English Stage 4 (Year 8) – teaching and learning program

The camera never lies

This resource is a sample teaching and learning program for Year 8, Term 4. In this program, students will develop an understanding of the ways viewers of film are emotionally positioned to respond. They will expand their understanding of what it means to examine a visual text through a critical lens. Students will consider the ways that film can be used as a medium for cultural expression and the sharing of stories. They will demonstrate this understanding through creative, informative and analytical spoken and written responses.

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

Table 1 – class details

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

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**Updating the table of contents**

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

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

# About this resource

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 for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022). It provides an example of one way to approach programming through a conceptual lens.

## Purpose of resource

This sample teaching and learning program is not a standalone resource and aligns with the following support materials. It is intended to be used in conjunction with the following materials:

* Assessment task notification –The camera never lies – examination – Term 4
* Examination – The camera never lies
* Core formative tasks booklet – The camera never lies
* Core formative task 4 – practice examination
* Core texts booklet – The camera never lies
* Resource booklet – The camera never lies
* Phase 1 – identifying key visual features – PowerPoint
* Phase 3 – understanding filmic devices – PowerPoint
* Phase 3 – check your understanding of theme – PowerPoint
* Phase 4 – features of children’s picture books – PowerPoint
* Year 8 scope and sequence.

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

## Target audience

This sample teaching and learning program is intended to support teachers and curriculum leaders as they develop contextually appropriate teaching and learning resources for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022).

## When and how to use

This teaching and learning program has been designed for Term 4 of Year 8. It provides opportunities for the teacher to strengthen class rapport, while encouraging students to explore and understand new texts and concepts, and experience new ways of learning.The program and associated materials can be used as a basis for the teacher’s own program, assessment or scope and sequence, or be used as an example of how the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022) can be implemented. The program and associated resources are not intended to be taught exactly as is presented in their current format. Teachers using this program and the associated materials should adapt these to suit their students’ needs, interests, abilities and the texts selected. The resources should be used with timeframes that are created by the teacher to meet the overall assessment schedules.

This program provides success criteria aligned to each learning sequence. These are suggestions only. While success criteria can be presented to students, evidence-based research suggests that it is important to [share success criteria](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/sharing-success-criteria) with students. They should be discussed and agreed using language the students can understand. The department’s [Explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching) webpage provides a range of links to support the use of learning intentions and success criteria. It also provides further information and examples of what it could look like in the classroom and suggestions for further reading.

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, core texts booklet and resource booklet during faculty meetings and planning days and collaboratively refine them based on faculty or school goals
* examine the materials during faculty meetings and planning days and collaboratively plan opportunities for team teaching, collaborative resource development, mentoring, lesson observation and the sharing of student work samples
* use the programming, assessment practices, or syllabus planning detailed in the program as an opportunity to backward map Years 10 to 7.

This program aligns with the completed Year 8 scope and sequence. This ensures all syllabus requirements are met across the stage.

Before using this resource, teachers are encouraged to investigate [8 Aboriginal Ways of Learning](https://www.8ways.online/), and explore the [protocol](https://www.8ways.online/our-protocol) established and the ways other school communities have adapted these pedagogies for their unique learning communities. It is important schools create their own community links by connecting with and consulting local Aboriginal communities about the learning pedagogies of the land on which they teach and learn. This is outlined in [The Partnership Agreement with the NSW Aboriginal Education Consultative Group Inc](https://education.nsw.gov.au/teaching-and-learning/aec/aboriginal-education-consultative-group-partnership-agreement#:~:text=Incorporated%20local%20representatives-,The%20Partnership%20Agreement%20with%20the%20NSW%20Aboriginal%20Education%20Consultative%20Group%20Inc.,-The%20NSW%20Department).

In this way, teachers can take responsibility for ensuring a cultural exchange, avoid cultural appropriation and make their students aware of the importance of seeking permissions, following cultural protocols and connecting with community. The [Map of Indigenous Australia](https://aiatsis.gov.au/explore/map-indigenous-australia) is a useful resource for teachers wishing to explore this process with students.

**Teacher note:** the blue feature boxes include instructions for the classroom teacher engaging with this program. They provide suggestions for how content could be delivered and links to additional resources.

**Literacy note:** the pink feature boxes includeinformation about explicit and targetedliteracy instruction. These contain links to department resources to support teachers and students in developing key literacy skills within the context of the teaching and learning activities.

**Differentiation note:** the grey feature boxes include suggestions and strategies to support differentiation for a diversity of learners. The differentiation notes can be found in the ‘Evidence of learning and evaluation’ column of the teaching and learning program.

## 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 curriculum team’s [Phases approach to conceptual programming](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10/phases-approach-to-conceptual-programming). The term ‘phase’ helps to organise planning by identifying the specific purpose of each section within a teaching program. Each phase focuses teacher and student attention onto matching learning intentions. These are aligned with appropriate and effective strategies, particularly for the development of deep student conceptual engagement. The Phases Project aims to support the sequencing and progression of learning based on the pedagogical principles of:

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

# The camera never lies

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

## Overview

Students will develop an understanding of the ways viewers of film are emotionally positioned to respond. They will expand their understanding of what it means to examine a visual text through a critical lens. Students will consider the ways that film can be used as a medium for cultural expression and the sharing of stories. They will demonstrate this understanding through creative, informative and analytical spoken and written responses.

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

## Teaching and learning program rationale

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

This teaching and learning program supports students to explore the conventions of visual and film literacy by examining both print and film media. Students will develop critical reading, viewing, and listening skills, reflecting on how filmmakers use narrative, symbolism, and point of view to shape meaning. They will analyse how texts represent ideas, experiences, and values through themes, argument, and style. Students will apply their understanding by creating personal, creative, and analytical texts, demonstrating proficiency in language forms, features, and structures for various audiences.

## Guiding questions

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

* How do directors use the art of film to represent ideas symbolically and figuratively?
* How do narrative, setting and character work to draw viewers in to the values and argument of a film?
* How do directors craft a particular style, and for what purpose?

### Conceptual programming questions

The conceptual programming questions are carefully aligned to outcome content points, and they guide teaching and learning. These provide the teacher and students with further opportunities to consider the conceptual direction of learning.

Table 2 – overview of the 6 phases and accompanying conceptual programming questions

|  |
| --- |
| **Phase 1 – engaging with the unit and the learning community** |
| * How do visual texts (such as picture books) differ from written texts in the way they tell stories?
* What elements of visual storytelling position responders as viewers or readers?
 |
| **Phase 2 – unpacking and engaging with the conceptual focus** |
| * How do composers of visual texts structure narratives to engage responders and convey meaning?
* In what ways can visual symbolism and figurative elements be used in texts to develop the narrative?
* How does the interplay between narrative structure and connotation, imagery and symbol contribute to a visual text's overall impact and development of theme?
 |
| **Phase 3 – discovering and engaging analytically with the core text** |
| * How does the director of *Satellite Boy* apply filmic devices to create visual storytelling?
* What specific visual symbols and figurative elements in *Satellite Boy* contribute to its themes, and how do they function?
* How do texts share diverse personal and cultural stories?
 |
| **Phase 4 – deepening connections between texts and concepts** |
| * How do composers use visual features to complement narrative?
* How do composers create visual texts that convey themes or ideas?
* How do composers position an audience to create an emotional response?
 |
| **Phase 5 – engaging critically and creatively with model texts** |
| * How can we apply and manipulate stylistic and language features when composing our own narratives?
* In what ways do visual texts impact the emotional positioning of viewers?
 |
| **Phase 6 – preparing the assessment task** |
| * How can marking guidelines and sample assessment task responses be used as a support for learning?
* What are proven strategies for developing effective skills in short answer examinations?
* What are proven strategies for developing and expanding skills in planning, monitoring and refining compositions?
 |

## Assessment overview

**Teacher note:** this is a concise overview of the formal assessment aligned with this program and an outline of the formative assessment practices.

**Formal assessment:** students will respond to a series of short answer analytical questions in response to an unseen text.

**Formative assessment:** students will engage with a film, short film and picture books, with a specific focus on narrative, imagery and symbol, and theme. The core formative tasks build students’ capacity to demonstrate their understanding in the formal assessment task. Core formative task 2 can be completed before or after the examination depending on time constraints. Core formative tasks 5 and 6 should be completed after the examination to reinforce understanding.

### Outcomes and content groups

A student:

* **EN4-RVL-01** uses a range of personal, creative and critical strategies to read texts that are complex in their ideas and construction
* **reading, viewing and listening skills**
* **reading, viewing and listening for meaning**
* **reading for challenge, interest and enjoyment**
* **reflecting**
* **EN4-URA-01** analyses how meaning is created through the use of and response to language forms, features and structures
* representation
* code and convention
* connotation, imagery and symbol
* point of view
* characterisation
* narrative
* **EN4-URB-01** examines and explains how texts represent ideas, experiences and values
* theme
* argument and authority
* style
* **EN4-ECA-01** creates personal, creative and critical texts for a range of audiences by using linguistic and stylistic conventions of language to express ideas
* writing
* text features
* text features: informative and analytical
* sentence-level grammar and punctuation

[English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) © 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

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

Table 3 – core texts and their alignment to the text requirements

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| McKenzie, C (director) (2012) Satellite Boy [motion picture], Satellite Films, Australia. No extracts have been included from the film.  | The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as it is an Australian film created by an Aboriginal composer. It explores cultural and social perspectives through the lens of youth culture. **EN4-RVL-01** requires students to read texts that are complex in their ideas and construction. This film has elements of a complex text as per the [National Literacy Learning Progression (NLLP) (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) Text Complexity scale. It provides students with opportunities to engage with a text with words from a language other than English, challenging ideas and subtle and implied meanings through visual and audio features. | The film follows the journey of a young boy who tries to save his home in the northern Kimberley in Western Australia from developers. In the process, the boy realises the importance of his cultural heritage and his connection to Country. The film addresses issues faced by Aboriginal youth in a sensitive manner. A study of this text will allow for students to better understand how film positions the audience emotionally to share cultural experiences and stories.Aboriginal and Torres Strait Islander viewers are advised that the film contains images of people who have died. |
| Roach A and Hunter R (2020) Took the Children Away, Simon & Schuster Australia. ISBN: 9781760857219The 4 double-spreads from this text have been reproduced with the permission of Simon & Schuster Australia. We are grateful for their support in the development of this resource. This material is licensed up until 30 May 2027. | The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as it is a multimodal text created by Aboriginal composers. It explores cultural and social perspectives about diverse experiences.**EN4-RVL-01** requires students to read texts that are complex in their ideas and construction. While the picture book format is an element of moderately complex text complexity, it also has elements of a complex text as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) Text Complexity scale. Through the lens of visual literacy, it provides students opportunities to engage with a text with challenging ideas and subtle and implied meanings. | This picture book is about the forced removal of Aboriginal children from their families during the historical period known as the Stolen Generations. It is based on the song lyrics by Archie Roach and is accompanied by illustrations by Ruby Hunter. It explores the Stolen Generations through the lyrics and images.A study of this text gives students the knowledge and understanding of a significant traumatic event in Australia's history and explores this with sensitivity and compassion through images and visual literacy.Aboriginal and Torres Strait Islander readers are advised that the picture book contains reference to people who have died. |
| Tropfest (30 September 2008) ['Mankind Is No Island | Winner of Tropfest New York 2008' [video]](https://www.youtube.com/watch?v=ZrDxe9gK8Gk), *Tropfest*, YouTube, accessed 10 September 2024.No extracts have been included from the short film.  | The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as it is a multimodal text created by an Australian composer. It explores intercultural and diverse experiences through the lens of cultural and social perspectives.**EN4-RVL-01** requires students to read texts that are complex in their ideas and construction. The structure of this short film uses elements of a complex text as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) Text Complexity scale. The unique structural features enhance meaning and impact and include complex reading paths. The content is complex as it explores challenging ideas through multiple perspectives. It also features elements of highly complex texts as its ideas are recontextualised for modern society using contemporary media and cultures featuring several levels of inferred meaning. | Winner of Tropfest New York 2008, Mankind Is No Island is recorded entirely on a mobile phone. This short documentary-style film introduces the idea of a narrative without dialogue. It uses street and shop signage from New York and Sydney to tell the common narrative of the 2 cities. It addresses themes such as the distress of homelessness and having empathy for others. A study of this text will allow for students to better understand how film positions the audience emotionally to share cultural experiences and tell stories. |

## Prior and future learning

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

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

* an understanding of the textual features and purpose of imaginative writing developed in [Knowing the rules to break the rules – Year 8, Term 1](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/knowing-rules-break-rules-year-8-term-1)
* an understanding of the textual features and purpose of informative and analytical writing in [Transport me to the ‘real’ – Year 8, Term 2](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-4-year-8-transport-me-to-the-real)
* an understanding of language features of reflective writing in [Knowing the rules to break the rules – Year 8, Term 1](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/knowing-rules-break-rules-year-8-term-1).

Some potential links to programs in the English Stage 5 course could include:

* imaginative writing that prepares students to represent a thematic concern in [Representation of life experiences – Year 9, Term 1](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-1-representation-of-life-experiences)
* exploring how texts prompt responders to reflect, make connections and expand their understanding of others and the world in preparation for [Poetic purpose – Year 9, Term 3](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/poetic-purpose)
* composing for a specific audience and purpose prepares students for the podcast creation in [Poetic purpose – Year 9, Term 3](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/poetic-purpose)
* building literacy skills to craft future writing.

## Pre-reading for teachers

**Teacher note:** a brief outline of relevant pre-reading has been provided.

The following texts and resources may be useful when preparing to teach this program. They are included in the reference list.

* [*AIATSIS Guide to evaluating and selecting education resources*](https://aiatsis.gov.au/publication/118125) (2022) Australian Institute of Aboriginal and Torres Strait Islander Studies (AIATSIS). The guide provides a framework for critically evaluating curriculum resources to ensure they respect Aboriginal and Torres Strait Islander perspectives, avoid stereotypes or racist content, and incorporate Indigenous participation and knowledge appropriately. The guide encourages teachers to reflect on their own positionality and biases, and offers key questions to consider around Indigenous authorship, diversity of representation, and cultural sensitivity when selecting texts and materials.
* *Teaching Writing* (2020) Daffern and Mackenzie (eds). Approaches to learning and teaching writing in this program have been drawn in particular from Chapter 4 ‘What is involved in the learning and teaching of writing?’ (Daffern, Anstey and Bull), Chapter 5 ‘Supporting meaning-making through text organisation’ (Derewianka) and Chapter 6 ‘Supporting meaning-making through sentence structure and punctuation’ (Exley and Kitson).
* Technology 4 Learning’s (T4L)[The Student Filmmaker](https://t4l.schools.nsw.gov.au/resources/teaching-and-learning-resources/the-student-filmmaker.html) **provides strategies for making videos. This website will empower your students to capture, edit and share multimodal media using tools provided by the NSW Department of Education to all teachers and students in NSW public schools. Introductory videos are provided for all levels of technological expertise. The editing suites are accessible and easy to use.**
* **Pre-reading resources provided in the Resource booklet:**
* **Pre-reading, resource 1 – notes for cultural responsibility**
* **Pre-reading, resource 2 – Aboriginal pedagogy research review**
* **Pre-reading, resource 3 – inclusive strategies for teaching visuals and film**
* **Pre-reading, resource 4 – preparing classroom routines**
* **Pre-reading, resource 5 – vocabulary strategies**
* **Pre-reading, resource 6 – integrated Phase 5**
* **Pre-reading, resource 7 – approach to conceptual programming**
* **Pre-reading, resource 8 – evidence-based practice in assessment procedures.**

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

The focus of the ‘engaging with the unit and the learning community’ phase is for students to engage personally with a model visual text to create interest and enthusiasm for the program. Students engage with the text to consider how they convey stories, explore ideas, and evoke emotional responses. Using Archie Roach and Ruby Hunter’s picture book of the iconic song Took the Children Away, students consider how personal stories can be represented in visual form and consider the emotional impact of Aboriginal and Torres Strait Islander Peoples being forcibly removed from their families and Country. This will facilitate a deeper personal and emotional understanding of the Stolen Generations and the ongoing impacts of colonisation.

Students consider multiple ways of reading a visual text and how and why varied interpretations of the same text can arise. They begin to explore how visual texts can be constructed to position the responder. Students develop an awareness of and appreciation for the ways in which visual language is used across contexts. Students are introduced to the codes and conventions of visual texts. They begin building knowledge of the metalanguage essential for discussing the texts they are exploring. Literacy activities are embedded throughout the phase to support students to develop and refine their informative writing skills.

Aboriginal and Torres Strait Islander readers are advised that the picture book contains reference to and images of people who have died.

**Expected duration:** this phase should take approximately 5 to 8 hour-long lessons.

**Teacher note:** teachers are advised to choose learning sequences and activities from this phase which best suit their class and can be completed in the available time.

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

* How do visual texts (such as picture books) differ from written texts in the way they tell stories?
* What elements of visual storytelling position responders as viewers or readers?

Table 4 – engaging with the unit and the learning community

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-RVL-01ReflectingReflect on own experiences of reading by sharing what was enjoyed, discussing challenges to strengthen an understanding of the value of readingEN4-ECA-01SpeakingCommunicate information, ideas and viewpoints using verbal and/or nonverbal language, including gestural features, to enhance and clarify meaningCreate a range of spoken, signed or communicated texts that express ideas and show an understanding of audience Participate in informal discussions about texts and ideas, including speculative and exploratory talk, to consolidate personal understanding and generate new ideas | **Phase 1, sequence 1 – engaging with the power of visual texts****Learning intention**By the end **of this learning sequence, students will:*** understand that picture books share narratives that can have an emotional impact on the reader.

**Exploring the picture book form** * **Connecting learning with previous experiences of texts** – students are asked to think about a text that has incited an emotional connection (such as something that has made them feel happy, sad, scared or angry) and add them to a class list. Using a [Think Pair Share,](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) students discuss the emotional impact the text had on them. They recall a specific moment when this impact became apparent and discuss any conflicting emotions they had at the time.
* **Brainstorming experiences with visual texts – students use a class brainstorm to recall different types of visual texts they have seen.**
* **Making connections to prior understanding – students complete a** [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) **with a partner about a children’s book they remember from childhood. They discuss whether it impacted them emotionally and why they did or did not like it.**
* **Extending connections to the picture book form** – students participate in a class debate about the statement ‘Picture books are only for children’ to ignite an understanding of the purpose of children’s picture books.

**Teacher note**: teacher discretion should be used in considering the depth of the in-class debate. This could be as simple as using a thinking routine such as [Take a Stand](https://pz.harvard.edu/resources/take-a-stand). Alternately, you may wish to engage the class in a more formal debate. If you choose the formal debate structure, guidance has been provided in [Speak the speech – Year 7, Term 4](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/speak-the-speech-year-7-term-4)**.** in **Phase 3, resource 10 – debating** and **Phase 3, resource 11 – debating scaffolding.**  | **Success criteria****To demonstrate their learning, students can:*** **discuss the emotional impact of specific books**
* **contribute different types of visual texts to a group brainstorm**
* **debate ideas about the intention of children’s picture books.**

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note: EAL/D students could be encouraged to reflect on books written in their home languages.**  |
| ****EN4-RVL-01********Reading, viewing and listening skills******Apply reading pathways to determine form, purpose and meaning****Use contextual cues to infer the meaning of unfamiliar words******Reflecting******Reflect on how reading, viewing and listening to texts has informed learning** | **Phase 1, sequence 2 – engaging with *Took the Children Away* by Archie Roach and Ruby Hunter** **Learning intention**By the end of this learning sequence, students will:* understand the way meaning is created through a combination of visual and written elements in picture books.

**Making predictions to engage with the model text*** **Making connections and brainstorming –** students identify predicting activities they have completed in earlier programs and consider how they have helped them prepare to read a text. The teacher adds their ideas to a class brainstorm.
* **Making predictions using visual cues** – students view the front cover of the text and make predictions using **Phase 1, activity 1 – prediction chart**.
* **Reflecting and refining predictions based on the back cover** – students read the back cover of Took the Children Away and use **Phase 1, activity 2 – reflecting on predictions** to reflect upon their earlier predictions based on the new information**.**
* **Creating a wicked word wall –** students add difficult or unfamiliar words or phrases from the back cover to a wicked word wall. They use the words to explore key vocabulary and revisit prior learning through teacher-guided instruction. Definitions of unfamiliar words should be added to a page in students’ English books as they move through the program.

**Teacher note**: refer to **Pre-reading, resource 1 – notes for cultural responsibility** for further support about discussions of the Stolen Generations in English classrooms. | **Success criteria**To demonstrate their learning, students can:* make predictions about the front cover of the text
* reflect on predictions after reading the blurb
* identify and understand meanings of unfamiliar words.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note:** creating a wicked word wall was introduced in Year 7 programs. The [Writing in Secondary Resource Hub](https://education.nsw.gov.au/teaching-and-learning/professional-learning/writing-in-secondary) contains further information about [explicit teaching of vocabulary](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Vocabulary.aspx). |
| ****EN4-RVL-01********Reading, viewing and listening skills******Apply reading pathways to determine form, purpose and meaning******Reading, viewing and listening for meaning******Identify and understand that relevant prior knowledge and personal experience enables and enhances understanding when reading, viewing or listening to texts****Using a range of texts, describe how Aboriginal and Torres Strait Islander authors convey connections between Culture and identity******EN4-URB-01********Perspective and context******Explore how the perspectives of audiences shape engagement with, and response to, texts** | **Phase 1, sequence 3 – accessing prior knowledge of audience, purpose and the Stolen Generations****Learning intention**By the end of this learning sequence, students will:* understand how empathy for others shapes our understanding of their experiences.

**Reflecting on experiences that shape understanding*** **Reflecting upon the purpose and audience of the text** – students are introduced to the original text [Archie Roach – Took The Children Away (Official Music Video) (5:22)](https://youtu.be/IL_DBNkkcSE?si=uHrRbAp7sJ67IvTN) They listen to the song and discuss why this text was transformed into a picture book. Students use the discussion questions and activities in **Phase 1, activity 3 – audience and purpose** to reflect on the text’s purpose.
* **Activating background knowledge of the Stolen Generations** – students are prompted to recall their prior knowledge of the Stolen Generations. They reflect on the personal impact of being removed from family, Country and culture using **Phase 1, activity 4 – empathy scaffold.**
* **Reflecting in an exit survey** – students indicate on a sticky note which of the activities completed in this sequence has best helped them engage with the text. They put sticky notes up on a board as they leave the class.

**Teacher note**: if additional support for students is needed in the understanding of the Stolen Generations consider using the [Archie Roach: Stolen Generations resources at ABC Education](https://www.abc.net.au/education/digibooks/archie-roach-stolen-generations-resources/101745510), specifically focused on cultural identity and the personal stories of Archie Roach and other Elders. Another useful resource is [Stolen Generations Survivor’s Stories](https://healingfoundation.org.au/schools/#stolen-generations-survivor's-stories). | **Success criteria**To demonstrate their learning, students can:* reflect on the audience and purpose of the picture book
* use prior understanding of the Stolen Generations to understand personal impact
* reflect on personal learning.

**Evaluation and registration:*** [Record evaluation and registration information]
 |
| ****EN4-RVL-01********Reading, viewing and listening for meaning******Explore the main ideas and thematic concerns posed by a text for meaning****Using a range of texts, describe how Aboriginal and Torres Strait Islander authors convey connections between Culture and identity******Reflecting******Reflect on how reading promotes a broad and balanced understanding of the world and enables students to explore universal issues******EN4-URA-01********Representation******Explore how language and text are acts of representation that range from objective to subjective and may offer layers of literal or implied meanings, and apply this understanding in own texts******Code and convention******Understand how language forms, features and structures, in a variety of texts, vary according to context, purpose and audience, and demonstrate this understanding through written, spoken, visual and multimodal responses** | **Phase 1, sequence 4 – analysing Took the Children Away by Archie Roach and Ruby Hunter** **Learning intentions**By the end of this learning sequence, students will:* understand the metalanguage of visual text analysis
* understand how symbolism and layout combine to create meaning and an emotional response.

**Teacher note:** this sequence builds on prior learning from [Seeing through a text – Year 7, Term 2](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-4-year-7-seeing-through-a-text), especially **Phase 1, resource 3 – metalanguage of visual texts.** **Exploring the core text*** **Reading the text to develop further understanding** – students follow along as the teacher reads Took the Children Away by Archie Roach and Ruby Hunter aloud**.** As they listen, students complete **Phase 1, activity 5 – sketch to stretch** to represent their understanding of the written text and picture book. Where possible, teachers should model the rhythm and meter of the words. Students should also take notes of any specific words or phrases that stand out during the reading.
* **Revision of key visual features used to access the text** – students revise and enhance their understanding of symbolism and juxtaposition using **Phase 1 – identifying key visual features – PowerPoint** in conjunction with **Phase 1, activity 6 – identifying key visual features.**

**Analysing** **Core text – *Took the Children Away* by Archie Roach and illustrated by Ruby Hunter** * **Analysing the use of symbolism in the layout of the text –** students apply their understanding of symbolism developed in **Phase 1 – identifying key visual features – PowerPoint** to Took the Children Away in **Phase 1, activity 7 – analysing a layout of** **Took the Children Away**.
* **Extending the analysis of key visual features** – students analyse salience and juxtaposition in Took the Children Away using **Phase 1, activity 8 – extending the analysis.** Students examine how visual features position readers to elicit a response.
 | **Success criteria**To demonstrate their learning, students can:* read the book along with the teacher
* identify visual features of the picture book
* identify symbolism and juxtaposition in the text
* identify language features that impact the reader.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note:** for EAL/D learners who are at the ‘Emerging’ or early ‘Developing’ phase, providing them with a copy of the text prior to studying it in class will allow them to make notes or translations that will assist them in class activities. |
| ****EN4-RVL-01********Reading, viewing and listening for meaning******Explain how the use of language forms and features in texts might create multiple meanings******EN4-URA-01********Connotation, imagery and symbol******Analyse how figurative language and devices can represent ideas, thoughts and feelings to communicate meaning******EN4-URB-01********Argument and authority******Understand how argument in text is constructed through specific language forms, features and structures, **and apply this understanding in own texts******Explain how the subjectivity or objectivity of arguments in texts is constructed through specific language forms, features and structures, and reflect on these in own texts****Analyse how engaging personal voice is constructed in texts through linguistic and stylistic choices, and experiment with these choices in own texts****Understand how the authority of a text is constructed by the author’s choices in content and style, **and use this knowledge to influence the composition of own texts****Note: bold outcome content is not addressed in this sequence. | **Phase 1, sequence 5 – exploring argument and authority****Learning intentions**By the end of this learning sequence, students will:* consider how personal photographs and voice can support objective opinion
* understand how argument and authority is created in texts.

**Teacher note:** argument and authority are discussed in depth in [Transport me to the ‘real’ – Year 8, Term 2](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-4-year-8-transport-me-to-the-real). Alternatively, you could access a brief explanation using [Understanding authority video (2.39)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset12) from the department’s Textual concepts website. Authority is explored through the autobiographical elements of photographs, personal stories and reflections in *Took the Children Away.* For further support to understand subjective and objective opinion, refer to [From page to stage – Year 8, Term 3](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-4-year-8-from-page-to-stage), **Phase 1, activity 9 –analysing persuasive writing forms and features – PowerPoint.** **Understanding how authority can be created in a text*** **Revising authority in texts –** students engage in a class discussion to recall knowledge of how authority is created in texts and how this applies to Took the Children Away.
* **Revising subjective and objective opinion –** students engage in a class discussion about the differences between subjective and objective opinion. Questions could include
* Can anyone explain the difference between subjective and objective opinion?
* Is Took the Children Away an example of a text that communicates a subjective or objective opinion? Can it be seen as both?
* What would be an example of subjective or objective opinion in the text?
* Does subjective or objective opinion create more authority in a text?
* **Exploring how meaning and authority is created in the text** – students answer questions in **Phase 1, activity 9 – how lived experiences give authority to a text** to analyse the autobiographical elements used in Took the Children Away and explore how Archie Roach’s lived experience adds authority to the text.
* **Stimulating ideas through thoughtful discussion** –students conduct a discussion about the role of autobiographical elements in creating authority in a text using a [What Makes You Say That?](https://pz.harvard.edu/resources/what-makes-you-say-that) thinking routine.
 | **Success criteria**To demonstrate their learning, students can:* revise objective and subjective opinion
* complete short answer questions on argument and authority
* explore how authority is created through lived experience
* reflect on the use of autobiographical elements in class discussions.

**Evaluation and registration:*** [Record evaluation and registration information]
 |
| EN4-RVL-01Reading, viewing and listening skillsRevisit texts to develop a clear understanding of the themes, ideas and attitudes they expressReading for challenge, interest and enjoymentUnderstand the ways reading helps us understand ourselves and make connections to others and to the worldReflectingReflect on how reading, viewing and listening to texts has informed learningTeacher note: the syllabus content points addressed through Core formative task 1 – emotional response mapping are outlined in the core formative tasks booklet. | **Phase 1, sequence 6 – responding emotionally to a text** **Learning intentions**By the end of this learning sequence, students will:* clarify their emotional response to the text
* understand how language devices and visual features work together to create an emotional response.

**Completing Core formative task 1 – emotional response mapping** **Teacher note: teachers should consider** the **intergenerational trauma experienced** by the Stolen Generations and use this to inform the suitability of this core formative task for their students. Emotional response mapping may be upsetting for some students**, particularly those of Aboriginal and Torres Strait Islander descent. Refer to Pre-reading, resource 1 – notes for cultural responsibility for support.*** **Reviewing initial response to the picture book to identify changes –** students revise and annotate changes in ideas or emotional responses to their original responses for the double-spreads from **Phase 1, activity 5 – sketch to stretch.** Students do this by reflecting on any new understandings developed after their extended analysis of the text.
* **Identifying language features in a model response – students read Phase 1, resource 1 – sample annotations for Core formative task 1. They identify and annotate key visual and language features on the modelled response.**
* **Completing the core formative task –** students analyse one double-spread of the book using the scaffolding provided in **Core formative task 1 – emotional response mapping**.
* **Reflecting on an emotional response – students write a reflective paragraph using the 3D reflection method (see Pre-reading, resource 4 – preparing classroom routines) and the prompt questions in** **Core formative task 1 – emotional response mapping.**
* **Consolidating understanding – students participate in a class discussion on the varied interpretations and responses to the text, emphasising how personal experiences and cultural backgrounds can influence a reader's emotional response to visual texts.**
 | **Success criteria**To demonstrate their learning, students can:* identify changes in their understanding of the text
* map an emotional response to the text
* identify features that impact emotions
* complete an emotional response scaffold for the text
* reflect on own responses.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note:** include a comprehensive glossary for EAL/D learners and students who may require further literacy support.Rather than a reflective piece of writing, students could create a reflective rap in the style of [Briggs - The Children Came Back ft. Gurrumul & Dewayne Everettsmith (Official Video) (3:50).](https://www.youtube.com/watch?v=3-wMbFntrTo) |

# Phase 2 – unpacking and engaging with the conceptual focus

Through the ‘unpacking and engaging with the conceptual focus’ phase, students develop from their initial engagement with the emotional power of a picture book to consider the way short films can represent complex human stories through visual and aural features. Students will develop an appreciation of how images do more than just ‘show’ us the world but are a representation of ‘lived’ experiences. They are challenged to consider the nature of representation in focusing the reader on the conscious work of composers as text creators who intentionally ‘re-present’ people, events and issues.

Students examine the codes and conventions of the short film Mankind Is No Island. This short film is shot entirely on a mobile phone and includes no dialogue, simply language, music and visuals. They explore the role of connotation, imagery and symbol in texts. Through their interactions with the stimulus text, they begin to consider how the interplay of language and visuals in guiding the reader experience of texts may be both informative and persuasive. Students will explore how the composers of visual texts employ a range of textual and visual features to guide the responses of responders according to their purpose, the codes and conventions of the form and the context in which they are working. Students then apply this knowledge to the creation of their own visual and aural texts.

The formal assessment notification is introduced during this phase and the processes and routines established are referred to at key junctures, such as the preparation for the formal examination.

**Expected duration:** this phase should take approximately 7 hour-long lessons.

**Teacher note:** teachers are advised to choose learning sequences and activities from this phase which best suit their class and can be completed in the available time.

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

* How do composers of visual texts structure narratives to engage responders and convey meaning?
* In what ways can visual symbolism and figurative elements be used in texts to develop the narrative?
* How does the interplay between narrative structure and connotation, imagery and symbol contribute to a visual text's overall impact and development of theme?
* How can we apply and manipulate stylistic and language features when composing our own narratives? **(integrated Phase 5)**
* In what ways do visual texts impact the emotional positioning of viewers? **(integrated Phase 5)**

Table 5 – unpacking and engaging with the conceptual focus

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-RVL-01Reading, viewing and listening skillsApply reading pathways to determine form, purpose and meaningUse contextual cues to infer the meaning of unfamiliar wordsReading, viewing and listening for meaningIdentify and understand that relevant prior knowledge and personal experience enables and enhances understanding when reading, viewing or listening to textsEN4-ECA-01SpeakingParticipate in informal discussions about texts and ideas, including speculative and exploratory talk, to consolidate personal understanding and generate new ideas | **Phase 2, sequence 1 – issuing the assessment notification****Learning intentions**By the end of this sequence, students will:* identify unfamiliar and complex words in the assessment task notification
* understand the requirements of the assessment task

**Exploring the assessment notification*** **Issue students with the assessment task notification – r**ead the assessment notification to students, pausing to explain ideas or to answer questions that may arise in the first read through of the notification. Instruct students to highlight or underline any complex or unfamiliar words.
* **Drawing on students’ prior knowledge of defining language** **in particular contexts –** if required, students can use a [Frayer diagram](https://app.pre.education.nsw.gov.au/learning-tools-selector/LearningActivity/Card/553?clearCache=e2386bc-e454-9aa9-fa65-7e4edf3e060) from the Digital learning selector to define complex or unfamiliar words in the assessment task notification.
* **Evaluating response to the assessment task notification –** students use the thinking routine [Compass Points](https://pz.harvard.edu/resources/compass-points). Students are prompted to consider the strengths they bring to their learning for this unit and for the assessment task.
 | **Success criteria**To demonstrate their learning, students can:* use a range of strategies, including contextual cues, to infer meaning of unfamiliar or complex words
* create a glossary for the program.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note:** include a comprehensive glossary for students who may require further literacy support and for EAL/D learners. |
| EN4-RVL-01Reading, viewing and listening for meaningEngage with the ways texts contain layers of meaning, or multiple meaningsIdentify and understand that relevant prior knowledge and personal experience enables and enhances understanding when reading, viewing or listening to texts Explain personal responses to characters, situations and issues in texts, recognising the role of written, oral or visual language in influencing these personal responses | **Phase 2, sequence 2 – engaging with how meaning is created in short films without dialogue****Learning intentions**By the end of this learning sequence, students will:* understand that meaning can be created through a variety of forms
* reflect on how meaning is created through short films that use only visual features and music.

**Examining how meaning is created through short film*** **Exploring a visual text –** students view the short films [Max Richter - Mercy (Official Music Video by Yulia Mahr) (5:29)](https://www.youtube.com/watch?v=uWrc6ihmaE0) and [Mankind Is No Island | Winner of Tropfest New York 2008 (3.30)](https://www.youtube.com/watch?v=ZrDxe9gK8Gk&t=42s) and engage in a class discussion based on **Phase 2, resource 1 –** short film discussion questions**.** They recordresponses to this discussion in their English books.
* **Checking for understanding** – students compare the similarities and differences between both texts and complete **Phase 2, activity 1 – I used to think … now I think** as an exit ticket.
 | **Success criteria**To demonstrate their learning, students can:* identify in a collaborative discussion how meaning is created in short films without dialogue
* identify emotional impact and tone in a model text.

**Evaluation and registration:*** [Record evaluation and registration information]
 |
| EN4-URA-01RepresentationExplore how language and text are acts of representation that range from objective to subjective and may offer layers of literal or implied meanings, and apply this understanding in own textsCode and conventionUse appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in textsAnalyse how texts can draw on the codes and conventions of a range of modes and media to shape new meanings, and demonstrate this understanding in own textsNarrativeUnderstand narrative conventions, such as setting, plot and sub-plot, and how they are used to represent events and personally engage the reader, viewer or listener with ideas and values in texts, and apply this understanding in own textsExamine how narratives can depict personal and collective identities, values and experiencesNote: bold outcome content is not addressed in this sequence. | **Phase 2, sequence 3 – engaging with a short film –** Mankind Is No Island**Learning intentions**By the end of this learning sequence, students will:* understand how meaning is created through a combination of sound, visual features and written text
* understand how narrative structure is used to enhance meaning.

**Engaging with** Mankind Is No Island**Teacher note:** this is an appropriate time to make connections to prior learning in the previous programs, such as [Seeing through a text – Year 7, Term 2, if needed.](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-4-year-7-seeing-through-a-text) Alternatively, revise the terms ‘code and convention’ using [Core concepts – Code and Convention video (2.42)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset11) which is available on the department’s Textual concepts website. * **Reviewing code and convention –** students complete the activities in **Phase 2, activity 2 – codes and conventions** to revise their understanding of how the basic elements of speech, writing and visual language convey meaning in film. **Phase 2, resource 2 –codes and conventions (suggested responses)** has been provided as a support for teachers.
* **Exploring narrative structure to consider how composers shape meaning –** students identify and provide examples of the narrative structure of Mankind Is No Island using **Phase 2, activity 3 – structural elements of a narrative. Phase 2, resource 3 – structural elements of a narrative (suggested responses)** has been provided as a support for teachers.
 | **Success criteria**To demonstrate their learning, students can:* explain common codes and conventions in visual texts
* enhance their understanding of codes and conventions through teacher instruction
* identify the structural elements of a narrative.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note:** include a comprehensive glossary for students who may require further literacy support and for EAL/D learners. |
| EN4-URA-01Code and conventionAnalyse how texts can draw on the codes and conventions of a range of modes and media to shape new meanings, and demonstrate this understanding in own textsEN4-ECA-01WritingUnderstand the interconnectedness of textual features for the overall cohesive effect Text features: informative and analyticalEmbed textual evidence within sentences to support the articulation of a personal perspective of a textDiscuss a central idea, from personal and objective positions, to broaden the exploration of a conceptSentence-level grammar and punctuationMake choices about sentence structure or length by constructing a variety of simple, compound and complex sentences for purposeUse a range of verb forms, tenses and verb modifiers to express aspects of modality | **Phase 2, sequence 4 – analysing** Mankind Is No Island **(integrated Phase 5)****Learning intentions**By the end of this learning sequence, students will:* understand the interplay between narrative structure and connotation, imagery and symbol
* examine the impact of music, allusion and symbolism in creating an emotional response.

**Applying analysis to prepare for the formal examination*** **Analysing the core text to deepen understanding –** students answer questions in **Phase 2, activity 4 – analysing** Mankind Is No Island to explore how symbolism, music and visual features in short films contribute to a deeper meaning in the text.
* **Extending analytical writing in preparation for examination style questions –** students complete the analytical table in **Phase 2, activity 5 – extending analytical writing using synonyms for the verb ‘shows’** and compose an analytical paragraph about the combination of narrative structure and filmic features in *Mankind Is No Island*. **Phase 6, activity 1 – synonyms for ‘shows’** should be used to support this activity.
* **Checking for understanding using short answer questions –** students complete short answer questions in response to Mankind Is No Island on symbolism, visual features and theme using **Phase 2, activity 6 – practising examination-style questions using** Mankind Is No Island**. Sample answers are provided in Phase 2, resource 4 – sample answers to examination-style questions and could be used after students complete the task as a reflection tool.**

**Teacher note:** class cohort abilities should be considered for completion of the practice short answer questions. You may choose to do this task as an open book activity without timed conditions or as a joint class construction. The questions are included to assist students with preparing for the formal assessment which is a short answer examination  | **Success criteria****To demonstrate their learning, students can:*** analyse how music, allusion and visual features in short films contribute to a deeper understanding of the text
* respond analytically to short answer questions
* review their responses using sample answers to extend examination practice knowledge.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note:** use a [tiering by resources](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/differentiating-learning/strategies-for-differentiation#:~:text=Use%20materials%20at%20various%20reading%20levels%20and%20complexity%20to%20tier%20by%20resources.%20Students%20using%20tiered%20resources%20may%20be%20engaged%20in%20the%20same%20activity%20or%20they%20may%20be%20working%20on%20a%20different%2C%20but%20related%20activity.) approach, as suggested in [Strategies for differentiation](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/differentiating-learning/strategies-for-differentiation#:~:text=Use%20materials%20at%20various%20reading%20levels%20and%20complexity%20to%20tier%20by%20resources.%20Students%20using%20tiered%20resources%20may%20be%20engaged%20in%20the%20same%20activity%20or%20they%20may%20be%20working%20on%20a%20different%2C%20but%20related%20activity.), for students requiring additional support by providing paraphrased definitions of visual features and examples.  |
| EN4-URA-01 Point of viewRecognise how texts engage and position the audience to perceive events, characters and ideas using narrative voice and focalisers, tense, sequencing and intrusion, and apply this understanding in own textsEN4-URB-01Argument and authoritySelect and sequence appropriate evidence from texts and reliable sources to support arguments and build authorityEN4-ECA-01Text featuresExpress ideas in logically structured and cohesively sequenced texts to enhance meaningUse imagery and figurative language to enhance meaning and create tone, atmosphere and mood, in a range of formsText features: imaginativeCreate imaginative texts for creative effect and that reflect a broadening world and relationships within itExperiment with unpredictable or unexpected structural features and explore how these can engage a readerTeacher note: the syllabus content points addressed through Core formative task 2 – short film with symbols are outlined in the core formative tasks booklet. | **Phase 2, sequence 5 – creating a visual text (integrated Phase 5)****Teacher note:** consideration ofyour school reporting timelines should be taken into account before teaching this sequence. The teaching of the features of short film can be enhanced through students creating their own work. **If time constraints are an issue, you should move on to Phase 3 at this point of the program**. This creative sequence can be conducted following the examination. B**efore completing this imaginative task, it is recommended that teachers and their students spend some time exploring** Technology 4 Learning’s (T4L)[The Student Filmmaker](https://t4l.schools.nsw.gov.au/resources/teaching-and-learning-resources/the-student-filmmaker.html) **for strategies for making videos.****Learning intentions**By the end of this learning sequence, students will:* understand the importance of symbolism in short visual texts
* understand how meaning is created through a combination of sound, visual features and written text in their own work.

**Completing Core formative task 2 – short film with symbols*** **Revising symbolism to evoke an emotional response –** students clarify their understanding of symbolism in **Phase 2, activity 7 – using symbolism to deepen meaning**. They consider how symbolism can be used to evoke an emotional response in the audience and convey meaning without extended written text.
* **Exploring an imaginative text as a model – students read the sample imaginative story in Phase 2, resource 5 – sample imaginative response and identify the main idea of the story.**
* **Brainstorming ideas for own imaginative response –** students brainstorm ideas for a short imaginative response about their connection to family or place using **Phase 2, activity 8 – refining an imaginative response.**
* **Completing the short imaginative response – students** write a short imaginative response (200 to 300 words) and then engage in a peer feedback review of their work using **Phase 2, activity 8 – refining an imaginative response.**
* **Refining an imaginative response to simplify meaning –** students reduce their response to 20 key words in **Phase 2, activity 8 – refining an imaginative response**. These can be used in creation of their visual text in **Core formative task 2 – short film with symbols using Phase 2, resource 5 – sample imaginative response as a model.**
* **Creating an imaginative visual text –** students transform their short imaginative response and symbolism activities to complete a short film without dialogue using instructions in **Core formative task 2 – short film with symbols.**
 | **Success criteria**To demonstrate their learning, students can:* examine how symbolism is effective in conveying meaning
* create and simplify an imaginative response to include in a short visual text
* apply symbolism in their own texts
* create a short visual text.

**Evaluation and registration:*** [Record evaluation and registration information]
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# Phase 3 – discovering and engaging analytically with the core text

The ‘discovering and engaging analytically with the core text’ phase facilitates a strong initial personal connection to the text. The ways in which students approach the core text will impact strongly on their enjoyment of the program, engagement with the learning and their potential for success. The aim is to showcase the distinctive language forms and filmic devices of the text that make it unique and appealing to responders. Students investigate the way themes are expressed through personal narratives and how responders are positioned to receive these texts.

Teaching and learning activities progress from teacher-centred, through guided and collaborative, towards independent application. Students are guided to respond analytically and experiment with the application of known and new knowledge and skills in preparation for the formal assessment task, an examination. Connections will be made to Phase 6 for support for examination preparation.

Aboriginal and Torres Strait Islander readers are advised that the film contains depictions of an actor who has died.

**Expected duration:** this phase should take approximately 10 to 12 lessons.

**Teacher note:** teachers are advised to choose learning sequences and activities from this phase which best suit their class and can be completed in the available time.

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

* How does the director of *Satellite Boy* apply filmic devices to create visual storytelling?
* What specific visual symbols and figurative elements in *Satellite Boy* contribute to its themes, and how do they function?
* How do texts share diverse persona and cultural stories?

Table 6 – discovering and engaging analytically with the core text

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-RVL-01Reading, viewing and listening for meaningExplain how the use of language forms and features in texts might create multiple meaningsReading for challenge, interest and enjoymentRead texts selected to challenge thinking, develop interest and promote enjoyment, to prompt a personal responseCommunicate purposefully with peers in response to textsEN4-URA-01****Code and convention******Use appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in texts****Analyse how texts can draw on the codes and conventions of a range of modes and media to shape new meanings, and demonstrate this understanding in own texts** | **Phase 3, sequence 1 – understanding filmic devices****Learning intentions**By the end of this learning sequence, students will:* understand the unique qualities of film
* extend understanding of filmic devices.

**Revising filmic devices****Teacher note: this activity is an opportunity for teachers to both pre-test and check for understanding before commencing study of the film** *Satellite Boy* **and to introduce, revise or clarify any key filmic devices not mentioned by students.** This is an optional activity that teachers may choose to skip due to time constraints. If skipping this activity, move directly to **Phase 3, activity 2 – understanding filmic devices**, which covers this content in more detail.* **Brainstorming prior knowledge of filmic devices – in small groups, students brainstorm filmic devices they know from previous learning using Phase 3, activity 1 – revising filmic devices.**
* **Class discussion to compile a comprehensive list of filmic devices – students contribute their responses to a class discussion to consolidate knowledge and complete or correct any answers in Phase 3, activity 1 – revising filmic devices, before completing the individual reflection questions at the end of the activity.**

**Exploring cinematic devices to understand purpose and effect** **Teacher note: Phase 3 – understanding filmic devices – PowerPoint has links to the videos referred to in this sequence and contains slides that provide information on the filmic devices students engage with through Phase 3, activity 2 – understanding filmic devices. Use the slides in each section of the PowerPoint in conjunction with the instructions and activities below.*** **Creating a scaffold to analyse film – students are introduced to the scaffold of ‘what we see,’ ‘what we hear’ and ‘what we assume’ to analyse film using Phase 3, activity 2 – understanding filmic devices.**
* **Understanding what we see in film – students view the YouTube video** [15 Essential Camera Shots, Angles and Movements in Filmmaking (6:36)](https://www.youtube.com/watch?v=7y0ouVBcogU) **contained in Phase 3 – understanding filmic devices – PowerPoint, then complete the sketch activity in Phase 3, activity 2 – understanding filmic devices for the ‘What we see’ group (shot sizes, camera angles and camera movement).**
* **Understanding what we hear in film – students view the YouTube video** [5 Basic Elements of Film Sound (6:00)](https://www.youtube.com/watch?v=7p35QIW_UGg) **contained in Phase 3 – understanding filmic devices – PowerPoint, then complete the sketch activity in Phase 3, activity 2 – understanding film devices for the ‘What we hear’ group (music, dialogue and narration, and sound effects).**
* **Understanding what we assume in film – students review the relevant slides contained in Phase 3 – understanding filmic devices – PowerPoint and complete the sketch activity in Phase 3, activity 2 – understanding film devices for the ‘What we assume’ group (lighting, symbols, setting and location, costumes and makeup, and body language).**
 | **Success criteria**To demonstrate their learning, students can:* revise film devices
* categorise what they see, hear and assume from the opening scenes of the film using correct terminology.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note:** student can complete **Phase 3, activity 1 – revising filmic devices** through a [Deconstruct and Reconstruct](https://www.8ways.online/aboriginal-pedagogy-research-review#:~:text=Deconstruct/%20Reconstruct) activity. |
| EN4-RVL-01Reading, viewing and listening for meaningExplore the main ideas and thematic concerns posed by a text for meaningEN4-URB-01****Theme******Understand how repetition, patterning and language features used within a text communicate ideas about social, personal, ethical and philosophical issues and experiences, and demonstrate this understanding through written, spoken, visual and multimodal responses** | **Phase 3, sequence 2 – understanding theme****Learning intentions**By the end of this learning sequence, students will:* revise their understanding of the concept of theme
* differentiate between topic and theme.

**Reviewing and extending the concept of theme*** **Viewing and reading on theme to deepen understanding** – students view the [Understanding theme video (2:52)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts/theme) contained in the **Phase 3 – check your understanding of theme – PowerPoint** and read the information in **Phase 3, resource 1 – understanding theme**
* **Creating thematic statements to transform understanding into writing** – students view [Theme vs Main Idea (4:47)](https://www.youtube.com/watch?v=My0JcnU4Yt8) contained within **Phase 3 – check your understanding of theme – PowerPoint** before completing the questions in **Phase 3, activity 3 – check your understanding of theme**.
 | **Success criteria**To demonstrate their learning, students can:* complete multiple choice and short answer questions on the concept of theme
* transform topics into themes
* write their own thematic statements.

**Evaluation and registration:*** [Record evaluation and registration information]
 |
| ****EN4-RVL-01********Reading, viewing and listening for meaning******Using a range of texts, describe how Aboriginal and Torres Strait Islander authors convey connections between Culture and identity******Reading for challenge, interest and enjoyment******Read a variety of texts that present a range of perspectives and experiences, including those of Aboriginal and Torres Strait Islander Peoples, and respond in a range of ways, including sustained written responses where appropriate******EN4-URB-01********Argument and authority******Understand how the authority of a text is constructed by the author’s choices in content and style, and use this knowledge to influence the composition of own texts** | **Phase 3, sequence 3 – preparing to view *Satellite Boy*****Learning intentions**By the end of this learning sequence, students will:* predict the narrative and themes of the film
* understand the connection between language, culture and authority
* consider the composer’s purpose.

**Activating engagement with the text*** **Viewing the trailer to make predictions – students view** [the trailer for Satellite Boy (2:16)](https://www.youtube.com/watch?v=iUDx1eCye6k) **twice before answering questions in Phase 3, activity 4 – making predictions about *Satellite Boy* to make predictions about the film and consider how Aboriginal language can impact on the authority and cultural richness of the text.**
* **Reading the background of the composer – students read the information about the director of** *Satellite Boy***, Catriona McKenzie, and complete the questions in Phase 3, activity 5 – meet the director, Catriona McKenzie.**
* **Think Pair Share to understand the composer’s purpose – students complete a** [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=1cc780c1-441-cc7d-7ce7-20aa676a6e7d) **using the questions in Phase 3, activity 5 – meet the director, Catriona McKenzie to predict the perspectives and themes of the text.**
 | **Success criteria**To demonstrate their learning, students can:* write a brief response about the emotions, narrative and themes the trailer communicates
* write short answer predictions based on evidence from the trailer
* write short answer responses summarising the composer’s background and purpose.

**Evaluation and registration:*** [Record evaluation and registration information]
 |
| ****EN4-RVL-01********Reading, viewing and listening for meaning******Explain personal responses to characters, situations and issues in texts, recognising the role of written, oral or visual language in influencing these personal responses****Understand how language use evolves over time and in different places and cultures, and is influenced by technological and social developments******EN4-URB-01********Perspective and context******Explore how specific elements of languages and dialects, including Standard Australian English, Auslan, Aboriginal and Torres Strait Islander Languages, and Aboriginal English, can shape expressions of cultural context in texts**EN4-ECA-01Text features: informative and analyticalCompose texts that include a detailed introduction of ideas, the logical progression of supporting points, and a rhetorically effective conclusion, which reflect a broadening understanding of facts, concepts and perspectives beyond immediate experience | **Phase 3, sequence 4 – orientation of *Satellite Boy*****Learning intention**By the end of this learning sequence, students will:* understand the narrative elements and filmic devices in the orientation of the film.

**Viewing and analysis of the orientation****Teacher note**: ‘what we assume’ can be more challenging for students as it is less concrete than ‘what we see’ and ‘what we hear’. Teachers can modify this sequence so that the class is divided into 2 groups only for ‘what we see’ and ‘what we hear’, then completing ‘what we assume’ together as a class during the discussion activity.* **Deconstructing the opening scenes of the film** – students are divided into 3 groups. One group is responsible for recording ‘what we see’, one for ‘what we hear’ and one for ‘what we assume’ in the first 6 minutes of the film using **Phase 3, activity 6 – what we see, hear and assume in the orientation of *Satellite Boy***. Students:
* watch the orientation once all the way through without note-taking
* rewatch the opening sequence with teacher pausing to allow students to take notes on their assigned see, hear and assume filmic devices
* discuss as a class and share their observations.
* **Building a viewing log** **to practise analysis** – students continue viewing the film’s orientation (approximately 0:00 to 19:00) and complete **Phase 3, activity 7 – *Satellite Boy*** **orientation film analysis log noting how the narrative and filmic devices work together.**
* **Class discussion about multilingual texts** – students brainstorm as a class a list of texts that use more than one language. This could include films, song lyrics or print texts. Once they complete their brainstorm they answer the question ‘How does the use of the Yolŋu Matha language in *Satellite Boy* help to communicate the film’s cultural representations?’
* **Completing an exit ticket to check for understanding** – students complete an exit ticket on the orientation of the film, naming 3 filmic devices that were used in the orientation and their effect on the viewer.
 | **Success criteria**To demonstrate their learning, students can:* write a brief explanation of how filmic devices are used in the orientation of the film
* write a brief explanation on how the audience is positioned towards the characters
* complete an exit ticket activity identifying filmic devices and effects in the orientation of the film.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note**: the class discussion about multilingual texts allows for students from an EAL/D background to share their experiences with texts written in their home languages.  |
| EN4-RVL-01Reading, viewing and listening for meaningExplain personal responses to characters, situations and issues in texts, recognising the role of written, oral or visual language in influencing these personal responsesUsing a range of texts, describe how Aboriginal and Torres Strait Islander authors convey connections between Culture and identityEN4-URA-01Code and conventionExplore how Standard Australian English has been influenced by a range of languages and dialectsConnotation, imagery and symbol**Analyse how figurative language and devices can represent ideas, thoughts and feelings to communicate meaning****Explain how Aboriginal and Torres Strait Islander authors use figurative language and devices to shape meaning** | **Phase 3, sequence 5 – complication and conflict of *Satellite Boy*****Learning intentions**By the end of this learning sequence, students will:* **understand how symbols contribute to the film's themes**
* **understand how figurative elements enhance the narrative.**

**Emerging symbols and deepening meaning*** **Continuing the viewing log to identify symbols** – students continue viewing the film, moving to the complication and conflict (approximately 19:00 to 30:00), and complete **Phase 3, activity 8 – *Satellite Boy*** **complication and conflict film analysis log noting how the emerging symbols and filmic devices work together.**
* **Class discussion to check for understanding – students contribute their responses from** **Phase 3, activity 8 –*****Satellite Boy* complication and conflict film analysis log to a class discussion to consolidate knowledge and complete or correct any answers.**
* **Understanding the term ‘blackfella’ and the way that languages and dialects shape Standard Australian English** – teacher leads a discussion about the term ‘blackfella’ as used in *Satellite Boy*. As part of this discussion, the teacher should acknowledge that this term originates from Aboriginal English and is used in this film in a friendly, non-derogatory way to demonstrate kinship and the close connection between the characters. Students then create a brainstorm of other words that they can think of that have originated from Aboriginal English. The State Library of Queensland’s [Aboriginal words in English webpage](https://www.slq.qld.gov.au/blog/aboriginal-words-english) may be useful to support this discussion.
* **3-2-1 to deepen engagement with the film –** students list 3 things they learned, 2 things they found interesting, and one question they still have, to reflect on their learning and identify areas for clarification.
 | **Success criteria**To demonstrate their learning, students can:* list at least 3 symbols used in the film
* explain the significance and meaning of identified symbols in the film
* describe how figurative elements are visually represented in the film.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note**: exploring Aboriginal English provides an opportunity to research and explore language specific to the Country on which your school exists. |
| EN4-RVL-01Reading for challenge, interest and enjoymentRead a variety of texts that present a range of perspectives and experiences, including those of Aboriginal and Torres Strait Islander Peoples, and respond in a range of ways, including sustained written responses where appropriateEN4-URA-01****Code and convention******Analyse how texts can draw on the codes and conventions of a range of modes and media to shape new meanings, and demonstrate this understanding in own texts**Explore how Standard Australian English has been influenced by a range of languages and dialects****Narrative******Examine how narratives can depict personal and collective identities, values and experiences** | **Phase 3, sequence 6 – rising tension and climax of *Satellite Boy*****Learning intentions**By the end of this learning sequence, students will:* **understand how rising tension and climax function in film narrative**
* **understand how filmic devices and symbols contribute to narrative development**
* **reflect on aspects of Aboriginal culture and stories represented in** *Satellite Boy.*

**Emerging themes and cultural stories*** **Continuing the viewing log to identify cultural stories** – students continue viewing the film, moving to the complication and conflict (approximately 30:00 to 1:10:00), and complete **Phase 3, activity 9 – *Satellite Boy*** **rising tension and climax film analysis log noting the emerging themes and cultural stories.**
* **Understanding the term ‘Country’ as used in the film** – students search for and note down definitions of the word ‘country’ with a lower-case ‘c’. Students then search for a definition for the term ‘Country’ with a capital ‘C’ with a focus on how it is used by Aboriginal and Torres Strait Islander Peoples. Students then identify how the word ‘Country’ is used by the character(s) in the film in a way that represents their cultural heritage.
* **Completing an exit ticket to check for understanding** – students write 3 questions they would like to ask the director Catriona McKenzie at this point in the film.
 | **Success criteria**To demonstrate their learning, students can:* describe how symbols enhance the narrative
* make connections between the specific and universal themes explored in the film.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note**: as an extension activity, students read the SBS article [Why a connection to country is so important to Aboriginal communities](https://www.sbs.com.au/nitv/article/why-a-connection-to-country-is-so-important-to-aboriginal-communities/rrhddlltg) and summarise the main ideas. |
| EN4-RVL-01ReflectingDiscuss and reflect on the value of reading for personal growth and cultural awarenessEN4-URA-01****Characterisation******Describe how characters in texts, including stereotypes, archetypes, flat and rounded, static and dynamic characters represent values and attitudes,** and experiment with these in own texts**Understand how the interactions of characters, such as protagonists and antagonists, might be perceived to represent aspects of human relationships,** and experiment with interactions when composing texts****Narrative******Understand narrative conventions, such as setting, plot and sub-plot, and how they are used to represent events and personally engage the reader, viewer or listener with ideas and values in texts, and apply this understanding in own texts**Note: bold outcome content is not addressed in this sequence. | **Phase 3, sequence 7 – falling tension and resolution of *Satellite Boy*****Learning intention**By the end of this learning sequence, students will:* **understand how the resolution ties together the film's narrative threads***.*

**Resolving the narrative*** **Continuing the viewing log to analyse the film as a whole**– students continue viewing the film, moving to the falling tension and resolution (approximately 1:10:00 to end), and complete **Phase 3, activity 10 – *Satellite Boy* falling tension and resolution film analysis log noting** how filmic devices and symbols resolve the narrative.
* **Class discussion about characterisation–** students engage in a class discussion in response to the question ‘How do Jagamarra and Pete represent values of the past and values of the present?’Students then compare this representation of generational values to their own lives – How are they able to learn from the values of family and community members of previous generations?
* **Completing an exit ticket to check for understanding** – students identify the concept they're most confused about (the ‘muddiest point’) to highlight areas that need further explanation or review in the next lessons.
 | **Success criteria**To demonstrate their learning, students can:* explain how the resolution addresses the main conflicts of the film
* describe the character development of the main characters.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note:** students may benefit by completing exit tickets verbally rather than in written form. |
| EN4-RVL-01ReflectingReflect on how reading promotes a broad and balanced understanding of the world and enables students to explore universal issuesEN4-URA-01****Connotation, imagery and symbol******Explain how Aboriginal and Torres Strait Islander authors use figurative language and devices to shape meaning**Teacher note: the syllabus content points addressed through Core formative task 3 – embedding filmic evidence in analytical writing are outlined in the core formative tasks booklet. | **Phase 3, sequence 8 – understanding the film as a whole****Learning intentions**By the end of this learning sequence, students will:* **reflect on the effectiveness of the film's ending in relation to its themes**
* **understand the universal themes in** *Satellite Boy.*

**Core formative task 3 – embedding filmic evidence in analytical writing*** **Experimenting with embedding textual evidence from a film to develop greater sophistication in writing – students u**se the sentence structure provided in **Phase 3, activity 11 – embedding textual evidence** to compose analytical sentences that embed examples of a range of filmic devices used in the film.
* **Reflecting on earlier predictions about themes in the film – students reflect on their earlier predictions about the themes conveyed by the director in Phase 3, activity 5 – meet the director, Catriona McKenzie. They contribute themes to a class brainstorm.**
* **Consolidating understanding of theme in the film – students select one theme from the film to explore in depth. They complete the planning table in Core formative task 3 – embedding filmic evidence in analytical writing to gather relevant evidence.**
* **Writing analytically to explore theme – students use support provided in Core formative task 3 – embedding filmic evidence in analytical writing to write an analytical response about one theme in the film for use by future students. .**
 | **Success criteria**To demonstrate their learning, students can:* discuss how the ending reinforces or challenges the film's central themes
* identify and explain at least 2 universal themes in the film and how they relate to the cultural context
* embed textual evidence in short answer responses.

**Evaluation and registration:*** [Record evaluation and registration information]
 |
| EN4-RVL-01 Reading, viewing and listening skillsRevisit texts to develop a clear understanding of the themes, ideas and attitudes they expressReading for challenge, interest and enjoymentRead a variety of texts that present a range of perspectives and experiences, including those of Aboriginal and Torres Strait Islander Peoples, and respond in a range of ways, including sustained written responses where appropriateEN4-URA-01 ****Code and convention******Use appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in texts******Connotation, imagery and symbol******Analyse how figurative language and devices can represent ideas, thoughts and feelings to communicate meaning******Point of view******Recognise how texts engage and position the audience to perceive events, characters and ideas using narrative voice and focalisers, tense, sequencing and intrusion, and apply this understanding in own texts******EN4-ECA-01********Text features******Use tense in a controlled manner that is appropriate for specific purposes******Sentence-level grammar and punctuation******Compose complex sentences using embedded adjectival clauses and appropriate placement of adverbial clauses** | **Phase 3, sequence 9 – preparing for the examination****Teacher note:** as the examination for this program occurs earlier than usual due to the constraints of time in Term 4, this ‘preparing for the examination’ sequence draws from the activities and resources in Phase 6 (where most assessments fall at the end of the program). These activities and resources are referenced here in Phase 3 as this is the point in the program they will be used.The class teacher will need to determine which activities and resources from Phase 6 to engage with based on school context, student need and available time. **Learning intentions**By the end of this learning sequence, students will:* apply their knowledge of the film to selected excerpts
* practise short answer response-style writing
* synthesise their understanding of filmic devices, symbols, narratives and themes.

**Teacher note:** **Phase 3, activity 12 – ‘Blackfella Style’ modelled examination practice, Phase 3, activity 13 – ‘Mysterious Path’ guided examination practice and Core formative task 4 – practice examination are a sequence of practice examinations that closely align to the final examination in format, question focus and mark allocation. These 3 activities are structured as modelled, guided and independent writing, using a** [gradual release of responsibility](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/gradual-release-of-responsibility) **to explicitly prepare students for the final examination.** When completing these activities, it is essential to closely replicate the final examination conditions and administration, including viewing the scene twice, taking notes and working to time, to best prepare students.**Modelled, guided and independent examination practice*** **Modelled close analysis and worked examples of ‘Blackfella Style’ scene – students watch the scene** [SATELLITE BOY - Clip: Blackfella Style (0:53).](https://www.youtube.com/watch?v=DFlJTEPADDs) **(approximately 30:00 – 31:00 in the film) and complete Phase 3, activity 12 – ‘Blackfella Style’ modelled examination practice together as a class, with the teacher discussing questions and modelling full responses with the class as the first step in a gradual release of responsibility. A sample response is provided in Phase 3, resource 2 – ‘Blackfella Style’ modelled examination practice sample answers.**
* **Guided close analysis and class discussion of ‘Mysterious Path’ scene – students watch the scene** [SATELLITE BOY - Clip: Mysterious Path (1:07)](https://www.youtube.com/watch?v=FHIMIbXRcNs) **(approximately 44:30 – 45:30 in the film) and complete Phase 3, activity 13 – ‘Mysterious Path’ guided examination practice together as a class, with the teacher discussing questions and possible answers with the class as the next step in a gradual release of responsibility. A sample response is provided in Phase 3, resource 3 – ‘Mysterious Path’ guided examination practice sample answers.**
 | **Success criteria****To demonstrate their learning, students can:*** **analyse a given excerpt from the film, identifying key filmic** device**s and their effects**
* **write concise, well-structured responses to short answer questions about the film**
* **connect specific scenes or elements to the film's broader themes and cultural context.**

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note:** t**eachers may choose to add or remove extra supports, based on their context, such as completing these practice examinations as open book for some or all of the activities.** |
| Teacher note: the syllabus content points addressed through Core formative task 4 – practice examination are outlined in the core formative tasks booklet. | **Phase 3, sequence 10 – practice examination****Teacher note:** in the previous sequence, students practised responding to examination-style questions using the modelled and guided stages of [gradual release of responsibility](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/gradual-release-of-responsibility). In this sequence, students independently respond to practice examination-style questions.**Learning intentions**By the end of this learning sequence, students will:* apply their knowledge of the film to the selected excerpts
* practise short answer response-style writing.

**Core formative task 4 – practice examination*** **Independent response to ‘Astronaut’ scene – students watch the scene** [SATELLITE BOY – clip: Astronaut (0:58)](https://www.youtube.com/watch?v=xaw8H0p6ESw) **(approximately 49:00 – 50:00 in the film), and complete Core formative task 4 – Practice examination independently under examination conditions.**
* **Applying feedback on practice examination – students use the marking guidelines and sample responses provided at the end of this task to facilitate self- and peer-marking and feedback.**

**Teacher note: Phase 6, resource 1 – directional verbs, Phase 6, activity 1 – synonyms for ‘shows’, Phase 6, resource 2 – linking words or phrases and Phase 6, resource 3 – responding to unseen questions have been provided to support students in preparation for the examination. These resources can be used alongside the** practice **examination activities to help students to unpack questions, understand the required length of responses and refine their writing under examination conditions**. | **Success criteria****To demonstrate their learning, students can:*** **complete a practice examination under timed conditions**
* **use marking guidelines to mark practice examinations**
* **provide peer feedback on responses**
* **reflect on peer feedback to improve responses.**

**Evaluation and registration:*** [Record evaluation and registration information]
 |
| EN4-URA-01****Code and convention******Use appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in texts******Connotation, imagery and symbol******Analyse how figurative language and devices can represent ideas, thoughts and feelings to communicate meaning******Point of view******Recognise how texts engage and position the audience to perceive events, characters and ideas using narrative voice and focalisers, tense, sequencing and intrusion, and apply this understanding in own texts**EN4-URB-01****Theme******Understand how repetition, patterning and language features used within a text communicate ideas about social, personal, ethical and philosophical issues and experiences, and demonstrate this understanding through written, spoken, visual and multimodal responses******EN4-ECA-01********Sentence-level grammar and punctuation** (all content points depending on student responses)** | **Phase 3, sequence 11 – in-class examination (formal assessment task)****Learning intentions**By the end of this learning sequence, students will:* demonstrate their comprehensive understanding of *Satellite Boy*
* apply their knowledge of filmic devices and narrative elements to analyse unseen excerpts of *Satellite Boy*
* articulate their ideas clearly and concisely in an examination setting.

**Teacher note:** detailed instructions for both teachers and students on how to conduct and sit the examination is contained in **Assessment task notification – The camera never lies** **– examination** and also in **Examination – The camera never lies**. The outline below is only a brief summary of the information in those documents. Teachers should familiarise themselves with the examination in advance to ensure they have all the requisite materials, resources and instructions ready. Students should be encouraged to develop healthy examination habits of using all the time available to re-read, check and edit answers. Teachers will be required to select **one** of the 2 scenes from the assessment task notification. Selection should be based on professional judgement and school context. The selection should not be provided to students until they are in class for the exam.**Completion of assessment under examination conditions** * **Reading of examination questions to prepare for the task** – students are given the examination questions from **Examination – The camera never lies** to read prior to viewing the *Satellite Boy* scene to prime their viewing and note-taking.
* **Screening of selected scene to support examination responses** – students view one of the following scenes (teacher choice) twice
* [SATELLITE BOY – clip: Where are you going? (2:25)](https://www.youtube.com/watch?v=o06o6iy0cMo)
* [SATELLITE BOY – clip: This is your fire (1:40)](https://www.youtube.com/watch?v=ICZzHfh-nrM).
* **Taking notes while viewing the scene** – students may take notes during the screening of the selected scene but may not commence writing answers until the writing time begins.
* **Completing examination question responses** – students complete the examination under timed conditions.

**Teacher note**: after the completion of marking and return of **Examination – The camera never lies**, the activities contained in **Phase 6, activity 2 – personalised plan for future examinations** should be completed to allow students to identify their strengths, reflect on areas for improvement and plan for how to use this insight in future examinations. | **Success criteria****To demonstrate their learning, students can:*** **analyse the given excerpt, identifying and explaining the use of filmic** device**s**
* **discuss how the excerpt relates to the film's themes and cultural representation**
* **produce a well-structured, coherent response that addresses all parts of the examination question.**

**Evaluation and registration:*** [Record evaluation and registration information]
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# Phase 4 – deepening connections between texts and concepts

The ‘deepening connections between texts and concepts’ phase is centred on extending students’ conceptual understanding. Students investigate the distinctive qualities of picture books and apply this to their own creations. Through this process, students demonstrate their understanding of the connections between texts and the wider world. They develop their understanding of the choices made by the composer to shape meaning. This section of the program would be suitable to complete after students have finalised their examination assessment, and prior to the end of the school year to consolidate learning completed in the first part of the program.

Teaching and learning activities progress from teacher-centred, through guided and collaborative, towards independent application. Students are provided the opportunity to practise responding and composing collaboratively and individually. They are also guided to reflect on the process of learning through reading.

The core formative tasks in the sequences are designed to occur after the formal assessment task has been completed. These tasks are designed to create a focus for learning at the end of Term 4. The learning in this phase consolidates the understanding of picture books developed through Phase 1 of this program.

**Expected duration:** this phase should take approximately 9 to 11 one-hour lessons.

**Teacher note:** teachers are advised to choose learning sequences and activities from this phase which best suit their class and can be completed in the available time.

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

* How do composers use visual features to complement narrative?
* How do composers create visual texts that convey themes or ideas?
* How do composers position an audience to create an emotional response?
* How can we apply and manipulate stylistic and language features when composing our own narratives? **(integrated Phase 5)**
* In what ways do visual texts impact the emotional positioning of viewers? **(integrated Phase 5)**

Table 7 – deepening connections between texts and concepts

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| ****EN4-URA-01********Point of view******Understand how choice of first, second and third-person voice can establish different relationships between creator and audience, and experiment with changes in point of view in own texts******Characterisation******Analyse how engaging characters are constructed in texts through a range of language features and structures, and use these features and structures in own texts**EN4-URB-01Style**Examine how different styles can be recognised by distinctive features of language and form in a range of texts****Describe and reflect on how particular arrangements of language features in texts can be found appealing according to personal preferences****Identify elements of an author’s work that represent their distinct style****Understand how the style of a text can be the product of a particular time period, culture or genre******EN4-ECA-01********Text features******Use imagery and figurative language to enhance meaning and create tone, atmosphere and mood, in a range of forms** | **Phase 4, sequence 1 – distinctive features of children’s picture books****Learning intention**By the end of this learning sequence, students will:* understand how composers create texts to appeal to a particular audience.

**Engaging with the distinctive features of children’s picture books*** **Extending an understanding of features of children’s picture books to prepare for own composition** – students expand their understanding of children’s picture books using **Phase 4 – features of children’s picture books – PowerPoint** in conjunction with **Phase 4, activity 1 – features of children’s picture books**. Students consider
* types of plot
* characterisation
* setting
* theme
* style
* point of view
* tone
* design elements.

**Examining children’s picture book illustrations*** **Considering the role of a children’s book illustrator** – studentsconsider why illustrations are important in a children’s book in a class discussion. They determine what makes a good illustration by using **Phase 4, activity 2 – illustrations in children’s picture books**.
* **Exploring changes in illustration style over time** – students view the short YouTube video [The Evolution of Children's Book Illustrations: A Journey Through Time (1:01).](https://www.youtube.com/watch?v=6ZYW5VK_5Xo) They add information to the timeline in **Phase 4, activity 2 – illustrations in children’s picture books**.
* **Collaborating to research and share information about illustrations** – students work in pairs to gather information about particular styles of children’s picture book illustrations and illustrators. Students respond to a range of prompts in **Phase 4, activity 2 – illustrations in children’s picture books** to unpack how illustrators can possess distinct styles.
* **Class discussion to consolidate understanding of style** – students discuss why different children’s picture book narratives and illustrations have a varying appeal to responders depending on personal preferences, age and cultural background.
 | **Success criteria**To demonstrate their learning, students can:* identify features of children’s picture books
* identify what makes a good illustration.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note**: the authors listed in **Phase 4, activity 2 – illustrations in children’s picture books** could be added to by including a range of composers from around the world, or students from EAL/D backgrounds could nominate and research the work of a composer from their home language. |
| EN4-RVL-01Reading, viewing and listening skills**Apply reading pathways to determine form, purpose and meaning**Reading, viewing and listening for meaning**Explore the main ideas and thematic concerns posed by a text for meaning**Reading for challenge, interest and enjoyment**Read texts selected to challenge thinking, develop interest and promote enjoyment, to prompt a personal response**EN4-URA-01Code and convention**Analyse how texts can draw on the codes and conventions of a range of modes and media to shape new meanings, and demonstrate this understanding in own texts** | **Phase 4, sequence 2 – deepening an understanding of the codes and conventions of children’s picture books (integrated Phase 5)****Learning intention**By the end of this learning sequence, students will:* understand how to identify the codes and conventions of children’s picture books.

**Codes and conventions of children’s picture books** **Teacher note**: for the following activities, students need access to a range of picture books. These could be selected from the faculty book room or from the school library, or borrowed from a public library. You could also encourage students to bring in any picture books that they may have at home.* **Exploring the codes and conventions of sample texts** – students are issued with a range of children’s picture books. They work in pairs to read the text and use **Phase 4, activity 3 – identifying features of a text** to identify the codes and conventions and language and stylistic features used in their book.
* **Identifying themes of the books** – students extend their knowledge of their book by using **Phase 4, activity 4 – themes** to identify the main themes in their picture books and explain how the themes are represented.
* **Asking questions about their books** – students complete a [Question quadrant](https://app.pre.education.nsw.gov.au/learning-tools-selector/LearningActivity/Card/552) about their book. They then swap picture books and questions with their peers and respond to each other’s questions.
 | **Success criteria**To demonstrate their learning, students can:* read a selection of books to identify codes and conventions and language and stylistic devices
* develop a list of most important features.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note:** EAL/D students could extend their knowledge of picture books by engaging with self-selected picture books written in their home languages. |
| EN4-RVL-01Reading, viewing and listening skillsUse contextual cues to infer the meaning of unfamiliar wordsReading for challenge, interest and enjoymentCommunicate purposefully with peers in response to textsEN4-URB-01Perspective and contextExamine how elements of personal and social contexts can inform the perspective and purpose of texts and influence creative decisionsEN4-ECA-01SpeakingParticipate in informal discussions about texts and ideas, including speculative and exploratory talk, to consolidate personal understanding and generate new ideas | **Phase 4, sequence 3 – cultural representation in children’s picture books****Learning intention**By the end of this learning sequence, students will:* understand the importance of sharing culture for both the composer and responder

**Exploring cultural representation*** **Understanding the importance of sharing culture** – students are asked to think about things they do in their own homes that are unique to their contexts. They complete **Phase 4, activity 5 – my cultural diversity** to understand their own personal culture and the importance of sharing cultures.
* **Examining the perspectives of others** **to broaden an understanding of sharing culture** – students read *The Queanbeyan Age* article [Indigenous languages celebrated in bilingual books](https://www.queanbeyanage.com.au/story/8748863/indigenous-languages-celebrated-in-bilingual-books/). The teacher uses the SEEC model to help students understand unfamiliar vocabulary as demonstrated in **Phase 4, resource 1 – using the SEEC model to build vocabulary.** Students complete comprehension questions in **Phase 4, activity 6 – comprehending the ideas in the article.**
* **Identifying children’s picture books that share cultural diversity** – students are asked to contribute to a class brainstorm of children’s books that explore culturally diverse representations. They should be able to contribute Took the Children Away by Archie Roach and Ruby Hunter.
* **Class discussion to understand the authority of texts** – What gives someone the right to write about a particular cultural context?

**Teacher note: Phase 4, resource 2 – children’s books that share cultural diversity** has a selection of texts that represent diverse identities and experiences. This is only a small selection of texts. Students should be allowed to explore a variety of culturally diverse children’s picture books prior to the final class discussion in this sequence. You may also like to refer to [The Children’s Book Council of Australia](https://cbca.org.au/) for further book ideas. | **Success criteria**To demonstrate their learning, students can:* identify aspects of personal culture
* complete comprehension activities about an article exploring bilingual books
* identify children’s picture books that explore diversity
* reflect on what gives someone a right to write about a particular cultural context.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note:** EAL/D students may like to share and discuss picture books composed in their home languages. |
| ****EN4-RVL-01********Reflecting******Reflect on how reading, viewing and listening to texts has informed learning******EN4-URA-01********Code and convention******Understand how language forms, features and structures, in a variety of texts, vary according to context, purpose and audience, and demonstrate this understanding through written, spoken, visual and multimodal responses**Connotation, imagery and symbolApply knowledge of how different patterns and combinations of figurative language devices can shape meaning throughout a text through established or dynamic associations, and experiment with these devices in own textsEN4-ECA-01WritingApply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing imaginative, informative and analytical, and persuasive written texts**Understand the interconnectedness of textual features for the overall cohesive effect**Note: bold outcome content is not addressed in this sequence.Teacher note: the syllabus content points addressed through Core formative task 5 – children’s picture book are outlined in the core formative tasks booklet. | **Phase 4, sequence 4 – constructing a children’s picture book** **Teacher note:** students should be issued with **Core formative task 5 – children’s picture book** to help them understand the task. They will need substantial time to create a quality children’s picture book. The creation of the book may take 2 to 3 weeks to complete depending on the class cohort. It is at the teacher’s discretion how this and the following sequences are aligned to meet class requirements.**Learning intention**By the end of this learning sequence, students will:* apply skills developed in the program to create a children’s picture book.

**Core formative task 5 – children’s picture book*** **Applying learning through creating own children’s picture book** – students use **Core formative task 5 – children’s picture book** to plan their book. They are supported to deepen their understanding of how visual and textual elements work together in picture books to convey meaning, drive narrative and engage readers emotionally.
* **Writing for purpose** – students use their planning to write their children’s story. They use self-feedback to check for accuracy and cohesion of ideas.
* **Experimenting with language to refine writing** – students use **Phase 4, activity 7 – refining writing checklist** to experiment with different language features to improve their writing.
* **Experimenting with visual devices to create impactful narratives** – students experiment with illustrations such as framing, colour, imagery and symbolism to best reflect their cultural or diverse narrative and evoke an emotional response.
* **Engaging creatively with children’s picture books** – students create their picture books. This can be done using blank paper, craft materials, PowerPoint, Google Slides, Canva or other online book creators.
* **Seeking peer feedback** – before finalising their book creation, students should provide feedback to a peer using **Phase 4, resource 3 – providing constructive feedback** as a guide. They should apply constructive feedback to their peer’s creation.
* **Reflecting on own children’s picture book to investigate text effectiveness** – students complete **Core formative task 5 – children’s picture book** by reflecting on their own compositions using **Phase 4, activity 8 – self-reflection on my composition**.
 | **Success criteria**To demonstrate their learning, students can:* plan a children’s picture book
* write the narrative text of a children’s picture book
* experiment with visual devices to illustrate the book
* create a children’s picture book
* reflect on own composition.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note: students complete Core formative task 5 – children’s picture book in pairs or small groups.** |
| EN4-RVL-01Reading for challenge, interest and enjoyment**Read texts selected to challenge thinking, develop interest and promote enjoyment, to prompt a personal response****Communicate purposefully with peers in response to texts**Reflecting**Reflect on how an understanding of texts can be enhanced through re-reading and close study**EN4-URB-01Argument and authority**Select and sequence appropriate evidence from texts and reliable sources to support arguments and build authority**EN4-ECA-01Writing**Apply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing **imaginative,** informative and **analytical, and persuasive** written texts******Sentence-level grammar and punctuation******Experiment with applying a wide range of punctuation to support clarity and meaning, and to control pace and reader response**Note: bold outcome content is not addressed in this sequence.Teacher note: the syllabus content points addressed through Core formative task 6 – children’s picture book teacher support are outlined in the core formative tasks booklet. | **Phase 4, sequence 5 – exploring grammar in context** **Learning intentions**By the end of this learning sequence, students will:* understand how to support teaching of grammar through the reading of texts
* understand how to write a supportive informative text.

**Investigating grammar features of children’s picture books****Teacher note:** you may choose to focus on specific grammar features relevant to your context. The idea of these activities is to get students ‘thinking’ about grammar and how it is taught and learned.* **Consolidating why books are an important grammar tool for teachers** – students discuss in a [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=1cc780c1-441-cc7d-7ce7-20aa676a6e7d) why picture books are important as teaching tools for all ages and create a collaborative list of ideas to copy into their books.

**Core formative task 6 – children’s picture book teacher support*** **Brainstorming a list of grammatical features** – as a class, students brainstorm a list of grammatical features that they think should be taught to students in Year 2.
* **Exploring grammar teaching opportunities in a model text** – students complete the activities in **Phase 4, activity 9 – grammar in context** to develop their understanding of how grammatical and language features can be taught using a model text.
* **Reviewing the model document to prepare for creating own document** – students read **Phase 4, activity 10 – sample teacher support document** and annotate the document for examples of formal language and instructional verbs.
* **Applying understanding to create a teacher resource** – students use **Core formative task 6 – children’s picture book teacher support** to review a peer’s book and prepare a teacher support resource.
 | **Success criteria**To demonstrate their learning, students can:* identify aspects of grammar that are in children’s picture books
* annotate language features on a model text
* identify grammar opportunities in a peer’s book
* write a teaching support resource for teachers.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note:** the activities requiring students to develop teaching activities will be a good opportunity to formatively assess and re-teach specific grammatical features as required. |
| EN4-RVL-01Reading, viewing and listening skills **Apply a range of strategies to develop fluency in reading aloud, including an understanding of pace, tone and voice**Reading for challenge, interest and enjoyment**Use strategies to enhance interest and overcome challenges experienced when reading**Reflecting**Discuss and reflect on the value of reading for personal growth and cultural awareness****Reflect on own experiences of reading by sharing what was enjoyed, discussing challenges to strengthen an understanding of the value of reading**EN4-ECA-01Speaking**Create a range of spoken, signed or communicated texts that express ideas and show an understanding of audience****Deliver spoken, signed or communicated texts with effective control of intonation, emphasis, volume, pace and timing** | **Phase 4, sequence 6 – sharing the joy of reading (integrated Phase 5)****Teacher note**: this sequence is an extension sequence. To facilitate this sequence, organise an excursion to a local primary school to give your students an opportunity to read their books to their target audience. Alternately, students could perform a filmed reading of their picture books.**Learning intentions:**By the end of this learning sequence, students will:* understand how to read books to young children
* reflect on their reading journey from when they were very young to where they are now.

**Developing reading skills*** **Experimenting with reading styles to prepare to read to primary school students** – students split into groups of 4 to 5 students. They practise reading a page of their book to their peers. Students use **Phase 4, resource 3 – providing constructive feedback** to offer suggestions for improvement.
* **Engaging with an ‘expert’ in the classroom to explore how to read to young students** – students view the YouTube video [Reading To Children - Tips & Techniques - "No Rooms For Baby Roo" Neil Griffiths - ELC (10:57)](https://www.youtube.com/watch?v=zQhCqWOeTMU) and take observation notes of what the author does and says in the classroom. After viewing, students contribute their notes to a class discussion about strategies needed for reading.
* **Reflecting on own skills for reading aloud** – students use the peer feedback from their group reading session and their observations from the tips and techniques video to create a checklist of what they should do when reading to younger students.
* **Rehearsing for reading to younger students** – students should practise reading their books prior to visiting a local school.
* **Reflecting on own reading progress to understand personal growth** – following their visit to the primary school, students use **Phase 4, activity 11 – reflecting on reading** to map their own personal reading journey.
 | **Success criteria**To demonstrate their learning, students can:* practise reading aloud
* provide constructive peer feedback on reading aloud
* view a model reading text
* apply reading strategies to own reading
* reflect on own reading journey.

**Evaluation and registration:*** [Record evaluation and registration information]

**Differentiation note:** students may like to have several readers taking turns to read the one book.  |

# Phase 5 – engaging critically and creatively with model texts

The ‘engaging critically and creatively with model texts’ phase is centred on students’ exploration and experimentation with model texts and creating their own texts. Students investigate the ways in which a composer uses codes and conventions for effect. They respond critically and creatively to texts. They use modelled, guided and independent learning structures to explore how composers position the readers’ response at text, sentence and word levels.

Students experiment with language features, syntax and vocabulary during low stakes writing exercises where they will receive peer and teacher feedback in order to deepen understanding and skills. The teacher works with students to build skills in monitoring and planning so that they can edit and refine their work. This phase has been integrated within other phases of this program.

**Expected duration:** in this program, Phase 5 has been integrated throughout Phases 1 to 4. Sequences containing this focus on responding creatively or critically are indicated in the program.

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

* How can we apply and manipulate stylistic and language features when composing our own narratives?
* In what ways do visual texts impact the emotional positioning of viewers?

# Phase 6 – preparing the assessment task

The ‘preparing the assessment task’ phase is centred on supporting students to complete the formal assessment. The structure enables students to submit a response that best represents their learning. Students engage in a recursive compositional process involving planning, monitoring, revising and reflecting. This supports student ownership of the responses they compose.

The phase supports both the experimentation within formative tasks and the preparation for the formal assessment. The sequence activities are not meant to be completed consecutively, nor are they a checklist. They should be introduced when required, running concurrently within the other phases and adapted to suit students’ needs and interests. Some may take a few minutes in a once-off lesson, others will need to be repeated. Some may require an entire lesson.

The teacher recognises students’ prior understanding of assessment practices but should use this phase as an opportunity to deepen awareness of aspects that may have challenged students during the preparation of other assessment tasks. These may include understanding instructions, being aware of the demands of marking criteria, or using samples to improve their response.

**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 the choice of strategies in this phase):

* How can marking guidelines and sample assessment task responses be used as a support for learning?
* What are proven strategies for developing effective skills in short answer examinations?
* What are proven strategies for developing and expanding skills in planning, monitoring and refining compositions?

Table 8 – preparing the assessment task

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-ECB-01ReflectingReflect on own ability to plan, monitor and revise during the composition process, and how this shapes clarity and effect | **Phase 6, sequence 1 – working with the assessment task notification****Understanding the assessment****Learning intentions**By the end of this learning sequence, students will:* understand the requirements of the examination
* plan their approach to the assessment.

**Teacher note:** **Pre-reading, resource 8 – evidence-based practice in assessment procedures** can help teachers to ensure that students understand the requirements and processes and are aware of the timeline of activities that will support them to produce their best work.**Exploring the assessment*** **Exploring the assessment to understand task requirements** – issue **Assessment task notification – The camera never lies – examination** and guide students through the task requirements. Students may benefit from co-developing a glossary of key terms, translating to home language or writing agreed definitions.
* **Identifying strengths and areas of need to plan support** – students identify their areas of strength and areas of need in relation to the task. Teacher guides the reflection by asking
* What support will you need in the planning, monitoring and revision process?
* What has helped you do your best work in the past?
* What didn’t work well for you in the past?
* What can the teacher do to support your learning?
* **Developing a plan for support** – students create a personal plan for how they will seek support on completing the task, using the questions above to create a prioritised list of 3 to 5 action items to complete before the assessment.
 | **Success criteria**To demonstrate their learning, students can:* identify and explain task requirements and their initial personal plans
* make annotations that elaborate on the task expectations to support them in their preparation for the task
* develop a personalised plan for support.

**Evaluation and registration:*** [Record evaluation and registration information]
 |
| EN4-ECA-01Sentence level grammar and punctuation **Compose complex sentences using embedded adjectival clauses and appropriate placement of adverbial clauses****Control and experiment with aspects of syntax, including agreement, prepositions, articles and conjunctions to shape precise meaning and develop personal expression****Use a range of linking devices to create cohesion between ideas** **Select appropriate noun groups for clarity or effect, including succinct noun groups for simplicity and elaborated noun groups for complexity** | **Phase 6, sequence 2 – supporting student writing****Learning intention****By the end of this learning sequence, students will:*** **understand how language features can add sophistication to written responses.**

**Experimenting with the language of examination responses*** **Using directional verbs to improve cohesion – students use Phase 6, resource 1 – directional verbs** to experiment with verbs in their writing. This list is supported with a definition from NESA’s [K–10 Syllabus Glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary) (2022) and sample questions.
* **Improving the use of the word ‘shows’ to vary writing – students use Phase 6, activity 1 – synonyms for ‘shows’ to examine** possible alternatives for the word in their analytical writing. This list contains a definition for some of the synonyms and an example of their usage in a sentence. Additional synonyms have been added to the table in this resource and teachers could choose to instruct students to complete the missing definitions and example sentences.
* **Creating cohesion in written responses – students use Phase 6, resource 2 – linking words or phrases** to connect their ideas together. They experiment with word categories by providing a range of different purposes that a transition word may be used to achieve.
 | **Success criteria**To demonstrate their learning, students can:* experiment with directional verbs
* experiment with synonyms for ‘shows’
* experiment with linking words.

**Evaluation and registration:*** [Record evaluation and registration information]
 |
| EN4-RVL-01Reading, viewing and listening for meaningExplore the main ideas and thematic concerns posed by a text for meaningIdentify and understand that relevant prior knowledge and personal experience enables and enhances understanding when reading, viewing or listening to textsEN4-ECB-01Planning, monitoring and revisingEngage with the features and structures of model texts to plan and consider implications for own text creation | **Phase 6, sequence 3 – responding to unseen questions****Learning intentions**By the end of this learning sequence, students will:* understand approaches to unseen questions
* engage with and reflect on how to approach a short answer question.

**Teacher note**: students should be given explicit instructions about how to respond to unseen questions so that the in-class examination is not the first time that students are exposed to these types of questions. **Phase 6, resource 3 – responding to unseen questions** can be introduced and used at any stage of the program in relation to any of the writing tasks. Students should be guided through this resource before attempting the practice examination.**Determining response length*** **Identifying the demands of an examination question** – students use **Phase 6, resource 3 – responding to unseen questions** to explore how to break down a question to provide a response that meets the ‘mark’ requirements, including
* how much time to spend on the question
* how much evidence to include.
 | **Success criteria**To demonstrate their learning, students can:* reflect on how to approach unseen questions using a mark formula.

**Evaluation and registration:*** [Record evaluation and registration information]
 |
| EN4-ECB-01ReflectingReflect on own composition of texts, using appropriate technical vocabulary to explain choices of language and structure in line with the target audience and intended purposeReflect on own ability to plan, monitor and revise during the composition process, and how this shapes clarity and effect | **Phase 6, sequence 4 – unpacking the examination post-marking****Learning intentions**By the end of this learning sequence, students will:* reflect on their examination performance
* understand which areas require improvement.

**Identifying areas for improvement and planning for the future*** **Returning examinations and self-applying the marking criteria** – students review the marking of their examination alongside the marking criteria contained in **Examination – The camera never lies**. Students use the criteria to self-assess their performance and identify where they could have improved their responses using **Phase 6, activity 2 – personalised plan for future examinations**.
* **Reflecting on and developing own learning journey** – students use **Phase 6, activity 2 – personalised plan for future examinations** to document the areas of strength and improvement in their examination response, creating a detailed, prioritised and actionable plan to implement next time.
 | **Success criteria****To demonstrate their learning, students can:*** **identify areas of strength and improvement in their responses**
* **create a personal improvement plan for future examinations.**

**Evaluation and registration:*** [Record evaluation and registration information]
 |

# Program evaluation

Evaluation and reflection are ongoing practices and teachers will evaluate the extent to which the planning of the program/unit has remained focused on the syllabus outcomes. During teaching, utilise the ‘Evidence of learning and evaluation’ 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 unit evaluation tool](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12/english-7-12-professional-learning-catalogue/unit-evaluation-tool-s4-5) as part of the evaluation process.

# The English curriculum 7–12 team

The English curriculum 7–12 team provides support for the delivery of the English curriculum 7–12 in NSW Department of Education high schools. All curriculum resources are prepared through a rigorous process. Resources are periodically reviewed as part of our ongoing evaluation plan to ensure currency, relevance and effectiveness. If you have any questions regarding the use of material available or would like additional support, please contact the English curriculum team by emailing English.curriculum@det.nsw.edu.au.

## Share your experiences

If you use the sample program in your faculty and school context, reach out to the English curriculum team. We would love English teams from across NSW to share snapshots of their practice and how this resource has been used in their unique context as part of our ‘Voices from the Classroom’ section of the e-news newsletter. Send submissions to English.curriculum@det.nsw.edu.au.

## Support and alignment

**Alignment to system priorities and/or needs**: this resource is evidence-based, as outlined below and supports English curriculum leaders to advance equitable outcomes, opportunities and experiences for their students. It also provides guidance that enhances the delivery of outstanding leadership and supports the planning of [explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies) practices as per the goals of the [Plan for NSW Public Education](https://education.nsw.gov.au/about-us/strategies-and-reports/plan-for-nsw-public-education). It is an example of [Universal Design for Learning](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/about-universal-design-for-learning) and aligns to the [School Excellence](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468) policy. It is designed to support school and curriculum leaders as they plan syllabus implementation. It can be used during the design and delivery of collaborative curriculum planning, monitoring and evaluation.

**Alignment to Australian Professional Standards for Teachers**: this resource supports teachers to address [Proficient Teacher Standard Descriptors](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 3.1.2, 3.2.2, 3.3.2. 3.4.2, 5.1.2.

**Assessment**: further advice to support formative assessment is available on the [Planning programming and assessing 7-12](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12) webpage. This includes the [Classroom assessment advice 7-10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/classroom-assessment-advice-7-10-). For summative assessment tasks, the [Assessment task advice 7-10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/assessment-task-advice-7-10) webpage is available.

**Consulted with:** subject matter experts from the Curriculum and Reform, Aboriginal Education and Communities Directorate and Inclusive Education teams.

**Differentiation:** further advice to support Aboriginal and Torres Strait Islander students, EAL/D students, students with a disability and/or additional needs and High Potential and gifted students can be found on the [Planning programming and assessing 7-12](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12) webpage. This includes the [Inclusion and differentiation 7–10 advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/inclusion-and-differentiation-advice-7-10) webpage.

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

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

**Resource:** sample teaching and learning program

**Related resources:** there is an assessment task notification, examination, practice examination, core formative tasks booklet, core texts booklet, resource booklet and PowerPoints aligned with this program. Further resources to support Stage 4 English can be found on the [English K–12 curriculum](https://education.nsw.gov.au/teaching-and-learning/curriculum/english) webpage.

**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).

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# References

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[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/) © Australian Curriculum, Assessment and Reporting Authority (ACARA) 2010 to present, unless otherwise indicated. This material was downloaded from the [Australian Curriculum](http://www.australiancurriculum.edu.au/) website (National Literacy Learning Progression) (accessed 10 October 2024) and was not modified.

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