsters and Mice’**   * Repeat the steps used for anthropomorphism to engage with and apply the content on allegory * Read the content in the first paragraph and explain, allowing students to list examples of allegories they know. * Read the content that links to ‘Monsters and Mice’ * Provide time for students to add annotations to their printed copy of the text. * Advise students they will be provided with a writing task in the coming lessons that allows them to write an allegorical piece.   **Exploring cliché, idiom and contextual references** **– Phase** **3, resource 3 – ‘Monsters and Mice’**   * Before reading the next lot of content, discuss with students why reading comprehension can sometimes be challenging. Focus on inference and identify if the students know what this is and how their capacity to infer when reading will impact on the overall reading experience. During this explanation advise students that inference relies on background knowledge and the students’ ability to recognise ‘clues’ throughout the narrative, which they have to piece together to make whole meaning. * Refer to the following content – cliches, idiom and contextual references and explain to students that these can be 'blocker’s' to reading comprehension when a student does not recognise the meaning associated to these.   Refer to the department’s webpage [Stage 5 reading – Inference](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-inference-) – to extend your reading about how inference impacts reading comprehension.   * Read the content, again in chunks, stopping to explain the definition and to elaborate. For each of the features, ask students to share examples of cliches, idioms or contextual references they are aware of or others that are used in ‘Monsters and Mice’. * Instruct students to annotate their copy of the model text by firstly adding the examples provided in the resource and then identifying any others that they can see. * Conclude this sequence of learning with a summary of learning, linking back to the assessment task and advising students that they can use contextual references in their writing to build the setting and to represent the attitude, ideas and values represented. Advise students this will be elaborated on when they explore other texts, notably ‘The Masala of my Soul’ and ‘Stories Matter’. | **Success criteria**  To demonstrate their learning, students will:   * explore how features of a fable have been used in ‘Monsters and Mice’ to represent and shape values and experiences * emulate the use of these features in their own short writing responses * develop awareness of the role of inference in reading comprehension and understand some features of writing which can impact on their capacity to infer meaning |  |
| EN5-URA-01  Code and convention  Use metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements of texts  Analyse how language forms, features and structures, specific or conventional to a text’s medium, context, purpose and audience, shape meaning, and experiment with this understanding through written, spoken, visual and multimodal responses  Note: bold outcome content is not addressed at this stage in the sequence but it is addressed by the end of Phase 3. | **Purposeful annotations to identify how meaning is shaped in texts**  **Learning intentions**  By the end of these activities, students will:   * identify and explain the language forms and features used in a model text to develop the composer’s purpose * analyse how meaning is shaped in a text by engaging in a close and guided deconstruction of the model text.   **Purposeful annotating**   * Issue and explain the task in **Phase 3, activity 4 – purposeful annotations to students**.   **Teacher note**: students can use the notes they wrote during **Phase 3, activity 3 – annotate and reflect** (question 1) to support them as they complete the following activity.   * Explain the annotations of language provided in column 1 using a think aloud. Explicit teaching of the annotations in column 1 for rows 1-3 will allow students to move from making generalised annotations towards making annotations that will inform analysis.   **Teaching note:** a think aloud is a strategy in which readers verbalise their thinking. When using a think aloud while reading you will interrupt your own reading to show students what you are thinking about what you have just read. In relation to the annotations in column 1 for ‘Monsters and Mice’, this could include:   * making connections to previous learning – ‘When we learnt about the moral purpose of this text, we talked about the representation of prejudice. I just realised this is set up in the title using contrast! The mouse experienced prejudice because the villagers think he's a monster!’ * verbalising thoughts – ‘I think the orientation uses allusion to contextual references to establish the idea that the village is old fashioned.’ * Allow time for students to complete question 2 – the annotations for column 1. Remind students to * use the example annotations in the first 3 rows to deconstruct the rest of ‘Monsters and Mice’, tracking what is identified and briefly explaining the language forms and features used to shape meaning * use their knowledge of the narrative as a whole to make these annotations.   **Teacher note**: for an extra challenge, encourage them to delete the examples provided and to attempt annotations of the entire narrative. Students could compare their annotations to the ones provided.   * Question 3 – after 15 minutes, use the craft sticks created in Phase 1 to select students to share their annotations for column 1 with the class. * Move on to task 4, and support students to engage with the samples of analysis for rows 1-3. Explain to students that to analyse they must elaborate beyond explanation of what is happening in the text to interpret how the reader is positioned and to suggest the meaning or message. * Provide 15 minutes for students to complete task 5. * Encourage students to colour code their annotations so that they can keep track of which comments connect to which examples in the text.   **Teaching note**: it is worthwhile to unpack the instructional verb ‘investigate’ with students. A NESA definition is provided as a note for students in the resource booklet. This reads as follows – NESA 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.   * When students have finished writing, use the craft sticks to select students to share their annotations with the class.   **Teaching note**: if you have a mixed ability class you could nominate students who are finding the task less challenging to scribe during the class discussion as you check students’ understanding. This will consolidate the students’ understanding and sharpen their listening skills while providing an opportunity for them to support their peers’ learning. Providing the scribed notes to all students will also provide them with a resource that they can reference in subsequent lessons. | **Success criteria**  To demonstrate their learning, students will:   * track how language forms and features are used in model texts to shape meaning * explain the use of these linguistic and stylistic elements use purposeful annotation to engage with the model text ‘Monsters and Mice’ * develop skills in analysing how meaning is shaped in a text. |  |
| EN5-RVL-01  Reading, viewing and listening for meaning  Investigate how layers of meaning are constructed in texts and how this shapes a readers understanding and engagement  EN5-URB-01  Argument and authority  Evaluate how effective arguments are constructed through combinations of specific language forms, features and structures, and apply an understanding of this in own texts  Note: bold outcome content is not addressed in this sequence. | **What’s the message?**  **Learning intentions**  By the end of these activities, students will:   * demonstrate understanding of a moral purpose and thematic concern in narrative * identify and explain how codes and conventions are used to shape a reader’s engagement and understanding of a text * make explicit references to the reader in a paragraph of writing.   **Moral purpose in fables**   * Discussion – revise thematic concern and explain that this term can be used interchangeably with moral purpose. It is important to make clear that the term ‘moral purpose’ is used for ‘Monsters and Mice’ instead of thematic concern and this is because it is a convention of fables to have a moral purpose (thematic concern is the language used in the assessment task notification because this is the language in the syllabus). * Distribute and read **Phase 3, activity 5 – what’s the message?** with the students. * Instruct students to complete the ‘[headlines](http://www.pz.harvard.edu/resources/headlines)’ visible thinking routine. This routine allows students to capture the essence of the moral purpose of the text. Examples to prompt the students include * Monstrous community vilify innocent mouse. * Mouse sues monstrous community for defamation. * Sharing headlines – use the craft sticks created in Phase 1 and have students share the headlines they wrote. As students provide their examples, consider writing some of these on the board and annotate how a language feature has been used effectively. * Discussion – use the headlines to further the conversation about moral purpose. Guide students by revisiting learning completed in **Phase 2, resource 3 – why things matter, in which they were introduced to ‘thematic concern’**. Remind students that a thematic concern must capture the message the author wants her readers to take away from the text. * Thinking about codes and conventions – display question 2 on the board and explain that to answer question 2 students must draw on their investigation of the codes and conventions used by Emily Fries to shape meaning. Allow students 5 minutes to review their annotations and notes on the model text. Deconstruct the question, using the rubric provided with the task instruction. * Deconstruction notes to support the teacher * **‘explain how Emily Fries shapes readers’** – links to the rubric point about ‘who the intended audience is’ * **readers’ understanding and engagement in her moral purpose** – links to the rubric point about ‘What Emily Fries wants her audience to understand’ and to the point ‘Make explicit references to the reader’ * **‘through her use of features of form and language features**’ – links to the rubric point ‘identify at least 2 quotes which support the message’ and the point ‘identify the language forms and features used in these quotes’. * Constructing a paragraph response – where relevant, revise the term ‘paragraph’ and scaffolds for writing familiar to the students. Provide explicit guidance about what to include in each sentence. For example, a STAR paragraph * Statement – state what is the moral purpose of ‘Monsters and Mice’. * Text purpose – elaborate on this moral purpose, by establishing the purpose and intended audience * Analysis – provide at least 2 quotes from the text which support what you have said about the text purpose. For each quote refer to at least one feature of form or language that is used to shape the message. Extend on this to explain how readers feel or what they realise. You can do this by showing that readers feel and react like the main character, Helen. * Relate – reiterate the moral purpose and relate this to the reader, ending on an explanation of how they are engaged.   This scaffold could be extended by adding an example and co-creating a response with the class to model each step.   * Alternatively, provide a full sample answer and deconstruct this with your students to show how the task rubric is addressed throughout the answer. A sample is provided below. If this sample is suitable for the level of writing the students are demonstrating, copy it into the resource booklet or project it on the board. If the sample is not suitable, adapt it by adjusting the language or scaffold to suit the learning needs and abilities of your students. In the deconstruction of the sample, explain how the task rubric is achieved. * Writing time – allow 15 minutes for students to write the response. * Pair feedback – allocate pairs for students to read one another’s work and to provide feedback, using the task rubric to guide the feedback they provide.   **Teaching note:** adapt this sample to suit the writing ability of your students. Emily Fries’ fabulist narrative ‘Monster’s and Mice’ presents a strong moral message that prejudice is not acceptable because it distorts people’s lives. Her purpose is to compel people in prejudicial societies to recognise and reject prejudicial attitudes. She achieves this by positioning readers to develop an emotional connection with the characters and alter their thinking by the end of the text. This helps readers acknowledge that people should not buy into fear mongering about ‘the other’ because if they do, they are as guilty as those who initiated the prejudice. Helen’s sullen realisation at the end of the text highlights her shame that she ‘had believed in a monster for the sole reason that everyone else had too.’ Through Helen’s epiphany, responders realise that the real monsters are people who judge others and blindly believe ‘the women (who) said it snatched children, yet she'd never seen one vanish (or) the men (who) said it killed crops, yet the harvest remained plentiful.’ Here, the irony in Helen’s blind acceptance of what villagers have said showcases to readers that they must not do as Helen has, otherwise they too will become victims and/or perpetrators of prejudice. Hence, Helen’s epiphany at the end of the narrative reminds readers of the adage, ‘seeing is believing’. | **Success criteria**  To demonstrate their learning, students will:   * use the thinking routine ‘headlines’ to revisit and articulate the moral purpose of the narrative ‘Monsters and Mice’ * write a paragraph explaining how Fries uses features of form and language to position her readers. |  |
| **EN5-ECB-01**  **Planning, monitoring and reflecting**  **Engage with model texts to develop and refine features, structures and stylistic approaches in own work** | **Introducing the writing portfolio**  **Learning intentions**  **By the end of these activities, students will:**   * **understand the requirements of the writing portfolio** * **recognise the benefit of using the portfolio to plan, draft and edit their writing.**   **Teacher note: explain to students that the writing portfolio is intended as a resource that will help students to store all writing inspired by model texts.**  **Using the writing portfolio**   * **Issue Phase 3, resource 4 – how to use your writing portfolio and read the content with students.**   **Teacher note: it would be beneficial to reengage with the assessment task notification and to draw the students’ attention to the expectation that they are required to refine one of the drafts composed during the writing portfolio for the assessment task.**   * **Explain the required entries in the writing portfolio. These include** * samples of their own writing, inspired by the model text * reflections on how the activities they complete about the model text helps them to understand how ideas are represented * their responses to any of the writing activities labelled ‘Have a go’ * refined responses of the drafts. * **Explain the optional entries students could also include in their portfolio** * **the first impressions about the model text** * **excerpts from other texts they have read which also inspired them.** * Exploring a sample – use **the ‘sample writing portfolio entry’ to discuss what students should include and to demonstrate how the writing portfolio can be organised. Allow students time to read the sample writing portfolio entry in the sample portfolio page and answer any clarifying questions they ask.**   **Teacher note:** the sample page is based on the student work sample included in the assessment task notification. This is a valuable resource that must be explicitly discussed to meet the outcome content point. By observing the annotations in the sample, and using this approach to annotate their own writing, students will be using the model (of a portfolio page) to learn about how they can use recursive thinking about their own writing to improve their drafts**.** | **Success criteria**  To demonstrate their learning, students will:   * establish a writing portfolio * examine the sample page entry to develop an understanding of how the writing portfolio will be maintained. |  |
| **EN5-ECA-01**  **Writing**  **Select and adapt appropriate codes, conventions and structures to shape meaning when composing written texts that are **analytical, informative, persuasive, discursive and/or** imaginative**  Note: bold outcome content is not addressed in this sequence.  **EN5-URB-01**  **Perspective and context**  ****Analyse** how texts can be understood or interpreted from different perspectives, and experiment with this idea in own texts**  Note: bold outcome content is not addressed at this stage in the sequence but it is addressed earlier in this phase, during activity 1.  ****EN5-ECB-01****  ****Reflecting****  **Evaluate the effectiveness of compositional choices in writing that have been influenced by elements of other texts, using specific examples** | **Core formative task 2**  **Learning intentions**  By the end of these activities, students will:   * adapt the opening of a fairy tale or fable to reapply the ideas, attitudes or themes represented for a new context * reflect on their compositional choices when adapting a narrative to assess how effectively they have represented their thematic concern.   **Teacher note**: in this activity, students will compose the opening of an imaginative response and also part of a reflection about the writing. To support student understanding, it is important that the instructions are provided in two parts.  **Adapting texts**   * Issue **core formative task 2 – adaptation of ideas and attitudes for a new audience** and explain the task instructions to students. Remind students of the fairy tales or fables explored in **Phase 3, activity 2 – reinterpreting ideas, attitudes and themes represented in narratives** and support students to select a story for this activity. * Explanation – students’ work with fairy tales in this activity allows them to draw from a fairy tale or a fable. However, if they choose to use ‘Monsters and Mice’ as the model text for their assessment task, they would be required to write in the fabulist form rather than the style of a fairy tale. The focus of the task is to reinterpret their chosen fairy tale or fable by adapting it for a new context which can be achieved by refocusing the attitude, ideas or theme(s) represented. * Read and discuss the note to students in **core formative task 2 – adaptation of ideas and attitudes for a new audience** – use this example as an opportunity to explain to students how they can adapt the original text to suit their thematic concern. * Allow 15 minutes to complete task 1. This should include planning and writing time.   **Teacher note**:encourage students who appear to be inspired by the writing task to extend their response beyond one paragraph.  **Introducing self-editing practices**   * Use the checklist in **Phase 6, activity 2 – check your draft**, and the suggested pedagogical approach in this section, to provide students with time to edit their work. Use the content provided in the pink, ‘to the student’, box in **core formative task 2 – adaptation of ideas and attitudes for a new audience** to recall prior learning and experience writing reflection tasks.   **Teacher note:** once students have completed their composition of core formative task 2, this is a good opportunity to introduce or re-establish peer and self-assessment practices. A series of resources to support these practices have been provided in Phase 6, including:   * **Phase 6, activity 2 – check your draft** * **Phase 6, activity 3 – peer feedback.**   You should choose the most appropriate strategies based on your student context and needs at this teaching moment. However, all of these strategies should be engaged with by the end of the program. Guidance on how to introduce these practices in class is provided in Phase 6.  Pedagogical advice for how to utilise the resources mentioned above is provided in Phase 6 of this program.  **Continuing to edit and self-reflect**   * Examining helpful pointers – guide students through ‘pointers for a reflection’ (in **core formative task 2 – adaptation of ideas and attitudes for a new audience)**. Emphasise to students that these are pointers and students can stretch beyond the examples provided. This could be organised as board work using headings such as structure, language use and text references.   **Teaching note:** the requirements regarding the length of the reflection should be differentiated based on student ability and interest. Students should be encouraged to write longer reflection statements and should not feel confined to the length of the example provided. This is particularly important for high performing or gifted students. This could also be the case for question 1. If you believe your students are capable of writing a full length response, change the instruction from opening to full length response. | **Success criteria**  To demonstrate their learning, students will:   * compose the opening of an imaginative response that is inspired by the model text to establish a thematic concern * experiment with allusion and other features of fabulist narrative to craft the opening * evaluate the effectiveness of their compositional choices to establish a thematic concern in the opening of a narrative. |  |

## 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.

**Expected duration:** this phase should take approximately 8–10 hour-long lessons. Note: the content in this phase represents more than 8–10 hour-long lessons. Teachers could select content most suitable to their teaching context to meet the purpose of this phase of learning.

**Conceptual programming question(s) – (sub-questions that drive this phase of the program):**

* How can a narrative represent and shape values and experiences?
* How can an argument within an imaginative text be used to position the reader?
* How can students use devices such as motif, anaphora and allusion to develop a thematic concern in their writing?

**Additional resources for this phase:**

English curriculum 7-12 team elective professional learning ‘[Microwriting – getting practical in English 7-10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12/english-7-12-professional-learning-catalogue/microwriting-getting-practical-in-english)’

The department’s [Literacy in secondary schools](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/secondary-literacy#:~:text=Also%20known%20as%20the%20Seldon%20Method%3A%20Bubble%20Theory%2C,is%20suitable%20for%20Stages%204%2C%205%20or%206.) page, and the English curriculum team’s [English 7-12 professional learning catalogue](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12/english-7-12-professional-learning-catalogue.all.nameAsc.1.grid#catalogue_auto), titled ‘[Strategies for implementing explicit writing](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12/english-7-12-professional-learning-catalogue.main-education--category---catalogue---stage---stage-4.nameAsc.1.grid#catalogue_auto:~:text=Strategies%20for%20implementing%20explicit%20writing) offer a range of strategies to support students to write complex sentences. The ‘this does that’ strategy, also known as the [Seldon Method: Bubble Theory](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/secondary-literacy#:~:text=Also%20known%20as%20the%20Seldon%20Method%3A%20Bubble%20Theory%2C,is%20suitable%20for%20Stages%204%2C%205%20or%206.)’ is referenced in this phase.

Harvard Graduate School of Education, [Project Zero Thinking Routines](http://www.pz.harvard.edu/thinking-routines) – [The 4 C’s](http://www.pz.harvard.edu/resources/the-4-cs)

Jacob Olesen, [Color meanings – The Power and Symbolism of Colours](Color%20meanings%20–%20The%20Power%20and%20Symbolism%20of%20Colours)

Table 7 – deepening connections between texts and concepts

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| EN5-RVL-01  Reading, viewing and listening for meaning  **Draw on prior knowledge of texts to question,** challenge **and deepen understanding of** both **new** and familiar **texts**  EN5-URB-01  Perspective and context  **Analyse how texts can be understood or interpreted from different perspectives, **and experiment with this is own texts****  EN5-URB-01  Theme  **Analyse how themes can be understood to underpin cohesive meaning in texts, **and apply this understanding in own texts****  Note: bold outcome content is not addressed in this sequence. | **Deepening connections between texts and context**  **Learning intentions**  By the end of these activities, students will:   * draw on prior knowledge about how to annotate a text from Phase 3 * draw on prior learning to consider the ways composers use narratives to shape and reflect values and experiences * consider the ways in which authors use argument within an imaginative text to position a reader.   **Teacher note**: completing this learning sequence positions students to use the correct metalanguage when discussing code and convention. This will be the language they are required to use in the self-reflection for the assessment task. Metalanguage can be described quite simply as the language we use to talk about language. It is a specialised descriptive language which allows teachers and learners to talk about how language is being used and for what purpose. For a more detailed understanding of metalanguage you could refer to Knapp P and Watkins M (2010).  **Identifying codes and conventions**   * Discussion – issue **Phase 4, resource 1 – code and convention poster** to the class. Discuss the difference between the terms code and convention. Explore the poster uses a recipe analogy where codes are the ingredients used in a text and conventions are the rules that determine how these codes, or ‘ingredients’, are used. * Annotation – students annotate their poster with the following definitions * codes – aspects of texts which are expected 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 and language use. * Discussion – explore the extended definitions in the poster and how these extended statements support students to understand code and convention? Ask students to give an example of a code or convention from a text that they are familiar with that fits the definitions provided. * Students write their own definition of ‘code’ and ‘convention’ as two separate terms.   **Teaching note**: this activity can be adjusted based on the ability of the class or individual students. An alternative activity for exploring **Phase 4, resource 1** is to use a [See, Think, Wonder](http://www.pz.harvard.edu/resources/see-think-wonder) thinking routine, where students view the poster and consider what they ‘see’ (recipe and ingredients), what the poster makes them ‘think’ about (particular codes and conventions for particular forms or genres, previous texts that they have engaged with) and what the poster makes them ‘wonder’. This could be expanded upon by having students write their own codes and conventions recipe for a familiar text.  **Exploring a model text – ‘Nomad’ by Eleanor Swan**  **Teacher note**:Swan uses a range of codes and conventions to represent the importance of art and its impact on young people’s capacity to be creative. In this learning sequence, students will read and annotate Swan’s narrative. Students have already completed activities in Phase 3 aimed at developing their annotation skills: **Phase 3, resource 2 – the art of annotation**, and **Phase 3, activity 4 – purposeful annotation**. The aim of this learning sequence is to consolidate these annotation skills, and to continue to embed the use of metalanguage when talking about and analysing texts.  **Collaborative brainstorm**   * Class brainstorm – collaboratively answer the following questions * Why are youth voices so powerful? * What is meant by perspective? (Facilitate a discussion with students to ensure that students have a clear understanding of perspective and encourage them to use learning from earlier phases before moving on to the next question.) * How can youth voices and perspectives have an impact on readers and listeners? * What are the issues that young people feel most passionate about, and what perspectives do they develop in response to them?   **Preparing the reader**   * Activate prior knowledge and prime students for reading the text. Ask students to define the term ‘nomad’, providing prompts to create a brainstorm on the board of student responses. Students record the definition and layers of meaning associated with this word in their book.   **Semantic maps**   * Explore **Phase 4, resource 2 – creating a semantic vocabulary map** and discuss the value in engaging in this type of activity.   **Embedded literacy:** this next activity aims to prepare the reader for the text. The jigsaw activity is one of several activities located in the Department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=22bc4) webpage which could be used to support students learning. Shanahan outlines how to use semantic maps in the slide show [7 Paths to improved reading comprehension](https://www.shanahanonliteracy.com/publications/7-paths-to-improved-reading-comprehension) (S30–31). Semantic maps support students to make connections based on word association and on the use of specific vocabulary (Shanahan 2023).  **Teacher note**: **Phase 4, resource 2 – creating a semantic vocabulary map** provides a visual example of this graphic organiser. Depending on the ability of your class, you make like to consider providing this graphic to students to support their understanding of how the concept map should look. Alternatively, more capable and/or independent students may prefer a blank scaffold, or no scaffold, to allow for more flexible charting of ideas.  **Necessary resources and group formation**   * Resources A4 sheets of paper for each group * Groups of 5 students for the jigsaw activity   Group work preparation – create groups of 5 using the craft sticks or strategically based on student needs (groups of five). Allocate each member of the group a number as per the jigsaw activity instructions or a modified version of this based on the class. Students will complete the [jigsaw activity](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/546#.ZDSqonAMYOc.link) in this group and work together to create a semantic vocabulary map. Students move into the next group (based on the jigsaw structure) and share their findings as ‘experts’. Provide each group a couple of sheets of blank A4 paper.  **Creating a semantic vocabulary map**   * Issue each group **core text 2 – ‘Nomad’ by Eleanor Swan** from the Year 9, Term 1 core texts booklet that accompanies this program, or directly from the ‘[What Matters?’ website](https://www.whitlam.org/what-matters-2020-finalists-1/2020/8/10/nomad-1). Allocate each group a different hierarchal word: play, creativity, restless, authority or dominate. * Model and provide an example from the text for each hierarchal word to guide students * Play – the word ‘preschool’ is suggestive of young children and by extension playing. * Creativity – ‘dragons’ is suggestive of fairy tales and writing stories. * Restless – ‘twitching’ suggests involuntary movement – indicative of restlessness. * Authority – ‘political’ suggests a government authority. * Dominate – ‘forced’ in ‘forced to sing’ suggests that the students are not being given a choice. * Using the A4 paper – each group creates a semantic vocabulary map This semantic priming will help prepare the students for reading the text supporting them to make thematic connections throughout the text. Each group skim reads the text to identify words that could relate to or be associated with the hierarchical word allocated to their group. Students should be familiar with how to skim a text from their engagement with activities in Phase 3, specifically **Phase 3, resource 2 – the art of annotation**. * Allow 10 minutes for the students to complete this activity.   **Literacy note:** semantic vocabulary maps are diagrams that use, text, shapes and arrows to represent the relationship between interrelated concepts both visually and hierarchically. The [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=22bc4) provides further information and templates on how to effectively create and use concept maps to support student understanding of new vocabulary and ideas.   * At the end of the activity, prompt students to create the semantic vocabulary map in their books (students can use **Phase 4, resource 2 – creating a semantic vocabulary map** or select a different type of graphic organiser). Resource 2 models the semantic vocabulary map with the word ‘nomad’ in the centre with 5 web strands. Each hierarchal word is a strand. * Each member of the group should add the words they have found to their group’s hierarchal word strand. * Forming new groups – students move into new groups as per the number each student was allocated at the beginning of the activity. For example, there should be a group of students who were given the number one, a second group of students who were given the number 2, and so on. * New group work – students become the ‘expert’ on their hierarchal word and share and discuss the words they explored in their previous group. Each student completes the other strands of their semantic vocabulary map based on the information provided by the ’expert’ student. Continue this structure until students have the information for all of the key words.   **Identifying a text’s thematic concern**   * **Class discussion – ask students to identify Swan’s thematic concern. Students should consider their graphic organisers and attempt to making connections between their word groups to inform their responses.** * Silent reading of **core text 2 – ‘Nomad’ by Eleanor Swan**. Depending on student ability additional support structures may need to be provided to assist silent reading. Alternatively, the teacher may model read the text demonstrating effective fluency. * Initiating critical thinking – use a range of verbal prompting questions to initiate students’ critical thinking about the text. Possible questions include * What do you think this narrative is about? * Why does Swan feel that artistic expression must be valued? How do you know? * How does Swan experiment with codes and conventions? * How is Swan’s thematic concern woven throughout the text?   **Critical reading focus:** the initial questions that are asked as part of this engagement with the text should not be literal comprehension questions. Asking questions that require students to think critically about the text in its entirety help to build inferential reading skills. The department’s [Stage 5 reading – Inference](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-inference-) webpage contains additional suggestions for building this skill in students.   * Summarising discussion – identify the key components of a summary and guide students through the creation of a summary in response to the critical thinking questions. These answers will support learning in subsequent learning activities in this phase. * Discussion – facilitate a class discussion about the thematic concerns Eleanor Swan presents. Use the craft stick to support whole class engagement.   **Teacher note:** you could draw students’ attention to Swan’s views on artistic expression. For example, ‘No government department dedicated to the Arts but instead to 'communication, transport and infrastructure’, underpins Swan’s thematic concern – that art is not valued. In this example, Swan expresses her disdain of the government’s response which is evidenced by her use of inverted commas.  **Annotating codes and conventions**   * Optional – explore **Phase 4, resource 3 – annotating ‘Nomad’ model the annotation processes using the examples provided.** * Distribute and discuss **core formative task 3 – analysing how language forms, features and structures shape meaning –** the formative task provides students with an opportunity to use the metalanguage that they will need to use during part B of their formal assessment – the reflection. This will support students to see the relevance of the activity to their assessment task and use prior learning. * Using the version of Swan’s story provided in the table in **core formative task 3 – analysing how language forms, features and structures shape meaning**, read through the text again and collaboratively annotate the codes and conventions. An annotation of the title is completed as a sample. Using a gradual release of responsibility approach, complete annotations of the codes and conventions of the story. Use the following steps * Brainstorm a list of codes and conventions as a class. This will help to build an understanding of metalanguage. * Model the first annotation for students by emphasising Swan’s use of personal pronouns, alliteration, personification and postnominal adjective. Instructions to support this modelled annotation are also provided in **Phase 4, resource 3 – annotating ‘Nomad’.** * Annotate the next few paragraphs as a class, drawing upon student suggestions. * Students work individually or in pairs to complete the annotations. | **Success criteria**  To demonstrate their learning, students will:   * contribute to class discussion using prior knowledge of codes and convention * contribute to class discussion, demonstrating a developing awareness of authorial purpose * develop class brainstorm notes to support understanding * complete the ‘Nomad’ annotations table, demonstrating new evaluative vocabulary. |  |
| EN5-RVL-01  Reading, viewing and listening for meaning  **Draw on prior knowledge of texts to question, challenge and deepen understanding of both new and familiar texts**  EN5-ECA-01  Writing  **Select and adapt appropriate codes, conventions and structures to shape meaning when composing written texts that are** analytical, informative, persuasive, discursive and/or **imaginative**  **Experiment with language to create tone, atmosphere and mood**  **Create engaging and authentic temporal and spatial settings** for a range of purposes and audiences  EN5-ECB-01  Reflecting  **Evaluate the effectiveness of compositional choices in writing that have been influenced by other elements of texts,** using specific examples  Note: **bold outcome content is not addressed in this sequence.** | **Experimenting with codes and conventions**  **Learning intentions**  By the end of these activities, students will:   * experiment with codes and convention to craft atmosphere to begin shaping the reader’s response.   **Pre-assessment options – punctuation forms**   * Identify areas of need based on students’ writing samples and target the top 3 most significant areas of need with targeted activities.   **Teaching note**: you may wish to conduct pre-assessment of student knowledge of punctuation forms to prepare them for **Phase 4, activity 1 – playful crafting**. A helpful resource for this would be the [HSC minimum standard webpage](https://sites.google.com/view/hsc-minimum-standard/home). This webpage shares clear standalone activities which can help students understand how to use punctuation effectively including: punctuation, annotation, define and use punctuation, and missing punctuation. The use of these punctuation forms is explored in the ‘playful crafting’ activity.  **Exploring purposeful codes and conventions**   * Issue and discuss – **Phase 4, activity 1 – playful crafting** focus specifically on the excerpt – prompt students to identify the main thematic concern of the excerpt (litter in our waterways). Prompt students to identify the language which represents these ideas. * Experimenting with codes and conventions – spatial and temporal language, and punctuation for impact – students highlight, using different colours for each group of words * words that convey ‘place’ * words that convey ‘time’. * Prompt students to consider the composer’s manipulation of language to reflect place and time. For example, what type of mood or atmosphere do these words convey? As students respond, ask them to annotate their copies of the excerpt. * Instruct students to circle all punctuation: full stop, exclamation, ellipsis and question mark. * Prompt students to identify and annotate * What is the effect of the punctuation? * How does it help to reinforce the overall thematic concern? * Does the punctuation impact the flow of the sentence – does this effect the cohesion of the text? * Why do you think of the composer use of punctuation? Do you think it is effective? * Prompt students to glue the excerpt in their books. * Instruct students to write two sentences which explain what they think is the main concern developed through the excerpt. The second sentence must include textual evidence to support their idea. Revisit the earlier lesson on paragraphing if students need further support.   **Teaching note**: this could be an opportunity to revisit sentence structure, particularly the use of complex sentences. The following resources can be used to support this:   * The [HSC minimum standard website](https://sites.google.com/view/hsc-minimum-standard/writing/sentence-types) includes resources to explore sentence structure, including creative sentence level activities such as ‘sentence types bingo.’ * The ‘this does that’ strategy, also known as the Seldon Method: Bubble Theory, supports students to write complex sentences and can be found on the department’s [Literacy in secondary schools](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/secondary-literacy#:~:text=Also%20known%20as%20the%20Seldon%20Method%3A%20Bubble%20Theory%2C,is%20suitable%20for%20Stages%204%2C%205%20or%206.) page, as well as the English curriculum team’s [English 7-12 professional learning catalogue](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12/english-7-12-professional-learning-catalogue.all.nameAsc.1.grid#catalogue_auto), titled ‘[Strategies for implementing explicit writing](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12/english-7-12-professional-learning-catalogue.main-education--category---catalogue---stage---stage-4.nameAsc.1.grid#catalogue_auto:~:text=Strategies%20for%20implementing%20explicit%20writing)’.   **Introducing micro writing**   * Instruct students to craft the opening of a narrative that focuses on establishing narrative purpose. Students should follow the prompts for this activity outlined **Phase 4, activity 1 – playful crafting** in the resource booklet. * Remind students to use these writing activities to develop the thematic concern in their own compositions to ensure that they continually reassess and reflect on their ideas.   **Teacher note:** the English curriculum 7-12 team elective professional learning ‘[Microwriting – getting practical in English 7-10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12/english-7-12-professional-learning-catalogue/microwriting-getting-practical-in-english)’ could be useful to view. The activities presented in this session provide teachers with writing activities that narrow the focus to a particular feature. Some of the activities from that session are included here. There are others for your consideration. In addition to practical writing activities, you can also access advice about how to use the outcomes and content point in the new syllabus to create writing activities.  **Teacher note**:assist students by including visual stimuli to support their purposeful crafting. Websites like [Pixabay](https://pixabay.com/) are a good source for engaging creative commons images that can be used to inspire student writing. Teachers should provide students with appropriate images, rather than allowing students to self-select from these sites, as some images may contain mature content.  **Introducing peer feedback**  **Teacher note:** using peer feedback activities in class encourages students to engage in recursive writing processes. These types of activities, when embedded regularly in lessons, build a classroom climate in which students feel safe to share their work and confident to exchange critique when it is focused on improvement. Structures and protocols needs to be established with students to enable this to occur. **This activity also uses resources from Phase 6.**   * Understanding peer feedback – issue **Phase 6, activity 3 – peer feedback** to students and explore **the ‘peer feedback on mechanics of writing ' table. Specifically, work through the aspects of writing that students will need to critique from the left-hand column in Phase 6, activity 3 – peer feedback.**   **Teaching note**: peer feedback is most effective when students are confident with all aspects of the writing that they need to provide advice on. As such, teachers should gauge their students’ understanding of each aspect of the peer feedback table, clarifying understanding as they unpack this with the class. The table in **Phase 6, activity 3 – peer feedback** offers some support through the guiding questions provided. There is also some explanation provided to students regarding the meaning of subject-verb and noun-pronoun agreement and what this looks like. Students may need further support to understand these language conventions if this is new to students.   * Swapping drafts – students swap their written drafts with a peer and have each student complete the **Phase 6, activity 3 – peer feedback tables. Students should enter feedback comments into each of the columns. Direct students to be as specific as possible when providing feedback, using examples from the text where appropriate.** * **Annotating drafts – after students have read through the feedback provided by their peer, they should annotate their draft, editing their original composition for improvement based on the feedback provided.** Students should then rewrite their original draft. * Writing portfolio – students glue the feedback provided, as well as their annotated draft and final, rewritten composition into their portfolio. This allows students to see the development of their piece through the refinement and editing process. This also serves as a reference for students when reflecting on their writing and can be used as a source for their assessment task, Part B response. | **Success criteria**  To demonstrate their learning, students will:   * independently identify word level language and punctuation * contribute to class discussion demonstrating a developing understanding of authorial purpose * craft a short body paragraph which demonstrates experimentation with code and convention influenced by the stimulus excerpt * identify thematic concerns using evidence from the stimulus excerpt to support ideas. |  |
| EN5-URB-01  Theme  **Analyse how themes can be understood to underpin** cohesive **meaning in texts, and apply this understanding in own texts**  EN5-URA-01  Connotation, imagery, and symbolism  **Analyse how figurative language and devices can be used to represent complex ideas, thoughts and feelings to contribute to larger patterns of meaning in texts, and experiment with this in own texts**  EN5-ECA-01  Writing  **Experiment with language to create tone, atmosphere and mood**  **Select and adapt appropriate codes, conventions and structures to shape meaning when composing written texts that are** analytical, informative, persuasive, discursive and/or **imaginative**  Note: bold outcome content is not addressed in this sequence. | **Developing thematic concerns**  **Learning intentions**  By the end of these activities, students will:   * explore how to use an imaginative text to position an audience * experiment with language forms and features purposefully * experiment with language forms and features to position an audience * analyse the ways in which figurative language can be used to represent complex ideas and thematic concerns.   **Developing a thematic concern – motif**   * In the following 2 activities students will explore how motif can be used to represent a thematic concern.   **Part 1 – reading the excerpt**   * Explore the definition of ‘motif’ with the class.   A motif is an element that is repeated in a text. This could include a commonly understood usage such as ‘the knight in shining armour’. It may also be repeated and woven throughout the text, such as a colour motif (‘Literary Terms: a practical glossary’, Moon 2005).   * Students add the definition to their own glossary. * Explore the definition of ‘symbolism’ with the class (they add this to their glossary). * The [English K–10 Syllabus glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=glossary) defines symbol as ‘an object, character or entity that can be understood to represent a larger idea, action or feeling. Depending on context, audience and purpose, symbols can have commonly agreed or reinforced associations, or they can be dynamic. Symbols can operate within texts, or they can serve as meaning-making devices of language in the real world’. * The [Stage 6 English Standard glossary](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017/glossary) defines symbolism as ‘use of a symbol that represents something else, particularly in relation to a quality or concept developed and strengthened through repetition’. For example, freedom can be symbolised by a bird in flight in both verbal and visual texts. * Examine a visual image that depicts the power and meanings of specific colours to support students’ understanding of visual symbolism.   **Teacher note**: see Georgia O’Keefe’s painting ‘Lake George Reflection’ for an example of the use of colour to reflect harmony and energy. The artwork is referenced in an article entitled ‘[Master artists and their relationship with colour’](https://www.healing-power-of-art.org/master-artists-and-their-relationship-with-color/#:~:text=Master%20Artists%20and%20Their%20Relationship%20With%20Color%201,...%208%20Picasso%E2%80%99s%20Blue%20Period%20...%20More%20items), along with a detailed discussion of the use of colour by other prominent and widely lauded artists. Model a think aloud as the artwork is examined. A different artwork could be provided to students as they think aloud in pairs.   * Discussion – prompt a discussion around the [symbolic meanings behind various colours](https://www.color-meanings.com/), including the positive and negative connotations associated with each colour. For example, red is a powerful colour to use for discussing symbolism as it relates to positive emotions such as love but can also symbolise rage and danger. Some questions could include * What images, feelings, emotions do you think about when you see the colour grey? * What images, feelings and emotions do you think about when you see brighter colours, such as red and yellow? * How might a composer use colour to reflect a particular tone, atmosphere or mood? * Issue the excerpt in **Phase 4, activity 2 – using motif to develop a thematic concern** and read through the excerpt with the students. Discuss the content, layout and punctuation used in the example.   **Part 2 – analysing how language can be used to drive purpose**   * Split students into small groups. You could use the craft sticks created in Phase 1. * Direct students to complete a [4 C’s Harvard Thinking Routine](https://pz.harvard.edu/resources/the-4-cs) **in relation to the example provided within Phase 4, activity 2 – using motif to develop a thematic concern**   [The 4 C’s](https://pz.harvard.edu/resources/the-4-cs) is a useful routine which encourages students to make connections between the text and their own lives, including prior learning, consider aspects of the text they want to challenge or argue against, identify key concepts that the text conveys, and consider what changes in thinking or attitudes are suggested by the text.   * Students should be supported to consider * Connections: What connections do students draw between the text and their own life or previous learning? * Challenge: What ideas, positions, or assumptions do students want to challenge or argue with in the text? * Concepts: What key concepts or ideas do students think are important and worth holding on to from the text? * Changes: What changes in attitudes, thinking, or action do students feel are suggested by the text, either personally or collectively? * Discussion – students share their responses to the 4 C’s prompting questions. Students then * identify the main motif used through the excerpt, and * consider the main thematic concern presented in the excerpt.   Students must provide at least ONE piece of textual evidence to support their ideas, and each student should take individual notes, recording the discussion of the group and their individual responses in their books.  **Co-constructing analytical paragraphs**   * Group work – maintain 4Cs groups and introduce students to a paragraph writing scaffold, such as the PEEL paragraph structure. These paragraphs offer variations on how to support students to structure a paragraph. Alternatively, you could use a scaffold that is commonly used within your school context. Students were introduced to evaluative writing in Phase 2.   **Teaching note: t**here are a range of approaches to structured analytical paragraphs**, including PEEL, TEAL and PETAL. While the acronyms change, the basic elements of an analytical paragraph are the same across these approaches.** [ALARM](https://www.alarmeducation.com.au/), which stands for A Learning and Response Matrix, is a cognitive scaffold that helps students to develop their analytical skills and supports the writing of analytical responses. **The** [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=72df2) **offers further guidance on how to use the** [PEEL paragraph writing scaffold](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/625)**. However, teachers should choose the most appropriate strategy for their students and school context.**   * Explain to students that they are going to construct a collaborative analytical paragraph within their groups. Provide a structured analytical scaffold to each group (see note above). * Using the notes from their [4 C’s thinking routine](https://pz.harvard.edu/resources/the-4-cs), students co-construct an analytical paragraph in response to the question, **‘How does the composer present an argument using motif (colour symbolism)?’**   **Teacher note: to support and monitor the collaborative writing process, teachers may like to consider** creating a shared Google document or blank presentation in Google Slides or Canva, or another platform your school uses, and assign each group an individual row or slide to populate. Students could be directed to use different coloured text so as to distinguish each student’s contributions. By creating shared documents to write within, teachers can monitor the progress of groups. Additionally, students can refer to this activity or document when constructing independent analytical paragraphs or discussing codes and conventions.   * Students submit their co-constructed response. This could be via an online platform like Google Classroom or in hard copy.   **Applying new skills – using motif in imaginative writing**   * Facilitate a class discussion prompting students to recap what they have learnt during Part 1 and Part 2 of the learning sequence, **developing a thematic concern – motif.** * Advise students to complete the third task in **Phase 4, activity 2 – using motif to develop a thematic concern**. Students should now experiment with language by writing an imaginative excerpt which uses motif to shape meaning.   **Teacher note**: advise students that the intention here is to play or experiment with or take risks with language. Ideally, the paragraph should develop an idea that the student has already begun to conceptualise – this can form part of the recursive process. Again, remind students to use this writing drill to extend or reinforce their thematic concern. | **Success criteria**  To demonstrate their learning, students will:   * complete a structured analytical paragraph to demonstrate their understanding of the ways in which codes and conventions shape meaning * craft an imaginative response, experimenting with code and convention by using language in a deliberate way to create a motif which shapes values and experience. |  |
| EN5-RVL-01  Reading, viewing and listening for meaning  Draw on prior knowledge of texts to question, challenge and deepen understanding of both new and familiar texts  Analyse the main ideas and thematic concerns represented in texts  Reflecting  Reflect on how an appreciation of texts can be enhanced through re-reading, and close or critical study  EN5-URB-01  Argument and authority  Analyse how an engaging personal voice in texts can represent a perspective or argument and communicate a sense of authority, and experiment with these ideas in own texts  Perspective and context  Explain how texts affirm or challenge established cultural attitudes and values in different contexts. | **Using codes and conventions to drive thematic concerns**  **Learning intentions**  By the end of these activities, students will:   * reflect on themselves as critical readers * reflect on the way that values and experience are reflected in a range of media * consider the way allusion and anaphora can be used to share values and experiences, shape meaning and drive purpose.   **Teacher note:** the following content is designed to build on students’ understanding of allusion and anaphora, and how rhetoric can be used to reinforce ideas and thematic concerns. Through their close analysis of these devices in the text ‘Stories Matter’, they will consider the ways in which these devices can be a powerful way to communicate theme. These activities will allow students to engage critically with these features so that they can confidently experiment and apply this in their own writing.  **Critical reading focus:** advise students that being a critical reader and building a deep knowledge of a story involves making connections. Inform them that to gain a full understanding of the story they are reading, they need to ask, ‘How does this apply to my life?’ The focus should be on making connections between their own values and experiences and that of the author.   * Issue students **Phase 4, activity 3 – pre-reading and making connections**. Have students complete this as a [Think, Pair, Share](https://pz.harvard.edu/resources/think-pair-share) activity.   **Teaching note:** the [Think, Pair, Share Harvard thinking routine](https://pz.harvard.edu/resources/think-pair-share) promotes understanding of new content by having students independently respond to material before testing their understanding and ideas through conversations with peers within paired and group contexts.   * **Think** – instruct students to complete the questions outlined in the **Phase 4, activity 3 – pre-reading and making connections** independently. This allows students to develop individual insights and responses uninfluenced by other opinions. * **Pair** – allow the students time to extend or refine these ideas by discussing them with a peer or small group of peers. This allows students to ‘test’ their responses against those of other students, coming to deeper understandings and insights. * **Share** – advise students that they can communicate some of their ideas in the communication box, which was outlined in Phase 1. This sharing of responses with the teacher in this way helps the teacher to gauge student thinking and adapt future teaching and learning strategies in response. This could be done in addition to a class conversation where students share their refined ideas with the class. * Discussion – prompt students to consider what kinds of stories are lacking – refer to question 8 from **Phase 4, activity 3 – pre-reading and making connections**. Create a brainstorm on the board of students’ ideas. Students record this in their books. * Prompt students to consider why these stories might be missing. Do they feel that youth experiences are valued? If not, why not? Add these ideas to the brainstorm. These ideas will be a good reference in later activities and students might like to use some of these ideas in their own writing.   **Introducing ‘Stories Matter’ by Freya Smith**   * Provide students with **core text 3 – ‘Stories Matter’ by Freya Smith** and introduce the text. You might like to share with students * The author alludes to our history of telling stories through fairy tale - 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! * Freya Smith goes on to use anaphora in a distinctive way to reinforce her thematic concern. One could argue that it almost sounds like a speech in places. * Issue and discuss the definition of ‘anaphora’. The [English K–10 Syllabus glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=glossary) states that * in grammar, anaphora is ‘a word or phrase that references an earlier word or phrase’. * in rhetoric, anaphora is ‘the intentional repetition of a word or phrase at the beginning of several clauses, sentences, stanzas or paragraphs’. * Students add this definition to their glossary. * Silent reading or small group reading – depending on ability, students read the text quietly to themselves or read the text in pairs or small groups. Students turn over their copies when they finish reading.   **Teaching note:** you may want to adjust this activity to reflect the range of reading abilities in your class. For example, you may choose to read aloud to the class while struggling readers identify unfamiliar words.   * Identifying language features – explain to students that ‘Stories Matter’ uses elements of poetry and narrative. It also uses elements of rhetoric or persuasion to drive its thematic concern. If necessary, review **core formative task 1 – identifying the language of persuasion used in model texts.** * Group annotation – display the narrative on the board and annotate the text while conducting a class discussion focused on how Smith combines both narrative and poetry. * Second read through – with the text displayed on the board, read through the ‘Stories Matter’ a second time as a class (you may wish to engage in a choral reading or model effective reading fluency). * Model for the students how to identify, and how to annotate the text in relation to Smith’s use of anaphora. For example, you could use the following excerpt (zoom in to this section on the whiteboard):   ‘Stories of war  Stories of protest  Stories of discrimination  Of poverty  Of Kings and Queens  Of pyramids  Of sailors  Of violence  Of leaders.  **Teacher note:** you might like to display an image of a poem which uses anaphora. For example, ‘[Caged Bird’](https://www.poetryfoundation.org/poems/48989/caged-bird) by Maya Angelou uses anaphora throughout the poem, particularly in the 1st and 4th stanzas. This may support students’ understanding of form and help them to consolidate their understanding of hybridity.  **Annotating the text and evaluating impact**   * Discuss – prompt students to consider ‘why’ Smith uses these language features – Smith uses anaphora, drawing 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. Revisit student responses to **Phase 4, activity 3 – pre-reading and making connections**, will support students to make connections between values and experiences, and purpose. * Annotating the text – students highlight this information on their copies of the narrative and add the annotation next to the highlighted section. * Pairs work – use the craft sticks to organise pairings and guide students through highlighting and annotating each instance of anaphora they can find throughout the rest of the story. * Facilitate a [Values, Identities and Actions Harvard thinking routine](https://pz.harvard.edu/resources/values-identities-actions). Again, you could refer students back to **Phase 4, activity 3 – pre-reading and making connections** and the ideas in relation to the significance of youth voices.   **Teaching note:** the [Values, Identities and Actions](https://pz.harvard.edu/resources/values-identities-actions) Harvard thinking routine is a useful routine to facilitate rich conversations regarding civic aspects of works of art. This routine invites participants to consider the values being conveyed and who they belong to, the audience for the work and the purpose and intention(s) of the work.   * Consolidating understanding – use the [Values, Identities and Actions](https://pz.harvard.edu/resources/values-identities-actions) thinking routine to support reflection on and consolidation of ideas regarding * the composer’s values * their own values * drawing comparisons between these concerns * why youth voices might not be valued * how students can represent these values in their own compositions.   **Teacher note:** as an extension activity, you may wish to replicate the full annotation exercise provided in **Phase 4, resource 3** – **annotating ‘Nomad’** so that students can continue to consolidate their understanding of a range of codes and conventions, and the importance of detailed annotation.  **Hybrid texts and using persuasive features to drive thematic concerns**  **Teacher note:** this program has been implicitly referring to hybridity throughout (prose short story, reflective narrative). This next learning sequence is designed to probe a little deeper into the notion of hybridity.   * Hybrid texts – revisit the notion of hybrid texts. The English [K–10 Syllabus glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=glossary) states that hybrid texts are ‘composite texts resulting from combining elements from different genres, styles and modes’. Explore the generic definition of hybridity * A thing made out of 2 or more components, for example a chimera or The Sphinx at the pyramids of Giza (you could provide a visual image). Students should include at least one of these examples in their books to act as a prompt when referring to notes. * Explore the literary definition of hybridity * A text which uses two or more elements such as genre (for example, Wallace and Grommit - A Close Shave combines elements of horror, comedy, romance and crime fiction), or perhaps form (for example, ‘Monsters and Mice’ in Phase 3 combines narrative, fable and folklore). Again, students should include at least one of these examples in their books to act a prompt when referring to notes. * Reflection – reflect on the modelled annotation and their own annotations in relation to Smith’s use of anaphora. Explain that the repetition of the word ‘of’ could be an example of a persuasive device. Students explored persuasion thoroughly in **core formative task 1 – identifying the language of persuasion used in model texts** * Discussion – discuss why this language feature could be described as persuasive * What do they think its purpose is in this text? * Do they think it is effective? Why or why not? * Identifying language features – students identify the other features in the text which could be described as persuasive. Create a brainstorm of student ideas on the board. Guide students to try and use the metalanguage of persuasion to identify these language features. Again, students could refer to core formative assessment task 1 – using the language of persuasion or their glossaries. Students continue adding ideas and notes onto their annotated copies of ‘Stories Matter.’ | **Success criteria**  To demonstrate their learning, students will:   * reflect on their role as a critical reader by responding to **Phase 4, activity 3 – pre-reading and making connections** * identify allusion and anaphora in a model text. |  |
| EN5-URA-01  Code and Convention  **Use metalanguage effectively to analyse how meaning is constructed by** linguistic and **stylistic elements in texts**  Narrative  **Explore how narratives can represent and shape personal and shared **identities,** values and experiences**  EN5-URB-01  Perspective and context  **Analyse how texts can be understood or interpreted from different perspectives, and experiment with this idea in own texts**  EN5-ECA-01  Writing  **Select and adapt appropriate codes, conventions and structures to shape meaning when composing written texts that are analytical,** informative, persuasive, discursive **and/or imaginative**  **Use rhetorical language strategically and subtly to shape complex ideas and convince others of a point of view, as appropriate to audience and purpose**  Note: bold content is not assessed in this sequence. | **Analysing and experimenting with language – anaphora**  **Learning intentions**  By the end of these activities, students will:   * analyse the way in which language features can communicate a sense of authority * experiment with language features to reflect your own values and experiences.   **Analysing the use of anaphora**   * Writing an analytical paragraph – students select one example of anaphora from the model text, **core text 3 – ‘Stories Matter’ by Freya Smith** and write a structured analytical paragraph in response to the question: **How does Smith’s use of anaphora communicate her purpose?** Students should use the co-constructed analytical paragraph they wrote after reading **core text 2 – ‘Nomad’ by Eleanor Swan.** * **If necessary, use the critical prompting questions to support students’ independent construction. These could include** * What message is Smith trying to convey? * How does she convey this message? Use an example to support your idea. * Try to articulate the ‘how’ – for example, is it her use of tone, atmosphere, modality? * Why do you think that the example you have chosen reflects Smith’s message? What did it make you think of? * Were you able to connect with the Smith’s idea or message?   **Teaching note**: for students who are still developing their control of language and sentence structure, this activity could be scaffolded further. The [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/) offers further guidance on how to use the [PEEL paragraph writing scaffold](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/625). It is important to note that students should be encouraged to go beyond these scaffolds as soon as they have mastered writing a clear and concise paragraph.  **Experimenting with anaphora**   * Issue **Phase 4, activity 4 – experimenting with anaphora and explore the instructions. Students** will choose a paragraph previously written as part of their writing portfolio and edit it to include anaphora. An example of anaphora from ‘Stories Matter’ by Freya Smith is included in this activity. **Provide students with verbal feedback guiding their use of** anaphora and helping them experiment with this in a way that builds on their purpose. Encourage students to experiment with language – this is the perfect opportunity for them to take risks with their writing. * Revise and rewrite – craft the new paragraph underneath with the inclusion of the use of anaphora. Tell students to highlight and annotate the changes they make in the new paragraph as part of the recursive process.   **Teaching note:** students may need to be scaffolded through this activity. To do this, you could invite students to experiment with persuasive language by directing them back to Smith’s use of subtle rhetoric, which was explored in **core formative task 1 – identifying the language of persuasion used in model texts**. Students could use the annotations table as a prompt, particularly in relation to repetition, modality or emotive language.   * Reflect and evaluate – students reflect and evaluate their use of anaphora and engage in self-editing or peer-editing activity (refer to Phase 6).   **Teacher note:** this is a good opportunity to allow students to decide which feedback process to use (ensure that the feedback protocols in Phase 6 have been addressed), as part of a calculated withdrawal of explicit teacher instructions to assist students with taking ownership of their own learning. Students should feel confident with peer editing, having already engaged in peer editing processes earlier in Phase 4 when they explored **Phase 6, activity 3 – peer feedback**. A strategy for engaging in self-editing practices is unpacked below.  **Engaging in self-editing practices**   * **Recursive writing – explain what recursive means and explore Phase 6, activity 2 – check your draft. Unpack the requirements for this process. This should include explanation of any codes or conventions that students are still unclear about. These are listed in the ‘checkpoints’ column of the table in the self-editing checklist in Phase 6, activity 2 – check your draft.**   **Teacher note: it is important that students understand the importance of self-editing prior to seeking a review of their work by a peer or teacher. By self-editing, students can eliminate minor edit requests and allow the reviewer to provide more targeted and high-level feedback.**   * **Read and edit – students read through their own composition, annotating for any issues that they encounter. As they read, direct student to complete columns 2 and 3 by articulating the issues that they have identified and annotated in column 2 – identified issues, and making plans to improve these elements in column 3 – plans for refinement.**   **Teacher note**: as students engage in the self-editing process, draw their attention to the reflective element of their assessment task. This will stimulate their thinking about the decisions they make as a writer and how they adapt their work as part of the writing process.   * Self, peer or teacher feedback – guide students through actioning this feedback and improving their composition. Distribute and explore **Phase 6, activity 4 – actioning feedback to refine your writing.** The ‘[traffic light](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/peer-and-self-assessment-for-students/strategies-for-student-peer-assessment#:~:text=Traffic%20lights,is%20not%20evident.)’ method helps students to reflect, revise and rewrite their composition based on feedback. * **Explore and complete Step 1 – revise using the traffic lights. There are extensive instructions provided in this resource in the booklet. The teacher should model this with students using their own writing sample.** * **Explore and complete Step 2 – reflect.** Introduce Table 34 – recursive writing student self-reflection in **Phase 6, activity 4 – actioning feedback to refine your writing** and explain that this activity requires students to reflect on their writing by responding to the reflection prompt questions in column one. These should be explored by the class and any misunderstandings clarified by the teacher. Students then complete this table. * **Explore and complete Step 3 – rewrite** where students then rewrite their composition, actioning the insights gained from their observations. | **Success criteria**  To demonstrate their learning, students will:   * independently write a structured analytical paragraph analysing the effect of ONE language feature from the model text * select a paragraph that has been written previously and edit it to include anaphora |  |
| EN5-URA-01  Code and Convention  **Use metalanguage effectively to analyse how meaning is constructed by** linguistic and **stylistic elements in texts**  Narrative  **Explore how narratives can represent and shape personal and shared identities, values and experiences**  EN5-ECA-01  Writing  **Select and adapt appropriate codes, conventions and structures to shape meaning when composing written texts that are** analytical, informative, persuasive, discursive and/or **imaginative**  EN5-ECB-01  Revising  **Engage with model texts to develop and refine features, structures and stylistic approaches in own work**  Note: bold content is not assessed in this sequence. | **Analysing and experimenting with language – allusion**  **Learning intentions**  By the end of these activities, students will:   * think critically and reflect on their own writing * experiment with allusion purposefully to reflect their own values and experiences * reflect and evaluate on their own use of allusion.   **Introducing allusion**   * Examine and discuss the definition of allusion (ensure students add this to their glossary): * A reference to characters, places, events or other works within a text. * The [Stage 6 English Standard glossary](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017/glossary) defines allusion as ‘a deliberate and implicit reference to a person or event, or a work of art which draws on knowledge and experiences shared by the composer and responder.’   **Teacher note:** the allusion should acknowledge the target audience. For example, the literary reference ‘Where there is great power there is great responsibility.’ (Winston Churchill) may not be appropriate for a young teenage audience, whereas an allusion to ‘Spiderman’, and ‘with great power comes great responsibility’, may convey danger more effectively to this audience. The power of allusion is its ability to connotate or convey a particular message (Morner and Rausch 1998:5).  **Introducing allusion –allusion bingo**   * Allusion bingo – introduce allusion in a fun and competitive way, while exploring how allusion can be used to convey setting, mood or tone. Issue the allusion bingo table in the resource booklet, **Phase 4, activity 5 – allusion bingo** and read out twenty words or phrases. Students choose 9 of those words or phrases and add them to their bingo cards.   **Teacher note:** a list of suggested allusion references has been included in **Phase 4, resource 4 – sample allusion bingo list** to support the completion of this activity. Teachers can use this list as it appears or can adapt this to reflect the student and school context. This activity provides an opportunity for students to gain a broader understanding of the use of allusion before completing **core formative task 4 – experimenting with allusion**.   * Playing the game – read out 20 sentences which reference the bingo words or phrases to the students. For example: * Don’t be such a Scrooge! * You really don’t want to open that Pandora’s Box. * Don’t you think you’re getting a bit ‘my precious’ about that handbag? * Students cross off the allusions words on their bingo card as they are called out by the teacher. The students who crosses out 9 words first shouts, “Bingo!” * Researching the allusions – students research all the words or phrases on their bingo cards. Again, see **Phase 4, activity 5 – allusion bingo**. * Revisiting ‘Stories Matter’ – model how to identify and annotate the text in relation to Smith’s use of allusion. For example, you could use the following excerpt: * “And although I've never truly slayed a dragon” – in this excerpt, Smith alludes to the fairy tale narrative. Her use of ‘never truly’ infers that while she may not have slain a real dragon – she would not be telling the truth were she to make that claim –she has faced challenges in her life and has therefore slain a metaphorical dragon and ‘she still has a story to tell’. Smith seems to be questioning why her story should be any less valuable than any other story. Her allusion to the fairy tale narrative juxtaposes nicely with this idea – her story is real. * Annotating ‘Stories Matter’ – students highlight the section above in a different colour to the one used to highlight anaphora and add the annotation above next to the highlighted section. This should act as a model for how students’ annotations should be completed as part of this activity. * Pairs work – use the craft sticks to pair students and instruct students to highlight and annotate each instance of allusion they can find throughout the rest of the story. Explain to students that there will be some instances where there are a ‘group’ of words that allude to the same idea. Ask students to consider how this could also act as a method of subtle persuasion. * Discussion – explore with students the way that allusion can add context for the reader and is a way to make connections with other significant texts or ideas. Link to students personal writing and identify ways to add allusion and context to their narratives. Some critical thinking questions to guide this discussion include: * Who is the audience? * What do you think your audience might relate to? * For example, if you are writing for a teenage audience, do you think that an allusion to the introduction of colour television would be too obscure for them to relate to?   These critical thinking questions can stimulate class discussion and extend student thinking.   * Identifying allusion – direct students to identify allusions that they might like to include in their compositions. Would this allusion work if the audience were different?   **Experimenting with allusion**  **Teaching note**:this task builds upon students understanding of the text and the author’s use of anaphora and allusion. Students will engage in analysis to consider the use of these devices in their own writing. High performing and gifted students may wish to extend on these figurative devices or consult other texts which experiment with these devices in a more complex manner. The department’s [high potential and gifted education webpage](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/implement/differentiation-adjustment-strategies) provides guidance on differentiation for students to support the specific learning needs of students.   * Developing writing – refer back to the paragraph students adapted to include anaphora. This was explored in **Phase 4, activity 4 – experimenting with anaphora**. Students should experiment with crafting an element of allusion in relation to this draft. Advise students that it might only be one sentence or use of allusion. However, it should be appropriate to the text and to the target audience. Alternatively, students could choose to edit another paragraph that they have crafted as part of their writing portfolio. Students might like to use **core text 3 – ‘Stories Matter’ by Freya Smith** as inspiration.   **Reflecting on writing**   * Thinking reflectively and evaluatively – prompt students to respond to the following questions as they think about how they have incorporated allusion. Reflection questions: * Who is your target audience? * What were you trying to convey in your writing? What was your purpose? * How did you want your reader to feel or what did you want them to think? * How did you incorporate allusion? This should include a reference to their specific choice of allusion as well as explain why they chose this specific reference and how the reference ‘works’ in the piece. * To what degree did your use of allusion achieve your intended purpose?   **Teaching note**: keep students engaged with the recursive process. If time permits, you could extend this activity by using one, or an element of one, feedback strategy from the resources provided in Phase 6. Returning to the self-editing strategies explored in **Phase 6, activity 2 – check your draft** or the peer editing strategies explored in **Phase 6, activity 3 – peer feedback** provide an opportunity to consolidate these skills for students. | **Success criteria**  To demonstrate their learning, students will:   * think critically and imaginatively to create an imaginative response which uses allusion to purposefully reflect on values and ideas * reflect and evaluate on the effectiveness and impact of their use of allusion |  |

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

In the ‘engaging critically and creatively with model texts’ phase, students will engage with two 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.

**Expected duration:** this phase should take approximately 8-10 hour-long lessons. Note: the content in this phase represents more than 9 hour-long lessons. Teachers could select content most suitable to their teaching context to meet the purpose of this phase of learning.

**Conceptual programming question(s) – (sub-questions that drive this phase of the program):**

* How can reading the model texts help develop students’ imaginative writing skills?
* How can students experiment with language forms and features in their writing to achieve a desired effect?
* How can students evaluate the effectiveness of a composer’s authorial choices and their own?

**Additional resources for this phase:**

* State of New South Wales (Department of Education) (n.d.) [*Sentence Structure*](https://education.nsw.gov.au/teaching-and-learning/student-assessment/smart-teaching-strategies/literacy/language-conventions/sentence-structure), NSW Department of Education website, accessed 14 March 2023.
* Derewianka B (2011) *A new grammar companion for teachers*, 2nd edn, Primary English Teaching Association Australia (PETAA), Newtown.
* Quigley A (2020) *Closing the Reading Gap*, 1st edn, Routledge, London.

Table 8 – engaging critically and creatively with mentor texts

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| EN5-RVL-01  Reading, viewing and listening for meaning  Analyse how the use of language forms and features in texts have the capacity to create multiple meanings  Reflecting  Reflect on how an appreciation of texts can be enhanced through re-reading, and close or ****critical study****  Note: bold outcome content is not addressed in this sequence  EN5-URA-01  Connotation, imagery and symbol  Analyse how figurative language and devices can be used to represent complex ideas, thoughts and feelings to contribute to larger patterns of meaning in texts, and experiment with this in own texts  Note: bold content is not assessed in this sequence  EN5-URB-01  Perspective and context  Analyse how elements of an author’s personal, cultural and political contexts can shape their perspectives and representation of ideas, including form and purpose  Note: bold content is not assessed in this sequence | **Engaging in analysis of a model text – ‘The Masala of My Soul’**  **Learning intentions**  By the end of these activities, students will:   * re-read the text, moving from literal comprehension to an engagement with how the text uses language forms and features to communicate complex ideas * build on their understanding of extended metaphor and imagery * analyse how extended metaphor and imagery are used to create multiple meanings in the text * explain the thematic concern in this text.   **Re-reading the text**  Students have already read and engaged with ‘The Masala of My Soul’ in Phase 2. They will build on this knowledge and engagement so that they can analyse the way the language forms and features create meaning in the text. When asking students to respond to a text, it is best practice to read the text again and assess students’ prior knowledge. This will be helpful in determining the need for additional scaffolding or comprehension strategies.   * Preparing students to read with intent – read 'The Masala of my Soul’ to the class to model proficient and fluent reading. Alternately, you may wish to play the [video recording of Tahsin reading her text](https://www.whitlam.org/what-matters-2020-finalists-1/2020/8/10/the-masala-of-my-soul) from the ‘What Matters?’ webpage to enhance engagement with the narrative. When reading, pace reading as appropriate to: * sentence types (simple, compound and complex) * truncated sentences (sentences which are intentionally cut short or have words missing) * punctuation * you may need to read the text twice with your class to ensure that all students have a comprehensive understanding.   **Teacher note**:the English K-10 Syllabus glossary defines fluent reading as ‘The act of identifying words accurately, effortlessly, at a contextually appropriate rate, and with phrasing and expression that reflects the meaning of the passage.’   * Distribute **Phase 5, activity 1 – reading the text.** Students complete the who, what, when, where and how chart to track their comprehension of the basic elements of the narrative. * Students share their answers with the class through a digital medium such as Jamboard or by using the craft sticks.   **Building on student understanding of extended metaphor and imagery**   * Establish prior knowledge of metaphor and imagery through a pre-test. Use an online tool such as [Kahoot!](https://kahoot.com/) or [Mentimeter](https://www.mentimeter.com/) to gauge student knowledge and then adjust the teaching and learning activities accordingly. This is a good opportunity to remind students they may have encountered these language devices in Stage 4. * Skim and scan – issue **Phase 5, resource 1 – language forms and features in ‘The Masala of My Soul’**. Students skim and scan the definitions and highlight any unfamiliar or complex language. Direct students to research the meaning of words using a dictionary and then write their own definitions.   **Embedded literacy focus**: You might like to guide students to consider the etymology of words, using the [online etymology dictionary website](https://www.etymonline.com/) as a resource. In the [English K–10 Syllabus glossary](https://curriculum.nsw.edu.au/syllabuses/english-k-10-2022?tab=glossary), etymology is defined as ‘The origins of, and changes to, words in relation to meaning. Words derived from earlier or other languages, place names, words derived from people's names, coinages.’   * Discussion – explore each language feature with the class. Build on prior knowledge and connections to the other model texts. Discuss the analysis offered in this resource with the students. This will assist them in identifying language forms and features in ‘The Masala of My Soul’. * Brainstorm additional examples of metaphor, extended metaphor and imagery. It might be useful to draw on texts studied in Stage 4 and to revise understanding. You may wish to provide students additional examples and ask them to identify the language features used.   **Analysing language forms and features**   * Revision – briefly revise content from Phase 2 of this program by verbally asking the following questions * What is a theme? * What is perspective and context? * How can we identify the audience and purpose of a text? * [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645#.ZDS2-0pujSs.link) – answer the following questions * Who is the audience for this text? How do we know? * What is the purpose of this text? How do we know? * What is the thematic concern of this text? How do we know? * How might the author's context and perspective influence the thematic concerns in the text? * Annotating the text – issue **Phase 5, activity 2 – annotating language features** to students. Students (as a whole class, in pairs or individually, dependent on the ability of students) annotate where extended metaphor and imagery are used in the text. This is a labelling activity and enhanced by the teacher directed support provided. * Supporting the annotation process – ask the following prompting questions * What do you notice is happening in this part of the narrative? * What do you imagine or visualise? * Unpack the mental images that form, what senses are evoked? * What does the author intend for us to think or feel in response to a particular moment or image? * How do we know if the intended meaning is figurative or literal? * What is the extended metaphor? * How do we see this metaphor develop? * What clues or references should we be looking for? * Should we pay attention when food or culture is mentioned? Why? * Answer the following questions with the students as a class activity * Is food a connection to culture in the text? * How do we know? * How does the persona feel about their culture and identity? * Does this change throughout the piece?   **Guiding question focus: How can reading the model texts help develop students’ imaginative writing skills?**   * Brainstorm – write the guiding question on the board (replace the word ‘students’ with ‘my’) and brainstorm how reading model texts helps to improve imaginative writing skills. Some discussion points to focus on include * building and understanding of the ‘ingredients’ of an effective piece of writing * being inspired by the use of language forms and features * **Students compose their own response to the guiding question.**   **Complete an analysis table**   * Deconstructing language features – use **Phase 5, activity 3 – analysis table** to deconstruct the role of language features in positioning the reader in ‘The Masala of My Soul’. An analysis of the model text will be useful in allowing students to understand the impact of language devices and narrative features. However, the driving focus of this unit is imaginative writing and reflection, not textual analysis. Exercise your judgement with the time allocated to analysis activities.   **Embedded literacy focus**: you might like to extend your students understanding of identifying and analysing language forms and features by using the strategies and resources from the NSW Department of Education [Stage 5 reading – Literary devices.](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-literary-devices#Learning0) An additional list of persuasive features can be found in **Phase 2, resource 4 – persuasion in narratives**.  **Analysis of perspective**   * Class discussion – respond to the following questions as a class, use the craft sticks to encourage students to participate * What is this text saying about culture? * What is the persona’s perspective on their culture and identity? Does this change throughout the text? * How does the extended metaphor of the masala curry represent the authors perspective on culture and identity? * [I used to think...now I think...](http://www.pz.harvard.edu/resources/i-used-to-think-now-i-think) – consolidate student understanding of the multiple meanings created by language forms and features. Use the following as thinking prompts * I used to think that the purpose of imaginative writing was to…. * Now I think that imaginative writing can also…. * I thought this text was about.... * Now I appreciate [insert what is appreciated] …. In the text | **Success criteria**  To demonstrate their learning, students will:   * demonstrate comprehension of the text through their written responses and contributions to discussion * identify the use of language forms and features by annotating the text * analyse the impact of particular language forms and features * experiment with using some features of language * discuss the thematic concern represented in ‘The Masala of My Soul’ * analyse the way in which specific language forms and features extended metaphor and imagery) position an audience. |  |
| EN5-ECA-01  Writing  Experiment with language to create tone, atmosphere and mood | **Developing and refining writing**  **Learning intentions**  By the end of these activities, students will:   * experiment with using gustatory imagery * optional: experiment with using extended metaphor * evaluate the effectiveness of their choices and how they have been influenced by the model text.   **Experimenting with imagery**  The following activities draw on the second and third guiding questions for this phase – How can students experiment with language forms and features in their writing to achieve a desired effect? How can students evaluate the effectiveness of a composer’s authorial choices and their own?   * Experimenting with gustatory imagery – issue **Phase 5, activity 4 – experimenting with imagery** and brainstorm with students a list of adjectives that can be used to describe the atmosphere or mood created through the imagery of food in the opening paragraphs of ‘The Masala of My Soul’. * Discussion – how does the tone and atmosphere change after the paragraph ‘But I didn't always see the beauty in my home’. Explore how the imagery used in this section creates a subdued atmosphere. * Students use step 1 – experimenting with imagery to plan for and then compose a piece of writing which uses food-based sensory imagery to create a warm and welcoming atmosphere. * Students use step 2 – peer feedback to review the work of one of their peers. * Students use step 3 – evaluating your choices to reflect upon their own choice of verb groups.   **Using extended metaphor**  **Teacher note:** the following **optional** activity extends upon the imagery activity by drawing connections between imagery and extended metaphor.   * Distribute **Phase 5, activity 5 – understanding and using extended metaphor** to students. Students reflect upon the writing activity that they completed **in Phase 5, activity 4 – experimenting with imagery.** How could the meal that they have described in this piece of imaginative writing be a metaphor for something bigger, such as a connection to family or to culture? * Revise student understanding of how to build a metaphor using the tenor, vehicle and ground terminology from the activity. * Students brainstorm ways to present a thematic concern through an extended metaphor. Using the table in the activity, students plan metaphors using the tenor, vehicle and ground approach and make connections to a thematic concern. This activity could be completed through a modelled, guided and independent approach. One row has been completed as an example. * Once students have planned individual metaphors, students select one and brainstorm ways that they metaphor could be expanded into a longer piece of writing. * Students compose a piece of imaginative writing that uses an extended metaphor. Once they have finished, students reflect upon how effectively they think they have communicated a thematic message through extended metaphor.   **Teacher note**: provide feedback on student writing at this point in the process. Students may offer each other feedback using the resource in **Phase 6, activity 3 – peer feedback**, in particularstep 2 – peer feedback about use of figurative language. Assist students in using this resource accurately. Alternatively, the teacher can use **Phase 6, activity 5 – student-teacher conference** to guide a discussion about student writing. | **Success criteria**  To demonstrate their learning, students will:   * experiment with gustatory imagery to create an imaginative description that reminds them of ‘home’ * optional: experiment with extended metaphor to represent a thematic concern * evaluate their writing |  |
| EN5-RVL-01  Reading, viewing and listening for meaning  Analyse how the use of language forms and features in texts have the capacity to create multiple meanings  Reflecting  Use reading strategies, and evaluate their effectiveness, when reflecting on the successes and challenges of ****extended**** reading  Note: bold outcome content is not addressed in this sequence.  EN5-URB-01  Perspective and context  Analyse how elements of an author’s personal, cultural and political contexts can shape their perspectives and representation of ideas, including form and purpose  Note: bold outcome content is not addressed in this sequence. | **Engaging in analysis of the model text ‘To Draw a Home’**  **Learning intentions**  By the end of these activities, students will:   * connect personally to the ideas in the text * re-read the text * analyse how connotation and personification are used to create multiple meanings in the text * explain the thematic message in the text.   **Quick write about ‘home’**   * Distribute **Phase 5, activity 6 – ‘To Draw a Home’** **quick write.** Use the word cloud and thinking prompts to complete a stream of consciousness-style [quick write](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?clearCache=ced242e8-3356-d524-b6-f1c8f6a1ddf3) in response to the question ‘what makes a home?’.   **Teacher note**:This is a good opportunity to complete the activity with the students. You could then provide your response to students as a model. This could be an example that shows students what an unpolished piece of writing may look like. There is also the possibility here to model to students the process of editing and refining a first draft.   * Lead a class discussion that reflects upon the image of the suburban home and the writing activity. Some discussion questions could include * What different types of houses might people live in? Consider housing in other countries as well. * Is there a difference between a ‘house’ and a ‘home’? If so, what is the difference? * Is there anything universal about the notions of ‘home’? * How did your own understanding of the words ‘house’ and ‘home’ impact on your writing in response to the picture? * Re-read the text using a paired reading strategy. Instruct students that as they read parts of the text to their partner, they need to try to ‘perform’ the text. This involves using varying pace and expression, dependent on the sentence structures and vocabulary of the story. Students may need time before reading in pairs to prepare their version of the story with notations or instructions for themselves, such as indicating where to pause.   **Teaching note**:Quigley (2020 p:159–166) provides a range of strategies for effective whole class reading. Paired reading is one strategy recommended, but additional or alternate strategies could be used here, with the needs of your students and context in mind.   * Use the following questions to engage students in a reflective conversation on the paired reading strategy * Did you feel this reading experience was successful? Why or why not? * Did you find this reading experience challenging? Elaborate and provide examples. * How did the different sentence types impact your reading pace? Provide an example. * How were the sentence types used in this text an effective way for the author to emphasise the importance of ideas? Provide an example.   **Inferential reading activities**   * Ask students to underline or highlight any parts of the text that * include the words or references to house and home * words, phrases or sentences that show the author’s perspective towards the concept of house and home. * Project a copy of the story and model some examples of what students should have highlighted, for example (‘our home’, ‘Although many people in the class, myself included, lived instead in apartments or units, this modest, brick-walled house was our standard.’ ‘At such a tender age, we could not understand the dynamic nature of home.’) * Use questioning and talk to draw out knowledge of the text while you are going through the highlighted phrases, words and sentences. Use the following prompts to guide this activity * Why has the writer presented a simplistic image of a house in the opening of the text? * Why does the persona use anecdotes to unpack the idea of ‘home’? * Which phrases show us the writer’s attitude or feelings? * What do we learn about the writer’s own experiences and perspective? * What do you think ‘home’ means for the writer? Can you identify which phrases, words or sentences in the text show this?   **Building on student understanding of personification and connotation**   * Distribute **Phase 5, resource 2 – personification and connotation in ‘To Draw a Home’**. Read through the definitions and explain the examples. Teacher to provide some sentence-level examples of personification and connotation and ask students to identify whether connotation or personification is being used. Additionally, students could write their own sentence level examples.   **Analysing the use of language forms and features in ‘To Draw a Home’**   * Using an online tool, such as [Jamboard](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/593#.ZDS5lv0c2Ks.link), direct students to answer the following questions * Who is the audience for this text and how do we know? * What is the purpose of this text, how do we know? * What thematic concern does this text communicate? How do we know? * What is the writer’s perspective about ‘home’ and how has their personal context informed this perspective? * Distribute **Phase 5, activity 7 – ‘To Draw a Home’ annotation**. Pair students and ask them to complete the annotation activity, identifying where connotation and personification are evident in the text. Use the following prompts to guide annotation of the text * What do you notice is happening in this part of the text? * What do you imagine or visualise? * What is the central image of the piece? * Where has the author used connotation? * What does the author intend for us to think or feel about the notion of ‘home’? * How do we know if the intended meaning is figurative or literal? * How and where has the author used personification?   **Teacher note:** As an additional activity, you can consult **Phase 5, Resource 3 – ‘To Draw a Home’ analysis** for further annotation and analysis of the text. Keep in mind that the focus of this teaching and learning program is on model texts inspiring student imaginative writing, not analysis.   * Teacher to replicate the analysis table instructions for ‘The Masala of My Soul’ **(Phase 5, activity 3 – analysis table)** but for the text ‘To Draw a Home’. Students analyse the use of personification and connotation for this text. * Distribute **Phase 5, activity 8 – inferential analysis questions**. Students to answer these questions in a method suitable to context (for example whole-class, pairs or individually). | **Success criteria**  To demonstrate their learning, students will:   * engage in a quick write activity * compose written responses and contribution to discussion * annotate the use of language forms and features in the model text * analyse the impact of connotation and personification * discuss the thematic message represented in this text. |  |
| EN5-ECB-01  Planning, monitoring and revising  Engage with model texts to develop and refine features, structures and stylistic approaches in own work  Reflecting  Evaluate the effectiveness of compositional choices in writing that have been influenced by elements of other texts, using specific examples  EN5-ECA-01  Word-level language  **Make vocabulary choices that enhance stylistic features of writing, and shape meaning through connotation**  Writing  **Experiment with language to create **tone,** atmosphere and mood**  **Apply narrative voice to depict complex ideas and enhance engagement**  Note: bold outcome content is not addressed in this sequence. | **Engaging with the model text ‘To Draw a Home’ to develop and refine writing**  **Learning intentions**  By the end of this activity, students will:   * engage in writing activities for connotation and personification * reflect on their writing and composition process.   **Experimenting with connotation**  **Teacher note**:students should use the thematic concern/s they developed in prior phases to complete this activity.   * The following draws on conceptual programming questions 1-2 for this phase. Provide students with the following prompts to consider how they can incorporate connotation in their own writing * What is the thematic concern are you representing in your writing? * Consider what you are trying to achieve and how connotation can help you to create a positive, neutral or negative reaction from the audience.   **Class example – using connotation to communicate a thematic concern**   * Put a thematic concern on the board. For example, ‘Female empowerment is everybody’s business; it is not solely up to women to make sure this is happening’. * Ask the class how negative connotation in words like ‘prissy, ditzy, hysterical’ can be used to position the reader to consider the thematic concern. * Initiate a class discussion of words which have positive or neutral connotation related to this thematic concern. Ask students for suggestions and get them to explain their choices. * Distribute **Phase 5, activity 9 – experimenting with connotation** to students. Students use the **table – positive, neutral and negative connotations** to plan for the use of connotation in their writing. Using this planning scaffold, students then compose the introduction to an imaginative piece of writing. In this introduction, students should use key words associated with their thematic concern. They should select words that connote a perspective on their thematic concern. Students are instructed to write in the first person and to use short and concise sentences so that the connotation or the words selected are impactful. * Provide students with the opportunity to evaluate their authorial choices and to offer and receive feedback from their peers.   **Experimenting with personification**   * Students draw on their analysis table and discuss the use of personification in the text and its impact. * Teacher to use the following as prompts for class discussion * Why did the author personify the air? * Why did the author personify her tongue? * What does this say about the authors experience? * Why is this an effective way to communicate feelings of alienation and disempowerment?   **Teacher note:** an analysis of personification has been provided in **Phase 5, resource 3 – ‘To Draw a Home’ analysis**. You could read and explain this content to students if they need this additional support.   * Distribute **Phase 5, activity 10 – experimenting with personification**. Read and explain the activity to students. This activity provides planning prompts and instructions for students to consider their use of personification which covers the following * The thematic concern they want to represent through personification. * How they will use personification. * An evaluation of their use of personification.   **Teacher note:** Providing feedback on student writing at this point in the process is advised. Students may offer each other feedback using the resource in **Phase 6, activity 3 – peer feedback**, in particularstep 2 – peer feedback about use of figurative language. Assist students in using this resource accurately. Alternatively, the teacher can use **Phase 6, activity 5 – student-teacher conference** to guide a discussion about student writing. | **Success criteria**  To demonstrate their learning, students will:   * use their thematic concern to experiment with connotation and personification * reflect on their writing and provide feedback to a peer. |  |
| EN5-ECB-01  Reflecting  Reflect on own texts, using technical vocabulary to explain and evaluate authorial decisions appropriate to the target audience and specific purpose  Discuss the pleasures, challenges and successes experienced in the processes of understanding and composing | **Reflecting on writing**  **Learning intentions**  By the end of these activities, students will:   * reflect on their writing process * reflect and evaluate their success in communicating their thematic concern.   **Reflection**  The following activity draws from the third guiding question for this phase – How can students evaluate the effectiveness of a composer’s authorial choices and their own?   * Re-visit – students flick through their workbook and reflect on the wonderful writing exercises they have engaged with in this phase and throughout this program (Phase 2, onwards). * Congratulate students on all their hard work and ask them to reflect on their writing process this term. Put the following on the board and ask students to answer in their workbook. Play some soft background music to set the mood in the classroom * How confident did you feel about writing an imaginative piece at the beginning of the unit? * What text or activity most inspired you? * What writing skills do you feel you have developed? * What writing skills you feel you have refined? * What is an area of your writing you wish to develop further? * Direct students to the Part B annotated student work sample from the Assessment Task and read through the annotations with the class. Ask students to note down any new learnings or observations they have in response to the use of evaluative and reflective writing. * Distribute **Core formative task 5 – writing a draft reflection**. Read through the instructions with your students. This task requires students to pick a writing task from this phase to write a sustained reflection about.   **Peer discussion**   * Give students some time to read through their writing for the activities in this phase. Partner students up and ask them to swap their chosen pieces. Allow 5 minutes for students to read their partner's work. Then, provide the following discussion prompts * Which writing activity showcases my best work? * Why do I like this piece? Be specific. * What did I find challenging when writing this piece? * What did I enjoy most about writing this piece?   **Drafting a reflection**   * Go through the draft reflection requirements carefully with your class. Students have looked at the assessment task in Phase 2 of this program and should be familiar by this stage. Spend time reading the scaffold provided and explain that the sentence starters are only a suggestion. * Allow sufficient class time for students to complete the draft reflection. Provide support when required, prompting students to use the scaffold and their class work to guide their writing.   **Student self-assessment**   * Direct students to use the student-facing rubric for part B in the Assessment Task document to complete a self-assessment. * Students will use the rubric to judge their own success in writing a reflection.   **Teacher feedback and feedforward**   * Provide feedback on writing through a structured discussion of the rubric. Assign where the student has met each criterion using the scale provided (extensive, thorough, sound, basic and elementary). Talk through your decision with the student and provide specific examples from their writing. * Provide students with feedforward by noting * what the student has done well * areas for improvement with specific references to their writing * strategies for improvement using the specific references to their writing.   **Teaching note:** for more information about reflective practice and ways to integrate reflection more broadly, visit the Department’s webpage on [reflective practice](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/developing-focus/reflective-practice). For more information on student self-assessment, visit the Department’s webpage on [strategies for student self-assessment](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/peer-and-self-assessment-for-students/strategies-for-student-self-assessment). For more information on feedback processes, visit the Department’s webpage on [feedback practices and strategies](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/feedback-to-students/feedback-practices-and-strategies). | **Success criteria**  To demonstrate their learning, students will:   * reflect on their writing using technical vocabulary to explain and evaluate their authorial decisions * discuss their writing with a peer * complete a draft reflection using the scaffold provided * complete a self-assessment of their writing * enact feedforward. |  |

## 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.

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

**Conceptual programming question(s) – (sub-questions that drive this phase of the program):**

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

**Additional resources for this phase:**

[Tuning Protocol](https://www.schoolreforminitiative.org/download/tuning-protocol/) – School Reform Initiative

Table 9 – preparing the assessment task

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| EN5-ECB-01  Planning, monitoring and revising  Engage with model texts to develop and refine features, structures and stylistic approaches in own work  EN5-RVL-01  Reading  Develop a deeper understanding of themes, ideas or attitudes by revisiting and reinterpreting texts to find new meaning | **Preparing for the assessment task**  **Learning intentions**  By the end of these activities, student will:   * read and evaluate the A and B grade sample responses for part A of the assessment task * revisit the A-E grade marking criteria to assess their own composition (students explored the marking criteria in Phase 2) * use the student facing rubric guidelines to refine their own responses in preparation for submission of the assessment task.   **Engaging with the work samples**  **Teaching note:** sample A grade and B grade scripts for both Part A and B of the assessment task are provided in **Phase 6, resource 1 – sample responses.** The A grade exemplars are refined versions of the sample scripts in the assessment task notification. Viewing these A and B grade responses side by side allows students to better engage with the student facing rubric. By the end of this activity, students will be able to reflect on how the use of specific codes and conventions can help to strengthen the link to thematic concerns. This activity will focus on Part A, the imaginative composition only.  **Engaging with the marking criteria to strengthen student responses.**   * **Group work, 4 in a group– create groups using the craft sticks and issue the resources provided in Phase 6, activity 1 – how can I strengthen my response?** as per the list below * **the deidentified Part A sample responses provided in Phase 6, resource 1 – sample responses** * **2 copies of the student facing rubric for Part A from the assessment task notification. These will be used by students to comment on the qualities demonstrated in each work sample** * a large sheet of paper for each group (butcher’s paper is ideal) displaying the A grade and B grade Part A student response with space around each for students to write (remove the grades so students do not know which grade each piece has received) * two copies of the student-facing part a rubric * a spare copy of the * at least 4 different coloured highlighters and markers for each group – one colour for identifying the differences between the two samples, one for language features, another colour for persuasive language features, and a fourth colour for control of language * scissors and glue * sticky notes. * Discussion – explain the purpose of the task – develop a deeper understanding of how codes and conventions can be used to strengthen thematic concerns. Further explain that this will, in turn, prompt students to reflect on their own responses.   **Teacher note: as part of this activity, students will be asked to cut up and paste each criteria around the sample responses to reflect the extent to which each sample is evidencing the elements of the student facing rubric. Alternatively, teachers could provide the rubrics to students in a resealable bag already cut up, with one cut up rubric in each bag and each group of students given 2 resealable bags. By providing the rubrics in this way, students will need to read each criteria closely and carefully consider how each sample evidences the characteristics of the criteria, and to what level this is demonstrated.**  **Step 1 – exploring and grading the samples**   * Students read Part A – sample text 1 and Part A sample text 2 from their butcher’s paper. * Students discuss and compare the samples as a group and identify which sample they feel is better – sample text 1 or 2? As part of the conversations, students should justify their choice/s. * Reach a consensus – students label the sample they think is the A grade response with an ‘A’, and the B grade response with a ‘B’.   **Teacher note:** as students are discussing their thoughts, roam between groups to prompt and facilitate discussion. Remind students that they should feel free to be actively critical – this is not their own work, or that of their peers, and this allows them to be critical and evaluative in an open and non-personal way.  **Step 2 – differences between the sample texts**   * Students need the 4 highlighters for part 2. A different colour should be allocated to * differences between the sample texts * language features * persuasive language * control of language. * Highlighting the A grade response – after the group has determined which sample they believe is the A grade response, instruct students to highlight the sections of the sample response that contributed to their decision. Students should do this by highlighting sections of the sample text that they believe reflect the qualities of the A grade. This should be done as a group in one colour highlighter. * Students should draw on the annotation activities and resources engaged with in phases 4 and 5 to complete this activity. These include * **Phase 4, resource 3 – annotating ‘Nomad’** * **Phase 5, activity 2 – annotating language features** * **Phase 2, resource 5 – assessment task notification support.**   **Teaching note:** it is likely that, if students have incorrectly identified the A grade response, this highlighting activity will alert them to this fact. The teacher should actively monitor this text selection and guide students to make the correct determination by comparing elements of the text.  **Step 3 – language features**   * Highlighting the A grade response – instruct students to focus on examples of language features. This should be done as a group and in a new highlighter colour.   **Teaching note:** students should be prompted to consider using the metalanguage of the unit including, but not limited to, alliteration, assonance, motif, symbolism, inference, plot structure, modality, adjectives, adverbs, nouns, verbs. This is modelled in the annotated assessment task work sample.   * Group discussion – identify and explain how the language features represent thematic concerns, perspective and context. If necessary, refer students back to Phase 4 and their responses during the [Values, Identities and Actions](https://pz.harvard.edu/resources/values-identities-actions) Harvard thinking routine activity. Remind students that they were asked to consider * the composer’s values * their own values * drawing comparisons between these concerns * why youth voices might not be valued * how students can represent these values in their own compositions. * Students should annotate these highlighted sections by adding these ideas, and any questions they might have.   **Teacher note:** the butcher’s paper will start to look quite busy. While this is fine, you may like to pre-empt this by ensuring that students use lines and arrows to link their ideas to elements of the sample responses.  **Step 4 – persuasive language**   * Group work – identify language features that appear to be persuasive. Teachers may like to refer students back to **core formative task 1 – identifying the language of persuasion** **used in model texts** which was undertaken in Phase 2. * Highlight these persuasive language features in a third highlighter colour and annotate the highlighted passages.   **Step 5 – control of language**   * Group work – consider the author’s control of language forms and features. Students may like to ask themselves * Is the author’s control of language sustained? * Does the author use language to communicate ideas clearly? * Is there evidence of experimentation through language? * In a fourth colour, students highlight any language features or sections of the sample response that meet these criteria and/or demonstrate aspects of language control. * Students annotate these sections by making comments around the sample, justifying their decisions. Again, remind students that they can add questions and they can return to these questions later.   **Teaching note: students m**ay be drawn into simply identifying examples of language such as punctuation. Students should be encouraged to highlight more complex examples that relate to the control of language and discuss the purpose of these. For example, the purpose of the ellipsis in ‘it could have dragons, witches, robots…who knows!’ is to suggest possibilities of the fantastic.  **Step 6 – thinking critically and evaluatively about the sample responses**   * ‘[What Makes You Say That?](http://www.pz.harvard.edu/resources/what-makes-you-say-that)’ Harvard thinking routine – students read through their annotations and for each annotation, ask ‘What makes you say that?’. Students should add their responses to the annotations to develop these ideas further. They can use this routine to return to any questions that the activity has raised for them.   **Teaching note:** the ‘[What Makes You Say That?](http://www.pz.harvard.edu/resources/what-makes-you-say-that)’ thinking routine cultivates deep, evidence-based reasoning skills. These reflections on their preliminary annotations help students to establish both critical and evaluative thought processes, as well as build the depth of their thinking and justifications. Eventually, these skills should become innate, with students automatically providing reasoning for, and support for, their ideas.  **Step 7 – sharing responses through a gallery walk**   * Introduce the [gallery walk](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/555) – explain the purpose and structure of a gallery walk and issue students sticky notes. * Host the [gallery walk](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/555) – students read the annotations of other groups and write new ideas or observations of their sticky notes. The notes could contain ideas that had not occurred to them. Students should add these ideas to their own annotations when they return to their own table.   **Teaching note:** a gallery walk is an active learning strategy in which students walk around the classroom or other learning space to review and respond to the work of other composers, including their peers. The department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/) provides further details on the way in which gallery walks can be used to engage students in feedback and reflection processes, as well as how they can be used to embed class or community collaboration.  **Teacher note:** the activity students undertake in **Phase 6, activity 1 – how can I strengthen my response?** supports students to become ‘assessment insiders’ and develop a deep understanding of the characteristics of higher-range responses. Students can use this understanding to self-assess their own compositions by identifying these qualities in their own writing. You could, if time permits, repeat the steps above for Part B – the reflection, to further develop this knowledge and skill when writing reflectively.  **Engaging with the student facing rubric guidelines**   * Group work – use the same groups as the previous activity and apply the student facing rubric guidelines to both Part A student samples. This task requires students to think logically, critically and evaluatively.   **Teacher note:** whilst students have only annotated one sample, their thorough annotations of the A grade sample should enable them to transfer ideas to the annotation of the B grade sample.   * Refer students to the full copy of the student facing rubric guideline on the assessment task notification. Students should have received this earlier in the term. Alternatively, redistribute the student facing rubric as they will need this to make notes. * Display the rubric on the board – read through and discuss each row and column. Ask students to comment on what they notice in terms of * skill level language. For example, they might compare the use of the phrase ‘crafted and sustained’ in ‘extensive’ with ‘crafted throughout most of your response’ in thorough’. * use of modal verbs or adjectives. For example, they might compare the use of the modal verbs in ‘there may’ and ‘there are’, or the adjectives ‘effectively’ and ‘competently’. * Annotation – students annotate their copies of the rubric as the class discussion continues. Students can refer to these notes when engaging with the recursive process as they compose their response for the assessment task. Inform students that they will be ‘marking’ each of the sample responses by pasting the relevant descriptors from the student facing rubric to the butcher’s paper or sheet around each response. * Issue the 2 copies of the student facing rubric – this has adjusted for this activity to ensure that headings are maintained, and can be found at the end of **Phase 6, activity 1 – how can I strengthen my response?** Instruct students to cut out the relevant sections of the student facing rubric and glue these sections around each of the samples. Alternatively, teachers may choose to provide the 2 copies of the rubric already cut up and in 2 resealable bags. * Class discussion – which sample was given the higher grade and why? Prompt each group to justify their decision. * ‘[Connect, Extend, Challenge](https://pz.harvard.edu/resources/connect-extend-challenge)’ Harvard thinking routine – students display their annotated butcher's sheet on a wall or desk and students complete the following in response to each group’s work * Connect: How has this activity helped you to be more critical of your own work? * Extend: What new ideas have been ignited by this activity? * Challenge: What challenges do you need to overcome to implement these new ideas effectively?   **Teaching note:** the purpose of this thinking routine is to encourage students to connect their new learning from the sample texts with their own ideas and compositions. Students should be prompted to consider if the activity has made them think differently about their own compositions.   * Reflection – students write a ‘to do’ list for themselves. This should include identifying any challenges they think they might face having competed this activity and what they need to do to overcome these. Prompt students to discuss these challenges with their peers.   **Engaging with the annotated student work sample – Grade A exemplar response**   * Explaining the annotated sample – issue students with a copy of **Phase 6, resource 1 - annotated student work sample, Grade A exemplar response.** Explain to students that this is a highly detailed annotation of the Part A, Grade A work sample. Draw students' attention to both columns in the annotation table and explain that the column ‘features of writing used to shape meaning’ focuses on the text at a word level and is therefore very specific. * Pairs work – create pairs using the craft sticks. Students work together to read and reflect on the annotations. Alternatively, you might like students to come back together in their groups and reflect on the annotations as a group – they could use these annotations to build on their own annotated work sample. * Taking note – students are guided to take note of how the annotations address purpose or impact. For example, ‘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’, comments on the way in which the student is highlighting her thematic concerns. * Direct students glue a copy of the annotated exemplar into their books.   **Drafting responses to Part A of the assessment task**   * Applying the marking criteria – using the skills and knowledge developed in the previous activity, prompt students to apply the marking criteria to their draft response for Part A – imaginative response for the assessment task. Students should annotate their drafts using the ‘to do’ list created after the ['Connect, Extend, Challenge’ routine](https://pz.harvard.edu/resources/connect-extend-challenge) to set clear goals for themselves. * Refining compositions – students should refine their compositions to reflect their deeper understanding of the way in which language features and stylistic choices can be used to position an audience. Some critical questioning prompts for students could include * What do you think you have done well? * Where do you think you could improve your composition? Consider the use of a specific code and convention. * How could this code and convention have more of an impact on your audience? * Do the codes and/or conventions strengthen the connection to your thematic concern? | **Success criteria**  To demonstrate their learning, students will:   * colour code each Part A work sample response to explore and identify why each sample text has been given its specific grade * apply the student facing rubric guidelines to each sample text * review their own draft responses for Parts A (mandatory) and B (optional) to reflect their developing understanding of the ways in which themes and ideas can be refined to add to, or to create, new meaning. |  |
| EN5-ECB-01  Reflecting  Reflect on own texts, using technical vocabulary to explain and [to] evaluate authorial decisions appropriate to the target audience and specific purpose  Note: **the bold content in this outcome has not been accessed.**  EN5-ECA-01  Sentence-level grammar and punctuation  **Apply punctuation to suit text purpose, support clarity and meaning, for effect, and to control reader response**  Word-level language  Make vocabulary choices that enhance stylistic features of writing, and shape meaning through connotation | **Engaging with self-assessment strategies**  **Learning intentions**  By the end of these activities, students will:   * understand the benefit of self-editing (as part of the recursive process) * be able, using a self-editing checklist, to edit and evaluate their own composition.   **Teaching note:** the following activities and resources are designed to be embedded throughout each of the phases. For example, you can issue self-edit and peer-edit tables to students at any time during any stage of the phases. Engaging students in the recursive process at each phase of the program will not only help to develop their writing skills but will also provide concrete evidence for them to refer to in their reflections. Depending on class context, the teacher may choose to include an ongoing reflective writing focus throughout the program. Students could use a journal to record their developing understanding of writing voice. A range of differentiation strategies have also been included. The feedback scaffolds are designed to be adaptive and can be differentiated for the needs of specific students.  **Self-editing – writing as a recursive process**   * Noting the advice in the blue box above and the suggested differentiation strategies, issue students with **Phase 6, activity 2 – check your draft**. * Instruct student to use the self-editing checklist table to edit and evaluate their composition. The self-editing table prompts students to consider * codes – spelling, vocabulary, punctuation and grammar/parts of speech * conventions – sentence types, paragraphing, genre, structure of a narrative * thematic concern and argument – thematic concern, argument and distinctive features of writing. * Explain to students the value of this activity in supporting the recursive process. Inform them that the issues they identify and their plans for refining their composition can be used in Part B – reflection, of their assessment task.   **Literacy focus:** depending on the class context it may be appropriate to scaffold this activity further. For example, students could be issued with one row of the table to reduce the cognitive load and avoid them being overwhelmed. An activity targeting vocabulary could also be used to help students evaluate and improve their word craft. Consider using a strategy such as the [3-tiered model of vocabulary](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/effective-reading-in-the-early-years-of-school/vocabulary)’ development. Note also the [National Literacy Learning Progression](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) in Creating Texts (CrT6) Vocabulary – selects more specific adjectives (for example, giant for tall, golden for yellow). | **Success criteria**  **To demonstrate their learning, students will:**   * use **Phase 6, activity 2 – check your draft**, to edit and evaluate their own compositions * annotate their draft compositions * identify areas of improvement * outline and plan how they could improve their composition. |  |
| EN5-ECA-01  Speaking  Communicate complex information, ideas and viewpoints using purposeful verbal ****and/or nonverbal**** language ****including gestures****, to emphasise key points, enhance engagement and clarify meaning  Note: bold outcome content is not addressed in this sequence. | **Feedback protocols**  **Learning intentions**  By the end of these activities, students will:   * contribute to class discussion to develop ‘feedback rules’ in order to ensure that peer-feedback is positive, respectful, helpful. * engage in peer-feedback specific to writing mechanics.   **Teaching note:** students will engage in several rounds of peer feedback in terms of writing mechanics, figurative language, and persuasive language. An important aspect of any feedback in the classroom is to establish clear protocols. Prompt and guide a productive discussion designed to create a set of ‘feedback rules’ to ensure respectful interactions.  **Developing feedback protocols for the classroom**   * Discussion - create a visual brainstorm on the board with ideas from the students reflecting how to approach feedback. Some prompting questions to stimulate critical thinking regarding feedback include * What is feedback? * What is the purpose of feedback? * What are some of the challenges we may encounter in both providing and receiving feedback? * What does positive feedback look like? * What does constructive feedback look like? * What might negative feedback look like? * How can we provide critique in a way that supports the composer and the editing process?   **Teaching note:** a tuning protocol is a collaborative process for receiving feedback on work for the purpose of improvement. This process involves protocols which structure the timing and conversation, as well as how critique is both given and received. Depending on the class context, you may like to provide students with step 6 only – warm and cool feedback. Alternatively, you may like to adapt the protocol, or sections of the protocol, for your specific student cohort.   * Tuning protocol – issue students a copy of [School Reform Initiative ‘Tuning Protocol’](https://www.schoolreforminitiative.org/download/tuning-protocol/) and explore the protocol as a class. Explain the purpose of a tuning protocol to students, drawing particular attention to step 6 – warm and cool feedback. * Explore the protocols surrounding step 6 – warm and cool feedback. Reintroduce students’ responses from the previous class discussion on feedback, drawing links between their responses and the structures for feedback in the tuning protocol. Explain to students that the class is going to design their own ‘feedback protocol’ based off their brainstorm ideas and step 6 of the tuning protocol – warm and cool feedback. * Brainstormed ideas – which ideas could be classed as ‘warm’ feedback, and which ideas could be classed as ‘cool’ feedback? How can this feedback be given to ensure it is received positively? Prompt the class to create a clear set of feedback protocols. Collate the final list of protocols. * Finalise protocols – display the protocols in the classroom. These should be displayed prominently for easy reference during feedback activities. Provide students with a copy for their book. Create a laminated class set for feedback activities.   **Teaching note:** in developing these protocols, students should be encouraged to consider the feelings of others and be empathetic. Feedback is most effective when it is specific and helpful, and should be delivered in a kind way. As such, the feedback protocols could include not only *what* is commented on, but also *how* the feedback is given. Teachers should support students to create sentence stems that can be used to deliver feedback in a kind way, such as ‘Have you considered…?’ or ‘Would it be worth trying…?’ The department provides helpful [guidance on feedback practices and strategies](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/feedback-to-students/feedback-practices-and-strategies). While this resource relates to student/teacher feedback it may help to inform how you approach the feedback protocols with students. | **Success criteria**  To demonstrate their learning, students will:   * contribute to the creation of a set of class ‘feedback protocols. |  |
| EN5-ECB-01  Planning, monitoring and revising  Select from a range of collaborative drafting strategies and feedback processes to improve clarity, meaning and effect in texts | **Engaging with peer feedback**  **Learning intentions**  By the end of these activities, students will:   * engage in the recursive process to consider their own, and their peer’s use of writing mechanics, figurative and persuasive language * demonstrate an understanding of how to refine language to strengthen their responses.   **Engaging with peer feedback strategies**   * Provide students with a laminated copy of their feedback protocols and issue * **Phase 6, activity 3, – peer feedback** Read the content at the top of the resource with the students and explain that **Phase 6, activity 3 – peer feedback** includes 3 steps. Briefly explain each step and talk about the structure of the table.   **Teacher note:** if a student does not require feedback on any of the 3 steps in **Phase 6, activity 3 – peer feedback**, the step can be skipped. For example, if students have demonstrated above stage competence in writing as per 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. Teachers should carefully consider the pairings of their students when supporting peer feedback activities. Teachers may decide to use like-able pairings or may use a more mentor-mentee pairing depending on their class context and the needs of individual students.  **Step 1 – peer feedback on the mechanics of writing**   * Pair students as appropriate to the class context and explain to the class that the intention of this activity is to provide feedback for each other on writing mechanics. These include * vocabulary * spelling * punctuation * sentence types * paragraphing * tense * agreement. * Swapping responses – students swap their responses and feedback tables with a peer. Students work independently to read their peer’s response and write feedback to their peer by completing the writing mechanics table. Students should ensure that they use the class feedback protocols when they write their feedback. These protocols should also be used if the students discuss the feedback provided or received. * Engaging with the feedback – students respond to the feedback provided by their peer and reflect on the feedback given. They should edit and refine their response to implement the suggestions provided and ask clarifying questions where necessary. Points of contention should be discussed with the teacher. * Provide class time or allocate homework tasks with time in the following lesson to check understanding and guide students to complete **Step 2 – peer feedback about the use of figurative language and/or step 3 – feedback about the use of persuasive language.** * Repeat the processes undertaken in step 1 – peer feedback on the writing mechanics, for step 2 and/or 3. Instruct students to provide their peers with the latest version of their composition. * To support students with this activity, you could refer them back to: **Phase 2, core formative task 1 – identifying the language of persuasion used in model texts** and/or **core formative task 3 – analyse how language forms, features and structures shape meaning**.   **Teacher note:** consider advice with regards to differentiation and determine if the feedback table or activity needs to be adjusted or supplemented with additional teaching about any of these writing mechanics. For example, depending on your teaching context, it could be beneficial to demonstrate to students how to fill out one of the peer feedback tables in **Phase 6, activity 3 – peer feedback**. Refer to the differentiation strategies in **Phase 6, resource 2 – differentiation strategies** for ways to scaffold these activities.  **Literacy focus:** many of the elements of writing mechanics should be known to students from prior learning and from learning undertaken as part of this program. However, teachers should gauge their students’ understanding of the writing mechanics before students undertake the peer feedback process. Teachers should take the time to reteach any elements of which students are unsure. This will ensure that the feedback given is effective and accurate. | **Success criteria**  To demonstrate their learning, students will:   * provide constructive feedback to peers using the class feedback protocols * action feedback from peers * consider their own feedback to peers – can this help them to refine their responses? |  |
| EN5-ECB-01  Text features  Express ideas, using appropriate structures for purpose and audience, that reflect an emerging personal style  Reflecting  Reflect on own texts, using technical vocabulary to explain and evaluate authorial decisions appropriate top the target audience and specific purpose | **Recursive writing in action**  **Learning intentions**  By the end of these activities, students will:   * use a visible thinking routine to reflect on and engage with written feedback * refine their written response(s) for word-level language and text features * select a response from the writing portfolio and begin refining this for the assessment task.   **Actioning feedback to improve writing**   * Revising feedback protocols – briefly revise the protocols of feedback established by the class in previous lessons and advise students to consider the feedback they have received. Ensure that students do not merely accept the feedback but instead use feedback proactively to reflect on their purpose, audience and thematic concern. * Discussion – explore what to do if they receive written feedback about their work which they don’t agree with or understand. For example, they may be advised not to use single word sentences but disagree because they think this authorial choice builds their purpose. * Issue **Phase 6, activity 4 – actioning feedback to refine your writing** and explain that the ‘traffic lights’ routine is a reflective thinking tool that supports students to review and evaluate their own work in a systematic way. Further explain that this activity has been adapted to support them to revise, refine and rewrite a response in their writing portfolio, in preparation for the assessment task submission. In this activity, the routine is being used to action the peer feedback provided in the previous lesson.   **Step 1 – revise using traffic lights**  **Necessary resources:** students will need a green, orange and red highlighter, as well as green, orange and red sticky notes. If these cannot be sourced, coloured pencils or markers and coloured paper will also work.   * Reading feedback - students read the feedback provided by their peer and annotate their composition using the 3 highlighters. Ensure there is ample class time to complete this activity. This allows the student access to their peer marker and teacher support. Alternatively, this task could be set for homework with a due date for completion and brought to class in order to complete steps 2 and 3. * Green – students should highlight the parts of their composition where they have done well. This could be moments of interesting expression or language use, sections that achieve a particular tone or mood, or another element of writing that has been successful. * Orange – students should mark areas of the text that need improvement. These sections should be areas that the student **can** improve independently. * Red – students should mark areas of the text that need improvement. These sections should be areas that the student **cannot** improve independently. * As they highlight using each colour, students should write annotations or notes on a sticky note of a corresponding colour. * Green – on a green sticky note, students should make comments that explain what they did well. If appropriate to the piece, students should also outline how they can continue this approach throughout the work for further improvement identify areas for improvement. * Orange – on an orange sticky note, students should outline how they will improve their composition in each section. For example, they might write that they need to express themselves more clearly or experiment with sentence structures for reader interest. * Red – on a red sticky note, students should write questions they need answered in order to make the improvements needed. These ‘ask’ questions can be directed to the teacher or the peer marker.   **Step 2 – reflect**   * Recursive writing student self-reflection – students’ complete step 2 – reflect, of **Phase 6, activity 4 – actioning feedback to refine your writing.** Students should use thisto tabulate the observations they made about their own work during the traffic lights routine. Explain that the prompts in column 1 are linked to the assessment task marking criteria. As such, students should ensure that they pay close attention to the prompt to ensure that their composition meets the requirements of the task. Allow students time to complete this table.   **Step 3 – rewrite**   * Rewrite the composition – students action the feedback and use the strategies they have developed through the traffic lights routine. They should use the table they filled in during step 2 to make authorial decisions about how they can refine their response. Teachers can provide time during a lesson to complete this rewrite or set this task for homework. * Set a due date for completion and schedule a student-teacher conference to discuss the next iteration of the student’s response.   **Teaching note:** the student-teacher conference is an additional step that extends the opportunity for students to receive high quality feedback, this time from their teacher. This is an optional activity. Teachers should decide whether this is an appropriate strategy for their class and should take into account the available time for planning and implementing this activity. Teachers may also consider using this activity only with certain students, such as students who prefer auditory feedback or who become overwhelmed by extensive written feedback.  **Setting improvement goals through teacher-students collaboration**  A comprehensive outline of the steps involved in the lead up to the conference is provided in **Phase 6, activity 5 – student-teacher conference**.   * Establish a timetable for the scheduling of student-teacher conferences. This should span multiple lessons, with each student given a 5 minute slot.   **Teaching note:** rather than schedule all student-teacher conferences at once, teachers may choose to implement this iteratively throughout the term as students develop their compositions.  **Step 1 – preparing for the student-teacher conference**   * Issue and explore **Phase 6, activity 5 – student-teacher conference** and unpack the purpose of the conference. It should be clear to students that this is a one-on-one conference which focuses on improving student writing through feedback. For students to demonstrate they have achieved the learning intention for this lesson, they should bring to the conference * a copy of their draft response and evidence of editing * the completed questions from step 1 – before the conference in **Phase 6, activity 5 – student-teacher conference** * the list of questions they have from the traffic lights strategy. These will be on students’ red sticky notes.   **Step 2 – during the conference**   * During the conference, encourage students to complete the questions in step 2 of **Phase 6, activity 5 – student-teacher conference**. These questions require students to actively engage in the conversation and with the feedback being provided to explicitly outline * the strengths of their response * the areas for improvement * the plan that they have established to improve their response * the strategies that they are going to use to implement their plan.   **Step 3 – after the student-teacher conference**   * Following the conference, students should use the feedback provided to improve their writing. To support this process, students should be encouraged to complete the ‘refinement plans’ table in step 3 of **Phase 6, activity 5 – student-teacher conference.** | **Success criteria**  To demonstrate their learning, students will:   * complete the ‘traffic light reflection’ visible thinking routine * prepare for a student/teacher conference * refine their written response(s) based on feedback regarding their thematic intent. |  |

## Core formative tasks

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

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

Table 10 – core formative tasks

|  |  |  |
| --- | --- | --- |
| Core formative task and resource/activity number | Knowledge, understanding and skills | Feedback opportunities |
| **Core formative task 1 – identifying the language of persuasion used in model texts**  Students read and annotate excerpts from the model texts to identify features of writing which shape their personal response. For each excerpt, students use the language of evaluation to assess how these language features develop the thematic concern represented. | Students:   * annotate language features which develop the thematic concern * use purposeful diction (such as strong verbs, high modal words and precise nouns) to evaluate * make a judgement * identify the way readers are positioned through use of writing features. | Teacher informal feedback on:   * student’s ability to identify features of writing which are used to represent the thematic concern * use of diction which builds evaluation * effective choice of quotes to support the evaluation.   Self-assessment:   * use the model answer to self-check own use of evaluative words * use teacher feedback and edit to implement feedback. |
| **Core formative task 2 – adaptation of ideas and attitudes for a new audience**  Part 1 – students rewrite the beginning of a fairy tale or fable, adapting it for a new context.  Part 2 – students explain one authorial choice made to repurpose the fairy tale or fable for a modern purpose and audience. | Students:   * adapt the opening of a fairy tale or fable for a new context * experiment with codes and conventions in their own writing * justify an authorial decision * make connections between own ideas and the text appropriated. | Teacher informal feedback on:   * student's manipulation of codes and conventions to repurpose a text * student’s explanation of how they repurposed the narrative, with reference to one authorial decision.   Self-assessment:   * use the sample answer for both parts to assess own draft before submission for teacher’s informal feedback * refine written response, using the teacher’s feedback, if ‘Monsters and Mice’ is selected as the model text for the assessment task. |
| **Core formative task 3 – analyse how language forms, features and structures shape meaning**  **Students annotate ‘Nomad’ to identifying how the author has experimented with codes and conventions to shape meaning. Students explain how this experimentation substantiates Swan’s thematic message about the importance of creativity.** | Students:   * **identify examples of the author’s experimentation with codes and convention** * **explain how examples identified substantiate the composer’s thematic purpose.** | Teacher informal feedback on:   * judicious selection of examples of experimentation with code and conventions * student’s capacity to link explanation back to the composer’s thematic concern.   Self-assessment:   * use the sample answer to assess own annotations. |
| **Core formative task 4 – experimenting with allusion**  **Students will refine a paragraph of imaginative writing composed during this phase by adding allusion to extend their ideas.** | **Students:**   * experiment with allusion to further develop an imaginative writing paragraph * make deliberate decisions about how to use allusion to either situate their narrative or develop a character. | Teacher informal feedback on:   * Student’s use of allusion to situate their writing * Student’s use of allusion to extend their character.   Self-assessment   * use the suggestions provided in the peer feedback resource in Phase 6 to reflect on and improve their use of allusion. |
| **Core formative task 5 – writing a draft reflection**  **Students draft a reflection on one of the writing tasks in Phase 5.** | **Students:**   * reflect on and evaluate their writing in this phase * use the scaffold to plan and draft their writing. | Teacher informal feedback on:   * student achievement in writing a reflection using the student-facing rubric * areas of strength and future development in writing * strategies to improve writing.   Self-assessment:   * Students self-assess their reflection against the student-facing rubric. |

## The English curriculum 7-12 team

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

### Program and unit evaluation

Evaluation and reflection are ongoing practices and teachers will evaluate the extent to which the planning of the program/unit has remained focused on the syllabus outcomes. During teaching, utilise the ‘Evaluation and registration’ column to record observations. At the conclusion of the program/unit, teachers and students should be given the opportunity to ‘reflect on and evaluate the degree to which students have progressed as a result of their experiences, and what should be done next to assist them in their learning’ as per [NESA’s advice on units](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/programming/advice-on-units). This information should be used to improve the next iteration of the program and inform the following learning experiences for the students. Use the [English teaching and learning evaluation tool](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/english/media/documents/english-s4-year-7-10-teaching-and-learning-evaluation-tool.docx) as part of the evaluation process.

### Share your experiences

If you use the program in your faculty and school context, reach out to the English curriculum team. We would love English teams form across NSW to share snapshots of their practice and how this resource has been used in their unique context as part of our ‘Voices from the Classroom’ section of the English 7-12 newsletter. Send submissions to [english.curriculum@det.nsw.edu.au](mailto:englishcurriculum@det.nsw.edu.au)

### Further implementation support

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

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

### Support and alignment

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

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

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

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

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

**Syllabus outcomes: EN5-RVL-01, EN5-URA-01, EN5-URB-01, EN5-ECA-01 and EN5-ECB-01**

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

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

**Resource:** program of learning

**Related resources:** There is an [assessment task](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10), a [teaching and learning resource booklet](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) and [core texts booklet](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) aligned with this program. Further resources to support Stage 5 English can be found on the [English K-12 curriculum](https://education.nsw.gov.au/teaching-and-learning/curriculum/english) page.

**Professional Learning:** relevant Professional Learning is available on the [English statewide staffroom](https://teams.microsoft.com/l/team/19%3a88aaff1954984b3d821940244a27a355%40thread.skype/conversations?groupId=7cace238-04f1-4f87-a5dc-d823e51c9765&tenantId=05a0e69a-418a-47c1-9c25-9387261bf991) and through the [English curriculum professional learning calendar](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12).

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

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