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

From page to stage

This resource is a sample teaching and learning program for Year 8, Term 3. In this program, students will explore the ways in which a written text can be brought to life on the stage. They will explore the way representation in drama can challenge or reaffirm the values and ideas present in an original text. They will examine how a composer’s perspectives can be represented in a performed piece, expanding their understanding of the power of live performance. They experiment with writing for the stage to engage and impact the audience.

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

Table 1 – class details

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

Contents

[About this resource 4](#_Toc179442866)

[Purpose of resource 4](#_Toc179442867)

[Target audience 5](#_Toc179442868)

[When and how to use 5](#_Toc179442869)

[The organisation of this teaching and learning program into phases 6](#_Toc179442870)

[From page to stage 7](#_Toc179442871)

[Overview 7](#_Toc179442872)

[Teaching and learning program rationale 7](#_Toc179442873)

[Guiding questions 8](#_Toc179442874)

[Conceptual programming questions 8](#_Toc179442875)

[Assessment overview 11](#_Toc179442876)

[Outcomes and content groups 11](#_Toc179442877)

[Core texts and text requirements 13](#_Toc179442878)

[Prior and future learning 17](#_Toc179442879)

[Pre-reading for teachers 18](#_Toc179442880)

[Phase 1 – engaging with the unit and the learning community 20](#_Toc179442881)

[Phase 2 – unpacking and engaging with the conceptual focus 29](#_Toc179442882)

[Phase 3 – discovering and engaging analytically with the core text 43](#_Toc179442883)

[Phase 4 – deepening connections between texts and concepts 68](#_Toc179442884)

[Phase 5 – engaging critically and creatively with model texts 83](#_Toc179442885)

[Phase 6 – preparing the assessment task 85](#_Toc179442886)

[Program/unit evaluation 102](#_Toc179442887)

[The English curriculum 7–12 team 103](#_Toc179442888)

[Share your experiences 103](#_Toc179442889)

[Support and alignment 103](#_Toc179442890)

[References 106](#_Toc179442891)

**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:

* Year 8 scope and sequence
* Sample assessment notification – From page to stage – adaptation and pitch – Term 3
* Resource booklet – From page to stage
* Core formative tasks booklet – From page to stage
* Core texts booklet – From page to stage
* Phase 1, activity 9 – analysing persuasive writing forms and features – PowerPoint
* Phase 2, activity 2 – exploring intertextuality – PowerPoint
* Phase 3, activity 12 – creating a sense of place – PowerPoint
* Phase 3, activity 17 – investigating the interview – PowerPoint
* Phase 4, activity 10 – narrative structure of a scene – PowerPoint

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

## Target audience

This sample 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). There are additional support and educative notes for the teacher (blue boxes), specific literacy notes (pink boxes in this program) and notes for the student (pink boxes in the resource booklet).

## When and how to use

This teaching and learning program has been designed for Term 3 of Year 8. It provides opportunities for the teacher to support students to develop a broadening understanding of the world around them through the connections between drama and prose fiction. 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 resource 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. It 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 Stage 4 scope and sequence. This ensures all syllabus requirements are met across the stage.

## 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.

# From page to stage

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

## Overview

Students will explore the ways in which a written text can be brought to life on the stage. They will explore the way representation in drama can challenge or reaffirm the values and ideas present in an original text. They will examine how a composer’s perspectives can be represented in a performed piece, expanding their understanding of the power of live performance. They experiment with writing for the stage to engage and impact the audience.

**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 the learning beyond the classroom is established and there is a connection to the wider world and the relevance to students’ futures.

This teaching and learning program supports students to explore the ways drama texts are constructed from source material to impact powerfully on an audience, both emotionally and intellectually. They will understand and become critically aware of the codes and conventions of the playscript as a way to understand how the composers’ values are represented, and as a way to experiment with representing their own. Students will develop an informed perspective on a core drama text, and examine the intertextuality between this and its prose fiction source material. Students are guided to experiment with adapting their own source prose fiction text and broaden their understanding of how texts may connect with earlier texts to create new layers of meaning. By investigating adaptation and appropriation in particular, students investigate how literary value develops, is maintained and may be questioned. Students argue for their choices in adaptation by writing a persuasive cover letter.

## 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.

* Why and how do playwrights adapt existing texts for the stage?
* How do playwrights use dramatic codes and conventions to generate an emotional and intellectual response from the audience?
* How can adaptations to the stage lead to refreshed values and perspectives?

### 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** |
| * What are the most powerful ways to persuade a specific audience in a specific context?
* What forms can a pitch take and how does this impact on delivery and response?
* How can analysing the effectiveness of a model pitch help to produce effective persuasive writing? (integrated Phase 5)
 |
| **Phase 2 – unpacking and engaging with the conceptual focus** |
| * How can comparing texts and forms across different eras deepen our understanding of how and why stories are developed from source material?
* How do composers draw on ideas from a source text to create new meanings for new purposes and changing contextual perspectives? (integrated Phase 5)
* How can the codes and conventions of a persuasive cover letter be used to achieve the composer’s purpose?
 |
| **Phase 3 – discovering and engaging analytically with the core text** |
| * How does a drama performance generate an emotional and intellectual response from the audience? (integrated Phase 5)
* How are historical contexts and settings represented in drama and prose fiction narratives?
* How are narrative conventions adapted to a drama text?
 |
| **Phase 4 – deepening connections between texts and concepts** |
| * How can an understanding of intertextuality enrich our appreciation of a text, and how it was developed?
* How is literary value maintained in adaptations of texts?
* How can drama conventions be used to reveal new ideas about the original text and its themes?
* How can language and dramatic codes and conventions be manipulated to engage an audience? (integrated Phase 5)
* How can writing a foreword as the author of a source novel help to clarify ideas about intertextuality? (integrated Phase 5)
 |
| **Phase 5 – engaging critically and creatively with model texts (integrated with Phases 1 to 4)** |
| * How can analysing the effectiveness of a model pitch help to produce effective persuasive writing? (integrated in Phase 1)
* How do composers draw on ideas from a source text to create new meanings for new purposes and changing contextual perspectives? (integrated in Phase 2)
* How does a drama performance generate an emotional and intellectual response from the audience? (integrated in Phase 3)
* How can language and dramatic codes and conventions be manipulated to engage an audience? (integrated in Phase 4)
* How can writing a foreword as the author of a source novel help to clarify ideas about intertextuality? (integrated in Phase 4)

**Teacher note:** in this program, Phase 5 has been integrated into Phases 1 to 4. These are dedicated sequences within each phase. |
| **Phase 6 – preparing the assessment task** |
| * How can marking guidelines and sample assessment task responses be used as a support for planning and writing?
* How can model texts help students to refine their understanding of forms, and the language choices made by composers within them?
* What are the best strategies for developing and expanding skills in imaginative and persuasive writing?
 |

## 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 create an adaptation of a text and pitch their ideas.

**Formative assessment**: in this program, students will engage with 4 core formative tasks to build interest, skills and knowledge towards the formal task. These tasks focus on persuasive speaking and writing, the codes and conventions of a playscript and a persuasive cover letter, and the imaginative writing process needed to create the adaptation.

See the **Core formative tasks booklet – From page to stage** for an overview of tasks.

### 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 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**
* **code and convention**
* **EN4-URB-01 examines and explains how texts represent ideas, experiences and values**
* perspective and context
* **EN4-URC-01** identifies and explains ways of valuing texts and the connections between them
* genre
* intertextuality
* literary value
* **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**
* **speaking**
* **text features**
* **text features: imaginative**
* **text features: persuasive**
* **word-level language**
* **EN4-ECB-01 uses processes of planning, monitoring, revising and reflecting to support and develop composition of texts**
* **planning, monitoring and revising**

[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

The texts identified in the table below have been used as ‘core texts’ in this program. The NSW Department of Education has a licence agreement to use sections of the texts. Other texts referred to in the program are used as stimulus texts and are in the public domain or linked to for teacher reference.

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

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| Shark Tank Australia (21 September 2019) (Throat Scope segment, Season 1) ['Steve: “Drop the Royalty For Now” | Shark Tank AUS' [video] (12:44](https://www.youtube.com/watch?v=TbvgVnFR_tY)), YouTube, accessed 19 July 2024.Shark Tank Australia (12 November 2020) (Seriously segment, Season 1) ['"Did You Seriously Think You Were Gonna Get Investment Today?" | Shark Tank AUS' [video] (8:17)](https://www.youtube.com/watch?v=m53MhWQi3oI), YouTube, accessed 19 July 2024.*[Shark Tank Australia](https://tv.apple.com/au/show/shark-tank-australia/umc.cmc.6c0d49vtcrswyejm368j5q4ck)* is classified PG. When communicating with parents and carers about texts, the templates on the department’s [text selection notification](https://education.nsw.gov.au/teaching-and-learning/curriculum/leading-curriculum-k-12/explaining-curriculum-pcc/texts-used-in-classrooms/text-selection-notification) webpage may be used. These templates can be adapted to suit the school context. | 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 one of a range of types of texts inclusive of multimodal texts. The text gives students experiences with a text by an Australian author providing popular culture perspectives.**EN4-RVL-01** requires students to read texts that are complex in their ideas and construction. The episodes contain less common technical vocabulary, and ideas presented through multiple perspectives using ‘sophisticated techniques’.They also feature visual and audio features that add subtlety to meaning. These features align to the complex level of the Text Complexity scale 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/). | These pitches from the reality television show *Shark Tank Australia* have been used to engage students in the art of persuasion. Students explore a ‘What a Good One Looks like’ (WAGOLL) in comparison with one that did not have success on the program.The use of these texts allows students to view and understand persuasion in an authentic setting. In particular, they investigate how appeals to pathos, logos and ethos are chosen to suit the scenario in which power is held by the responder (the Sharks) and the composer is seeking money.Students use the pitches as models to complete the core formative task of their own short pitch. |
| Di Cesare E, Eldridge S and McGarry T (2007) *Hitler’s Daughter: The play*, Currency Press, Sydney. ISBN: 9780868198132Extracts from *Hitler’s Daughter: The play* have been reproduced and made available for copying and communication by NSW Department of Education for its educational purposes. This has been made possible as permission has been granted by Currency Press Sydney. The extracts contained in this resource are licensed up until May 2028. | 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 work of drama by Australian authors. The drama text is based on a work of prose fiction by an Australian author.A study of this text will support the development of reading and listening skills. Students will develop an appreciation of the form and gain an experience of quality fiction that explores nuanced perspectives about a range of international and national issues and events.The program includes a study of chosen scenes, but it is appropriate for more extended close study as it focuses on identity, relationships, history and morality in a way that is engaging and accessible to Year 8 students.**EN4-RVL-01** requires students to read texts that are complex in their ideas and construction.This drama text contains vocabulary and language structures, such as figurative language and varied tenses, as part of dialogue which align to the moderately complex level of the Text Complexity scale 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/). However, its content, in particular multiple perspectives on a central idea and some complex abstract concepts, means that the text also aligns with the complex level of the of the Text Complexity scale 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/). A complex structure of interweaving stories, with some technical vocabulary and complex punctuation, support this classification. | This is a highly engaging text that tells a fascinating story in a way that is relevant to a young Australian audience.The text is based on the novel of the same name and maintains the interwoven narratives from Germany during World War II and contemporary Australia.Responders will engage with the ideas of responsibility and morality, both in the historical context and as applied to Australia. While the narrative introduces students to some disturbing aspects of Nazi German history, the play focuses on the human story of young people coping with family relationships, personal growth and our personal and social responsibilities. |
| French J (2003) *Hitler’s Daughter*, HarperCollins, Sydney. ISBN-10: ‎0060086521Extracts from *Hitler’s Daughter* have been reproduced and made available for copying and communication by NSW Department of Education for its educational purposes. This has been made possible as permission has been granted by HarperCollins Sydney. The extracts contained in this resource are licensed up until August 2028.Extracts reproduced in the Core texts booklet – From page to stage are accessible to New South Wales Department of Education Teachers only. | 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): a work of prose fiction by an Australian author.A study of this text will support the development of reading skills and give students an experience of quality fiction that explores nuanced perspectives about a range of international and national issues and events.The program includes a study of chosen scenes in relation to the drama text *Hitler’s Daughter: The Play*. To meet the text requirements for Stage 4 as a work of extended prose, students are required to engage meaningfully with this text, and it is suggested that they be given time to read and engage with the novel prior to the drama study of the play version. Note that in the Year 8 sample scope and sequence this is a companion text to the drama and not a standalone fiction text for the purposes of the text requirements.**EN4-RVL-01** requires students to read texts that are complex in their ideas and construction.This novel contains multiple perspectives on a central idea and some complex abstract concepts which align to the complex level of the Text Complexity scale 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/). It contains effective imagery, subtle modal language, and a storyline that shifts in time. | This is a highly engaging text that tells a fascinating story in a way that is relevant to a young Australian audience.The novel is a work of historical fiction with speculative elements. The interwoven narratives, from Germany during World War II and contemporary Australia, provide students with an imaginative entry into a complex political and historical time.However, responders will engage with the ideas of responsibility and morality, both in the historical context and as applied to Australia. While the narrative introduces students to some disturbing aspects of Nazi German history, the novel focuses on the human story of young people coping with family relationships, personal growth and our personal and social responsibilities. |

## 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 and persuasive writing
* the ways that texts draw on older texts to create new meanings, values and perspectives
* the ways in which composers deploy appeals to ethos, pathos and logos in order to convince a specific audience in a specific context for a specific reason.

Some potential links to other programs in the English Stage 4 course could include:

* using knowledge and understanding of the world of the novel, in particular the codes and conventions of prose fiction, developed in the program **Escape into the world of the novel** **– Year 7, Term 3**
* extending understanding and creative use of the codes and conventions of playscript writing introduced in the program **Speak the speech – Year 7, Term 4**
* identifying and using persuasive writing skills developed in the program **Speak the speech – Year 7, Term 4**
* exploring how texts are constructed by adapting traditional texts in **Knowing the rules to break the rules – Year 8, Term 1**
* developing listening and analytical writing skills in preparation for **The camera never lies – Year 8, Term 4**
* continuing to build analytical writing skills in preparation for extended analytical writing in Stage 5.

## Pre-reading for teachers

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

The following texts, resources and links may be useful when preparing to teach this program.

* Activating reading capabilities in English (2022) McGraw and Mason. This text contains strategies for engaging students in reading for interest, pleasure and challenge. The text identifies what readers do when they read well, and how teachers can support students to develop these skills and mindsets in the English classroom.
* *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).
* See the department’s Universal Resource Hub guide [Audience and purpose teaching strategies for Years 7 to 8](https://resources.education.nsw.gov.au/detail/C-28) to support student understanding of audience.
* Visit [Jackie French’s website](https://www.jackiefrench.com/) (French n.d.) for the section on her novel [*Hitler’s Daughter*](https://www.jackiefrench.com/hitler-s-daughter). This page contains links to the HarperCollins Teacher’s Notes for the text, as well as the Monkley Baa Theatre’s learning pack for the play.
* **Pre-reading, resource 4 – supporting writing** provides an overview of the writing expectations for students in this program, accompanied by the literacy requirements and strategies used. This is supported by **Pre-reading, resource 5 – expanding grammatical understanding** which explains key grammar and supplies an example from the core and stimulus texts. **Pre-reading, resource 6 – suggested reading strategies for engaging with the core text** supports teachers with the range of reading activities that could be used with a drama text.

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

The ‘engaging with the unit and the learning community’ phase is a brief and stimulating introduction to how an awareness of audience and context is critical to the effectiveness of the art of persuasion. The focus of this phase is for students to encounter and consider the unique characteristics of persuasive oral texts, in particular highly structured ones such as the sales pitch. Students begin with an analysis of how pathos, logos and ethos have been used for millennia to persuade audiences to accept, adopt or confirm arguments. They respond and analyse pitches from the television reality show Shark Tank Australia and consider their own experiences of being influenced, informed and manipulated by persuasive language techniques. In turn, students experiment with presenting their own pitch to consider the ways that persuasive texts can impact an audience to achieve the objectives of the composer.

By responding creatively to model texts, students explore the ways in which composers adjust their choice of appeal and language to achieve their objectives. Students experiment with language features, syntax and vocabulary during low-stakes writing exercises and a core formative task focused on persuasive writing and speaking where they will receive feedback to deepen understanding and skills. 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.

It is not expected that students complete all activities in Phase 1. Teachers are advised to choose sequences and activities to suit the adapted marking criteria for the formal assessment task for this program. Extension activities are indicated.

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

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

* What are the most powerful ways to persuade a specific audience in a specific context?
* What forms can a pitch take and how does this impact on delivery and response?
* How can analysing the effectiveness of a model pitch help to produce effective persuasive writing? (integrated Phase 5)

Table 4 – engaging with the unit and the learning community

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| ****EN4-RVL-01********Reading for challenge, interest and enjoyment******Communicate purposefully with peers in response to texts******EN4-ECA-01********Speaking******Use rhetorical strategies to engage an audience and evoke an emotional response****Participate in informal discussions about texts and ideas, including speculative and exploratory talk, to consolidate personal understanding and generate new ideas****Create a range of spoken, signed or communicated texts that express ideas and show an understanding of audience**Text features: persuasive**Use rhetorical language to shape ideas and express a perspective or argument** EN4-ECB-01Planning, monitoring and revising**Produce co-constructed texts to represent different ideas and values** | **Phase 1, sequence 1 – What is a ‘pitch’?** **Learning intentions**By the end **of this learning sequence, students will:*** understand that the art of persuasion depends on a strategic knowledge of audience and context
* **understand the continuity of persuasive appeals across time.**

**Introduction to the ‘pitch’ and experimenting with persuasive language and audience****Teacher note:** it is intended that you interrupt this learning midway through the lesson by changing the intended audience for this ‘pitch’ to encourage students to think about audience and purpose at the outset of the program. Consider narrowing the audience based on age groups, gender, speciality interest groups or what is most appropriate for your school context.* **Stimulating imagination to activate interest in a pitch** – students explore the context of a pitch. They are put into groups of 4 and allocated a product to sell using **Phase 1, activity 1 – activating imagination through a pitch. S**tudents collaboratively compose a 2-sentence pitch for their given product. They are introduced to the importance of audience mid-activity as the teacher assigns each group a different audience.
* **Class discussion to activate thinking about the challenges of persuading someone to buy this product –** studentsassess approaches to delivering a 2-sentence sales pitch after groups present their initial idea to the class. The teacher uses convergent and divergent questions to facilitate discussion and deepen meaning.

**Literacy note:** the questions contained in **Phase 1, activity 1 – activating imagination through a pitch** are a guide only and utilise convergent and divergent thinking questions. The teacher asks convergent (Which group were most persuasive in getting you interested in their product?) and divergent (If you were to expand your pitch and make it into an advertisement for social media what type of images would you use?) thinking questions. According to Quigley (2020 p 172) convergent thinking questions seek to ‘explain and convey relationships or cause and effect’ while divergent thinking routines focus on ‘questions that hypothesise, predict and infer’. Both stimulate student critical thinking.* **Understanding ethos, logos and pathos –** students view a short YouTube clip on ethos, logos and pathos, such as [An introduction to Ethos, Logos and Pathos (4:19)](https://www.youtube.com/watch?v=9L_G82HH9Tg&t=4s) to understand Aristotle’s formulae for persuasive writing. Students deepen their understanding of key terms and apply this knowledge to examples in **Phase 1, activity 2 – exploring ethos, pathos and logos in advertising**. Students and teacher check for understanding using **Phase 1, resource 1 – identifying ethos, pathos and logos suggested responses.**
* **Applying ethos, pathos and logos to the original pitch –** students return to their original group to revise their pitch in **Phase 1, activity 3 – applying ethos, pathos or logos** by exploring how these techniques could improve their earlier work. Students work as a group to ascertain which of these techniques are the most effective and explain why. Students reflect on their learning through an [exit ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543), examining the essential elements of a pitch.
 | **Success criteria**To demonstrate their learning, students can:* collaborate on and deliver a product pitch
* reflect upon the challenges faced in delivering a pitch
* revise their pitch considering ethos, pathos and logos
* explain the role of audience and purpose in developing a pitch.

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

**Differentiation note: to support EAL/D learners’ participation in class discussion, it may be appropriate to:*** rephrase questions to omit complex terminology
* pair EAL/D learners with peers who can model use of language
* write or display questions for reference, especially if using new or complex vocabulary.
 |
| ****EN4-RVL-01****Reading, viewing and listening skills**Use contextual cues to infer the meaning of unfamiliar words******Reading for challenge, interest and enjoyment******Read texts selected to challenge thinking, develop interest and promote enjoyment, to prompt a personal response****Use strategies to enhance interest and overcome challenges experienced when reading**EN4-URB-01Argument and authority**Understand how argument in text is constructed through specific language forms, features and structures, **and apply this understanding in own texts****Style**Describe the distinctive rhetorical and aesthetic qualities of a text that contribute to its textual style, **and reflect on these qualities in own texts****Note****: bold outcome content is not addressed in this sequence.**** | **Phase 1, sequence 2 – analysing and experimenting with persuasive language in a ‘pitch’****Teacher note:** [*Shark Tank* *Australia*](https://tv.apple.com/au/show/shark-tank-australia/umc.cmc.6c0d49vtcrswyejm368j5q4ck) is classified PG. When communicating with parents and carers about texts, the templates in the [text selection notification](https://education.nsw.gov.au/teaching-and-learning/curriculum/leading-curriculum-k-12/explaining-curriculum-pcc/texts-used-in-classrooms/text-selection-notification) may be used. These templates can be adapted to suit the school context.**Learning intentions**By the end of this learning sequence, students will:* understand the different types of pitches they can use
* explore an effective and ineffective sales ‘pitch’ to understand how persuasive language techniques are used to influence an audience
* apply this learning to their own ‘pitch’ by developing their own advertisement.

**Understanding the different types of pitches and their key elements*** **Understanding the variety of pitches that can be used** – students explore **Phase 1, activity 4 – types of ‘pitches’** to understand the modes of pitch delivery. Students analyse the key elements of a pitch framework and then apply this to their group product to clarify understanding.
* **Activating prior knowledge and previewing vocabulary –** students activate background knowledge through **Phase 1, activity 5 – previewing** Shark Tankto examine what they know about the reality TV show and how its title creates a power dynamic between the mentors and presenters. Students question the nature of reality TV and whether it is ‘real’ or simply drama. Vocabulary for the episodes is previewed through a selection of unfamiliar words to aid student comprehension. Students use prediction to suggest what the episode could be about.

**Applying knowledge of the pitch to model texts*** **Analysing an effective ‘pitch’ using** Shark Tank **Throat Scope segment –** students view an effective Shark Tank episode from ['Steve: “Drop the Royalty For Now” | Shark Tank AUS' (12:44](https://www.youtube.com/watch?v=TbvgVnFR_tY)) and analyse it through the elements of a pitch framework in **Phase 1, activity 6 –** Shark Tank **Throat Scope segment.**
* **Checking for understanding of pitch elements –** the teacher uses **Phase 1, resource 2 – annotated sample of** Shark Tank **Throat Scope segment** to enhance student understanding of how elements such as research and rhetorical appeals have been used in an effective pitch. Teacher discretion should be used as to how to use this resource dependent upon classroom context and student need.
* **Analysing the persuasive language used in a model text –** students apply a word cline in **Phase 1, activity 7 – analysing the language of** Shark Tank **Throat Scope segment** to experiment with modality in the Shark Tank Australia segment and establish how subtle changes in word choice can impact the delivery of a pitch and establish connection with their audience.
* **(Extension activity) Analysing an ineffective ‘pitch’ using** Shark Tank **Seriously segment –** students view [‘Did You Seriously Think You Were Gonna Get Investment Today?’ Shark Tank AUS (8:17)](https://www.youtube.com/watch?v=m53MhWQi3oI) and analyse it through an element of a pitch framework in **Phase 1, activity 8 –** Shark Tank **Seriously segment.** Students suggest ways that the pitch could have been improved in sections of the scaffold where there is no evidence available.
* **(Extension activity) Checking for understanding of pitch elements –** the teacher uses **Phase 1, resource 3 – annotated sample of** Shark Tank **Seriously segment** to enhance student understanding of how elements of the pitch have been ineffectively used in this second model text. Teacher discretion should be used as to how to use this resource dependent upon classroom context and student need.
* **Reflecting on the pitch and persuasive language–** students complete an [exit ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?clearCache=f8e1f35d-6713-d328-7126-b57d51e1304c) using a [3-2-1](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?clearCache=f8e1f35d-6713-d328-7126-b57d51e1304c#:~:text=Slides%20%E2%80%93%20Traffic%20light%20reflection) tool to consider
* 3 things they have learned about an effective pitch and the art of persuasion
* 2 questions that they still have about delivering an effective pitch
* one thing they have learnt from viewing the model pitches.
 | **Success criteria**To demonstrate their learning, students can:* identify the different forms of a pitch
* apply their knowledge of the key elements of a pitch to analysing effective and ineffective pitches
* evaluate the language of persuasion in literacy activities.

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

**Differentiation note:** to support all learners, and especially EAL/D learners, previewing challenging vocabulary prior to viewing a text will assist with comprehension. **Phase 1, activity 5 – previewing Shark Tank** can be used to support with the complex vocabulary of the text. Further, consider using a word wall for recording new and unfamiliar vocabulary in the classroom. This was introduced in the Year 7 programs. Further information about [explicit teaching of vocabulary](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Vocabulary.aspx) can be found on the department’s [Writing in Secondary Resource Hub.](https://education.nsw.gov.au/teaching-and-learning/professional-learning/writing-in-secondary) |
| EN4-ECA-01Word-level language**Select effective, topic-specific vocabulary to enhance understanding and compose texts with accuracy, in a range of modes appropriate to audience, purpose, form and context******Text features: persuasive******Incorporate subjective and objective evidence to enhance and support elaboration of arguments****Use rhetorical language to shape ideas and express a perspective or argument****Compose persuasive texts that present arguments from a range of viewpoints, including their own, and that reflect a broadening understanding of perspectives beyond immediate experience******Teacher note:**** the outcomes for Core formative task 4 – writing an author’s foreword are in the core formative tasks booklet. | **Phase 1, sequence 3 – extending persuasive language and introducing Core formative task 1****Learning intentions**By the end of this learning sequence, students will:* apply understanding of how anecdotes can be used for effective persuasive writing
* extend their knowledge of persuasive writing techniques
* complete Core formative task 1.

**Exploring persuasive writing techniques that can be used in a ‘pitch’*** **Clarifying and extending student knowledge of persuasive writing forms and features –** using **Phase 1, activity 9 – analysing persuasive writing forms and features – PowerPoint,** students explore emotive appeals, rhetorical questions, inclusive language, emphasis and how to use subjective and objective evidence to support an argument.
* **(Extension activity) Introducing the connection between anecdote and the persuasive style of writing – students** extend their understanding of storytelling as a persuasive device through **Phase 1, resource 4 – defining an anecdote and complete the activities in Phase 1, activity 10 – using anecdotes for persuasion** to apply this understanding and link to their prior knowledge.
* **Preparing for Core formative task 1** – students use **Phase 1, activity 11 – preparing the pitch** to brainstorm their ideas, use a scaffold to draft their pitch and then practise reducing their pitch into a 2-sentence pitch.

**Core formative task 1 – product pitch*** **Creating a pitch –** students select a product or service they wish to pitch. They
* use the support materials to prepare a pitch for their chosen product
* write, practise and refine their pitch following peer feedback.
* reduce the elevator pitch to a 2-sentence pitch and post in a class display.

**Teacher note:** it is important to check with students the suitability of their choice. As this is the first core formative task, allowing students to have self-direction and imagination is essential. However, they should not be selling anything offensive or controversial. Scaffolds have been provided to clarify the elements of the pitch and facilitate the structuring of the response. | **Success criteria**To demonstrate their learning, students can:* complete activities on persuasive language in the PowerPoint
* explain what an anecdote is
* use an anecdote to persuade
* create a product pitch (Core formative task 1).

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

**Differentiation note:** students can be supported to create their product pitch in whatever form is most accessible. They may verbally explain, create an infographic or write it initially in their home language. |

# Phase 2 – unpacking and engaging with the conceptual focus

The ‘unpacking and engaging with the conceptual focus’ phase explores the ways in which texts can draw on and be connected to other texts in a variety of ways and for complex purposes. Students deepen their understanding of intertextuality in preparation for the study in Phases 3 and 4 of a drama text that has been adapted from a prose fiction text. In this phase, they examine the way contemporary texts, including advertisements and films, have drawn on, adapted, or appropriated fairytales. Students compose and reflect on how intertextual narratives such as fairytales can be used to create new texts, even persuasive texts such as a ‘pitch’, which are shaped by the context in which they are written.

Students examine the structural and language features of a formal cover letter and then apply this knowledge by creating their own cover letter to send to an advertising agency, pitching an adapted fairytale to sell their product. The formal assessment is introduced and unpacked during this phase, including references to Phase 6 processes and routines that support explicit teaching and successful student completion of the assessment task.

It is not expected that students complete all activities in Phase 2. Teachers are advised to choose sequences and activities to suit the adapted marking criteria for the formal assessment task for this program. Extension activities are indicated.

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

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

* How can comparing texts and forms across different eras deepen our understanding of how and why stories are developed from source material?
* How do composers draw on ideas from a source text to create new meanings for new purposes and changing contextual perspectives? (integrated Phase 5)
* How can the codes and conventions of a persuasive cover letter be used to achieve the composer’s purpose?

Table 5 – unpacking and engaging with the conceptual focus

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN4-URA-01Code and convention**Use appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in texts**EN4-URC-01Intertextuality**Analyse how texts can draw on elements of other texts to enrich meaning****Understand how and why texts can be adapted, appropriated or transformed for different contexts, purposes and audiences, **and experiment with adaptations, appropriations and transformations in own work****EN4-ECA-01SpeakingParticipate in informal discussions about texts and ideas, including speculative and exploratory talk, to consolidate personal understanding and generate new ideasNote****: bold outcome content is not addressed in this sequence.**** | **Phase 2, sequence 1 – deepening understanding of where composers get their ideas for texts****Learning intentions**By the end of this learning sequence, students will:* understand that composers can base stories on earlier texts
* understand that adapting and appropriating older texts creates new meanings for new purposes.

**Teacher note**: this sequence contains a series of discussion questions and discussion structures. The [peer discussion and conferencing card](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/547?clearCache=addcf968-16dd-d68e-456a-781676bdbf09) on the department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=97288) contains a slide deck that includes a range of sentence starters students could use to structure contributions to peer, small group and whole class discussions. Teachers may find the slides in this resource are a valuable visual display in the classroom to support discussion across all stages, classes and programs. Extended analysis of intertextuality is provided in **Phase 2, activity 2 – exploring intertextuality – PowerPoint.** Intertextuality has also been explored in earlier English curriculum team programs, specifically [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). For students with no knowledge of intertextuality, consider using resources in the Term 1 program, including **Phase 2, activity 13 – What is intertextuality?** and **Phase 2, activity 14 – check your understanding of intertextuality.** These are stand-alone resources.**Exploring intertextuality in texts*** **Brainstorming the what and the why of intertextuality** – the teacher displays **Phase 2, resource 1 – intertextuality** around the room as a prompt and asks student to consider the following questions
* Can you think of any texts that are based on or connected to another text?
* How were they connected?
* Did the story, characters or form of the text change?
* **Investigating the connections between texts** – students work with a partner to activate their prior knowledge of texts that are drawn from others. They use **Phase 2, activity 1 – discussion guiding questions** to stimulate their thinking about intertextuality, then contribute to a brainstorm in response to the following questions
* Why do authors make intertextual connections to other texts?
* Do older narratives or stories need to change?
* Do you generally prefer texts that are original ideas or do you like adaptations?
* Do you think composers should just work on new ideas rather than basing their texts on older texts?
* What is it about these narratives that give them universal and timeless appeal or as it is called literary value?
* **Class discussion of the what and the why of intertextuality –** after brainstorming with a partner students engage in a class discussion of these points to clarify understanding.
* **Extending knowledge of intertextuality –** students use **Phase 2, activity 2 –** **exploring intertextuality – PowerPoint** to explore and apply the differences between the terminology of ‘draws on, adapts, transforms and appropriates’.
* **Checking for understanding of intertextuality** – as an exit ticket, students engage in a 10-minute quick write to explain the differences between the terms (draws on, adapts or appropriates another text). Students use examples discussed in **Phase 2, activity 2 – exploring intertextuality – PowerPoint.** This task is the last slide of the PowerPoint.
 | **Success criteria**To demonstrate their learning, students can:* use the metalanguage of intertextuality in their own writing
* explain the difference between adapt, transform and appropriate
* apply knowledge of intertextuality to analyse texts selected by themselves.

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

**Differentiation note**: to support EAL/D learners participation in class discussion, it may be appropriate to: * omit unnecessary terminology
* extend wait time to allow for processing. Many students will be code switching and translating between languages
* value their cultural capital by asking them about examples of intertextuality from their culture
* pair EAL/D learners with peers who can model use of language.
 |
| 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 textsEN4-ECA-01Text featuresUse modality for a range of intended effects | **Phase 2, sequence 2 – adapting or appropriating a fairytale for a modern context****Learning intentions**By the end of this learning sequence, students will:* understand the way composers appropriate or adapt texts
* explore how language can position a reader to form a perspective.

**Activating background knowledge for reading and viewing*** **Brainstorming knowledge of texts that use intertextuality –** students discuss their choice of example text from the PowerPoint activities to extend their understanding of key terminology in relation to the chosen fairytale**. The** teacher leads the classroom discussion accessing student knowledge from **Phase 2, activity 2 – exploring intertextuality – PowerPoint** with questions including
* Did anyone use an example text that was simply an adaptation? Or did the story change?
* Why do you think some fairytales are being changed as they are being adapted?
* Does anyone know the story of the ‘Three Little Pigs and the big bad wolf’?’

**Teacher note**: the last question could be used to assess student knowledge of *The Three Little Pigs*. Teacher judgement should be used to assess the need to revisit the original fairytale. If needed the fairytale could be used in written form [at The Story of the Three Little Pigs](https://www.gutenberg.org/files/18155/18155-h/18155-h.htm) or you could utilise the YouTube video at [The Three Little Pigs - Read aloud in full screen with music (5:00)](https://www.youtube.com/watch?v=FNYBQsay_Ek). The *Guardian* advertisement utilised in this sequence can be accessed at [Cannes Lion Award-Winning "Three Little Pigs advert" (2:01)](https://www.youtube.com/watch?v=vDGrfhJH1P4).* **Preparing for the model texts** – students use **Phase 2, activity 3 – previewing *The Three Little Pigs*** to explore how modality in language can position a reader or viewer to accept the perspective of an author. Additionally, complex words or concepts are previewed to assist with student comprehension, primarily in the *Guardian* advertisement.

**Applying understanding of intertextuality by analysing model texts.*** **Evaluating the importance of audience and purpose in a text** – students expand upon their understanding of audience and purpose through the model text of the *Guardian* advertisement using **Phase 2, activity 4 – clarifying audience and purpose.**
* **Analysing intertextuality through a popular fairytale –** students compare the traditional fairytale of *The Three Little Pigs* and its modern adaptation in the *Guardian* advertisement using a scaffold in **Phase 2, activity 5 – comparing versions of *The Three Little Pigs***.
* **Checking for understanding of narrative elements** – the teacher uses **Phase 2, resource 2 – features of the *Guardian* advertisement suggested answers** to check and extend student understanding of key narrative elements that will be central to the study of the core texts in Phases 3 and 4. Through discussion, the teacher guides students to decide on how each feature of the advertisement works to create a perspective about the pigs, the wolf or the news.

**Teacher note**: this could be a complex task for some students. Teacher discretion should be used as to how to best use this resource considering your class context. You could work through the resource as a class, using opportunities for direct instruction and clarification through class discussion. You could cut up the resource and have students put it back together as a comprehension exercise or you could hand out the resource for students to expand upon their own answers. | **Success criteria**To demonstrate their learning, students can:* explain how texts have adapted or appropriated older texts
* analyse how texts using intertextuality are shaped by their new context
* identify the audience and purpose of a text
* evaluate the importance of audience and purpose in a text.

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

**Differentiation note:** to support all learners, and especially EAL/D learners, previewing challenging vocabulary prior to viewing a text will assist with comprehension**. Phase 2, activity 3 – previewing *The Three Little Pigs*** can be used to support with the complex vocabulary of the text. Further, consider using a word wall for recording new and unfamiliar vocabulary in the classroom. Information about [explicit teaching of vocabulary](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Vocabulary.aspx) can be found on the department’s [Writing in Secondary Resource Hub.](https://education.nsw.gov.au/teaching-and-learning/professional-learning/writing-in-secondary) |
| EN4-URC-01IntertextualityUnderstand how and why texts can be adapted, appropriated or transformed for different contexts, purposes and audiences, and experiment with adaptations, appropriations and transformations in own workEN4-ECA-01RepresentingCompose visual and multimodal texts to represent ideas, experiences and values (level 2)Text features: imaginativeCreate imaginative texts for creative effect and that reflect a broadening world and relationships within it (level 1 and level 3)****EN4-ECB-01********Planning, monitoring and revising******Engage with the features and structures of model texts to plan and consider implications for own text creation** | **Phase 2, sequence 3 – developing the fairytale adaptation idea (integrated Phase 5)****Learning intentions**By the end of this learning sequence, students will:* explore how composers adapt or appropriate a fairytale to create new meanings
* apply understanding about intertextuality to their own writing.

**Accessing prior knowledge about adapted or appropriated fairytales*** **Exploring traditional fairytales that have been remade into popular movies –** studentsuse **Phase 2, activity 6 – adapted and appropriated fairytales** to access prior knowledge of popular culture and reflect upon how these texts have been changed to reflect their new context. Students are provided with examples and then complete activities by reflecting upon additional texts that they may have read or viewed.
* **(Extension activity) Developing a fairytale adaptation idea** – students apply their brainstorm of a suitable fairytale to sell a product in **Phase 2, activity 7 – writing a fairytale concept to sell a product**. Students brainstorm their concept for an adapted version of a fairytale that could be used to sell a product, then choose an option to develop their idea. The choices are
* describe the original fairytale to a publishing company, explaining how you would adapt key elements, such as changing the point of view of the central character, adding a modern-day complication or changing the setting or place
* storyboard the adapted fairytale for the director of a film version, by drawing, PowerPoint, or using resources at the [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/559?clearCache=92ff4451-9b9a-fdeb-52b5-1ce456fbcdb) or using a software program such as [Storyboard That](https://www.storyboardthat.com/) or [Canva free online storyboard creator](https://www.canva.com/create/storyboards/?msockid=0ff44c5edc266cb90f705849ddb66dac)
* compose an imaginative piece that develops the idea into prose fiction.
 | **Success criteria**To demonstrate their learning, students can:* explain how texts have adapted or appropriated older texts
* analyse how texts using intertextuality are shaped by their new context
* identify the audience and purpose of a text.

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

**Differentiation note:** the 3-level challenge activity is based upon the department’s [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) specifically the ‘How to create a 3-level tier’ strategy. Teachers may choose the level appropriate for the whole class or adjust the task for specific students. |
| EN4-RVL-01Reading, viewing and listening skillsUse contextual cues to infer meaning of unfamiliar wordsEN4-ECB-01ReflectingEvaluate own ability to plan, monitor and revise during the composition process, and how this shapes clarity and effect | **Phase 2, sequence 4 – introducing the assessment task****Teacher note:** as per the advice in the assessment task notification there is scope in this task for students to move beyond adaptation, if appropriate. To simplify terminology, the task is titled ‘adaptation’. The core text explored through Phases 3 and 4 supports this type of intertextuality. Work on fairytales in this phase, and an alternative core text chosen by the class teacher that is an appropriation, could support students to take an appropriation direction in the task. The scope of the task, from adaptation to appropriation, is at the teacher’s discretion.**Learning intentions**By the end of this learning sequence, students will:* understand the requirements of the assessment task for this program
* begin planning their approach to the assessment.

**Exploring the assessment*** **Exploring the assessment** – teacher explains the task requirements, key words, marking criteria and submission requirements.
* **Understanding the assessment policy** – students are guided through appropriate assessment practice. Dedicate time to helping students understand what malpractice is and how to avoid this issue. Reiterate that their core formative tasks are designed to support them with recursive writing and develop their planning, monitoring and revising skills.
* **Think Pair Share to identify the ingredients of assessment success** – students undertake a [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) to discuss the question – What do you need to know and do to be able to achieve success in the assessment task?

**Teacher note**: **Phase 6, resource 1 – 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. Students should refer to Phase 6 resources such as **Phase 6, resource 2 – avoiding plagiarism** and the list of supporting resources under **Phase 6, resource 6 – support for writing the playscript** and **Phase 6, resource 7 – support for writing the persuasive cover letter.** Support for developing the novel choice into a playscript is provided in **Phase 6, activity 2 – developing your novel choice**. The process of writing is developed through **Phase 6, activity 3 – peer feedback, Phase 6, activity 4 – actioning feedback**,and **Phase 6, activity 5 – student–teacher conference.** | **Success criteria****To demonstrate their learning, students can:*** **use their own words to explain what the assessment task requires**
* **define and explain key words from the assessment notification**
* **reflect on the requirements of the task through an informal discussion with peers.**

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

**Differentiation note: the cognitive demand of unpacking an assessment notification may be overwhelming to EAL/D students who will be trying to navigate the assessment jargon and structure** **To support students, consider providing:** * **a differentiated assessment task with instructions written in plain English and unnecessary information removed**
* **a glossary of key terms relevant to the unit and topic that they are expected to use**
* **a recorded explanation of the task that students can revisit.**
 |
| EN4-RVL-01Reading for challenge, interest and enjoyment Understand the ways reading helps us understand ourselves and make connections to others and to the worldEN4-URA-01: Code 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-URB-01 StyleExamine how different styles can be recognised by distinctive features of language and form in a range of texts****Teacher note:**** the outcomes for Core formative task 4 – writing an author’s foreword are in the core formative tasks booklet. | **Phase 2, sequence 5 – analysing a cover letter and preparing Core formative task 2** **Learning intentions****By the end of this learning sequence, students will:*** **understand the purpose and codes and conventions of a cover letter**
* be able to adapt or appropriate a fairytale for use in advertising**.**

**Analysing a cover letter*** **Exploring the codes and conventions of a cover letter –** students use **Phase 2, resource 3 – What is a cover letter?** to explore the codes and conventions of a cover letter, specifically an emailed cover letter. The resource includes an example of a model text which will be used to support the following activities.
* **Applying knowledge of the codes and conventions to a model text –** students use **Phase 2, activity 8 – examining the language of a formal cover letter** to examine the way that formal and informal language creates tone. Students analyse the codes and conventions of the cover letter by gathering evidence in the model text.
* **(Extension activity) Checking for understanding –** the teacher uses **Phase 2, resource 4 – annotated work sample** to enhance students’ analysis of the model text.Teacher judgement should be used as to how this can support students best. Some classes may benefit through classroom discussion of each of the codes and conventions of the cover letter, some may benefit from having students mix and match the answers, while high-achieving students may benefit from using the resource to check their annotations against.
* **(Extension activity) Rewriting a model text –** students use a model text that is too informal to be an appropriate cover letter in **Phase 2, activity 9 – analysing the structure of a cover letter.** Students complete an analysis of the structure and features of the cover letter and then use a scaffold to rewrite it using more appropriate structure, tone and language choices.
* **Consolidating student thinking –** the teacher uses **Phase 2, activity 10 – check for understanding** to reflect upon their learning of a pitch, a cover letter, formal language and intertextuality. Students also consider how reading, re-reading and reading comparable texts can help them to understand their own learning and reading processes.
* **Preparing for Core formative task 2 –** students complete activities in **Phase 2, activity 11 – finalising Core formative task 2** to assist in the completion of their task.

**Completing Core formative task 2 – fairytale adaptation for advertising (formal cover letter)*** **Exploring the codes and conventions of the email version of the formal cover letter** – if appropriate students may be introduced here to the features of the email format for their cover letter. Teachers can use **Phase 6, activity 1 – structure and features of the email format** to support student work, particularly if the formal assessment task will be submitted in this form.
 | **Success criteria****To demonstrate their learning, students can:*** **identify the purpose and structure of a cover letter**
* **redraft a cover letter**
* **complete Core formative task 2.**

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

**Differentiation note:****Phase 2, resource 4 – annotated work sample** provides teachers with a differentiation point. Analysing formal and informal language may be challenging for EAL/D learners and some students. Consider guided instruction when using this resource, if after checking for understanding students require additional support. |

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

The ‘discovering and engaging analytically with the core text’ phase supports students to investigate how the key elements of drama create a text that will impact on the audience. They move from an initial personal engagement with Hitler’s Daughter: The play towards a deeper analysis of how the original prose fiction text has been adapted into the new form. Students analyse the codes and conventions of both forms in order to deepen awareness of the purpose of drama texts and the composers’ purposes for constructing these texts.

It is not expected that students complete all activities in Phase 3. Teachers are advised to choose sequences and activities to suit the adapted marking criteria for the formal assessment task for this program. Extension activities are indicated.

**Expected duration:** this phase should take approximately 9 hour-long lessons.

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

* How does a drama performance generate an emotional and intellectual response from the audience? (integrated Phase 5)
* How are historical contexts and settings represented in drama and prose fiction narratives?
* How are narrative conventions adapted to a drama text?

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 skills**Apply reading pathways to determine form, purpose and meaning****Revisit texts to develop a clear understanding of the themes, ideas and attitudes they express**Reading for challenge, interest and enjoyment**Communicate purposefully with peers in response to texts**Reflecting**Reflect on how reading, viewing and listening to texts has informed learning**EN4-URA-01Representation**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********EN4-URB-01********Perspective and context******Understand how perspectives are shaped by language and text**Note****: bold outcome content is not addressed in this sequence.**** | **Phase 3, sequence 1 – the purpose of drama (integrated Phase 5)****Learning intention****By the end of this learning sequence, students will:*** **understand the importance of drama being viewed and not just read.**

**Teacher note: students should be provided with Phase 3, resource 1 – reflection journal to guide the creation of a reflection journal in their books. Each time there is a class discussion, the teacher should prompt students to record the discussion point in the first column, notes from the discussion in the second column and a summary of their key findings or thoughts in the third column.** Issue students with a copy of Hitler’s Daughter: The playby Di Cesare, Eldridge and McGarry at this point in preparation for the close reading activities in the following sequences.**Considering the importance of drama*** **Understanding prior knowledge and connections with drama – students are prompted to consider any drama productions they have seen or whether they have been to the theatre. The class discuss whether they liked them and their positives and negatives.**
* **Introducing the importance of drama – students view the clip** [The Importance of Drama: From Stage to Page (8:00)](https://www.youtube.com/watch?v=iZknti9f-Oc) **and take notes of the key ideas from the clip. They extend on their initial discussion about drama and its importance and create a class mind map.**

**Why should a play be performed?*** **Exploring how language can be interpreted in different ways – students are prompted to consider how verbal instructions can be understood in different ways by completing Phase 3, activity 1 – blind drawing pair task. They**
* **complete the drawing activity**
* **complete the reading comprehension questions**
* **discuss as class – Why do we have different interpretations of the written word? (The teacher should prompt students to reflect on how people ‘see’ things in different ways.)**

**Exploring the importance of drama being viewed and not just read** * **Preparing to read a text – students complete pre-reading activities prior to engaging with the text. They are issued with a short extract from the play. In pairs they:**
* **read the extract on Phase 3, activity 2 – investigating a playscript**
* **discuss what they think this play would be like and how it would be performed**
* **complete a Project Zero** [The Explanation Game](https://pz.harvard.edu/resources/the-explanation-game) **thinking routine about whether a playscript should be read or viewed as a performance.**
* **Consolidating why the drama text has a different effect when performed – students view** [Hitler's Daughter by Monkey Baa Theatre for Young People](https://www.youtube.com/watch?v=W7s2afE6VBA) **(0:32–1:05 only). (This is the part of the performance from the extract in Phase 3, activity 2 – investigating a playscript). In a class discussion, they**
* **reflect on the performance and its effectiveness**
* **consider any differences in how they thought it would be performed. Did the change of form to a performance of the play give you a clearer understanding of what the scene was about?**
* **discuss how reading and viewing the scene have contributed in different ways to their understanding of the scene**
* make observations in **Phase 3, resource 1 – reflection journal** for the discussion points above, and consider their first impressions of how drama generates an emotional response in the audience.
 | **Success criteria**To demonstrate their learning, students can:* make connections to their experiences with drama
* identify key ideas from a text about the importance of drama
* complete a blind drawing task to make connections with the importance of description
* read a play extract
* view a performance of the extract
* reflect on the value of a performance.

**Evaluation and registration:*** [Record evaluation and registration information]
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| ****EN4-RVL-01********Reading, viewing and listening skills******Use contextual cues to infer the meaning of unfamiliar words**Reading for challenge, interest and enjoyment**Use strategies to enhance interest and overcome challenges experienced when reading******EN4-URA-01********Code and convention******Use appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in texts****Understand how language forms, features and structures, in a variety of texts, vary according to context, purpose and audience, **and demonstrate this understanding through written, spoken, visual and multimodal responses****Note****: bold outcome content is not addressed in this sequence.****  | **Phase 3, sequence 2 – the power of performance****Teacher note:** the ‘embodying’ strategy in this sequence is adapted from McGraw and Mason’s *Activating reading capabilities in English*. Their reading capabilities framework identifies physically embodying a text as one of 5 key strategies for developing effective reading habits and skills with students.**Learning intentions****By the end of this learning sequence, students will:*** **understand that codes and conventions of drama impact meaning**
* **understand how elements of language can shape expressions of cultural context in texts.**

**The power of performance*** **(Extension activity) Applying comprehension skills to identify the power of performance** – students explore the role and significance of drama and theatrical performance. They read **Phase 3, resource 2 – the power of performance** using **Phase 3, activity 3 – monitoring your reading** to check understanding.
* **Examining drama codes and conventions in preparation for reading the play** – students are prompted to reflect on earlier programs focused on drama texts such as [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) to recall prior understanding. They
* match terms and definitions in **Phase 3, activity 4 – dramatic conventions mix and match** to consolidate understanding of the codes and conventions of a drama playscript. (Responses have been included in **Phase 3, resource 3 – dramatic conventions mix and match suggested responses**
* participate physically in using drama conventions to deepen understanding of their impact through **Phase 3, resource 4 – physical engagement with dramatic conventions.**

**How to engage with a playscript*** **Identifying strategies for reading a playscript** – students are told they will be reading the playscript. Before they begin, they
* brainstorm ideas for what they should do when reading the play
* complete **Phase 3, activity 5 – how to read a scene in a playscript** for the first part of scene 1. Suggested responses have been provided in **Phase 3, resource 5 – how to read a scene in a playscript suggested responses**.

**Heightening engagement through embodying and predicting*** **Activating interest in a playscript** – students are split into groups of 4 or 5 to examine an extract from late in the play using **Phase 3, activity 6 – sampling the play**. They
* read the extract and create a frozen moment or freeze frame of the scene
* take a photo of the freeze frame with their laptops and save it to a Google classroom, or get the teacher to print it out for the group or show the class on the whiteboard
* participate in class discussion on the choices the group made on doing the freeze frame in the way they did
* predict the connections between the opening of the play and this scene. Who are these characters and how do you think the plot will get from a bus shelter in the Australian countryside to this setting and event?
* **Exploring the drama conventions of the extract** – students now read the complete scene 1. Assign students roles including a sound effects team and a lighting team. Teachers should refer to **Phase 3, activity 7 – connecting personally with drama in scene 1** for support with pre-reading and post-reading activities.
* **Consolidating understanding of the power of performance** – students reflect on the power of performance in a class discussion and record notes in their **Phase 3, resource 1 – reflection journal.** They expand on their ideas of how drama can generate an emotional response based on their experience of physically embodying the scene.
 | **Success criteria**To demonstrate their learning, students can:* use comprehension skills to monitor their reading
* reflect on prior understanding of drama codes and conventions through a mix and match
* apply drama conventions in drama activities
* experiment with a scene extract
* reflect on the power of performance.

**Evaluation and registration:*** [Record evaluation and registration information]
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| ****EN4-RVL-01********Reading, viewing and listening skills******Use contextual cues to infer the meaning of unfamiliar words****Apply a range of strategies to develop fluency in reading aloud, including an understanding of pace, tone and voice****Revisit texts to develop a clear understanding of the themes, ideas and attitudes they express**Reading for challenge, interest and enjoyment**Read texts selected to challenge thinking, develop interest and promote enjoyment, to prompt a personal response****Read texts of interest for sustained periods of time and respond to this reading in a variety of ways****Use strategies to enhance interest and overcome challenges experienced when reading**Reflecting**Use reading strategies, and consider their effectiveness, when reflecting on the successes and challenges of extended reading**EN4-URA-01Connotation, imagery and symbol**Analyse how figurative language and devices can represent ideas, thoughts and feelings to communicate meaning**EN4-URB-01Perspective and context**Consider the influence of cultural context on language****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-URC-01Genre**Understand how a genre addresses its purpose through patterns of textual elements, such as structure, choice of language, character archetypes and settings, and apply these patterns in own texts**EN4-ECA-01Speaking**Communicate information, ideas and viewpoints using verbal and/or nonverbal language, including gestural features, to enhance and clarify meaning**Note: bold outcome content is not addressed in this sequence. | **Phase 3, sequence 3 – exploring the core text (integrated Phase 5)****Learning intentions****By the end of this learning sequence, students will:*** understand how the codes and conventions of drama impact meaning
* be able to use codes and conventions to experiment with genre in an extract from the core text.

**Teacher note:** this sequence is not in a traditional learning activity structure. It provides guidance and support for reading the play as a class. It is not expected that all strategies are used, or that they are used in order. They should be used in the context of reading the play for enjoyment. For those wishing to study the text from the lens of Creative arts, you may like to explore their [Page to stage – Anatomy of a script](https://education.nsw.gov.au/teaching-and-learning/curriculum/creative-arts/creative-arts-curriculum-resources-k-12/7-10-curriculum-resources/page-to-stage-anatomy-of-a-script) 7–10 resources. The teacher may choose to study the play in its entirety by engaging in a dramatic reading of the text, or through a combination of scenes using the provided opportunities. For a dramatic reading, students should be assigned a role, and they should read along as the play progresses. Depending on student numbers, the teacher may like to assign a team for sound effects and lighting. Some suggestions for exploring specific extracts have been provided in **Phase 3, resource 6 – ideas for exploring the extracts** if required. Access strategies from within the following sub-headings as required during the class reading of the play. Extracts from the key scenes are reprinted in the Resource booklet and in the Core texts booklet as **Core text 2 – *Hitler’s Daughter: The play***.**Reading the play independently or in a group*** **Pre-reading activities to support student understanding** – students
* are supported to read the play using a variety of strategies described in **Pre-reading, resource 6 – suggested reading strategies for engaging with the core text**. These include teacher-led whole class reading, paired reading, choral reading, silent reading and ‘read it aloud and linger’ (University of York 2024).
* experiment with a range of activities aimed at building the field for a close study of the play extracts using **Phase 3, resource 7 – pre-reading activities** and **Phase 3, resource 8 – scene summaries**.

**Exploring the language of the play*** **Accessing the language of dialogue to assist understanding of the text** – students are exposed to idioms and colloquial language in the play. To access the language, they
* are introduced to idiomatic phases and colloquial language in **Phase 3, resource 9 – understanding idiomatic phrases and colloquial language**
* write down any words or phrases they do not understand in **Phase 3, activity 8 – understanding idiomatic phrases and colloquial language**
* at the end of each scene complete the table in **Phase 3, activity 8 – understanding idiomatic phrases and colloquial language** and discuss the meaning of the unfamiliar language.

**Exploring a scene from the play (integrated Phase 5)*** **Viewing a performance of the play for visual understanding** – students view a MonkeyBaa performance of a scene from [Hitler’s Daughter (5:47–7:10)](https://www.youtube.com/watch?v=Ou4dgs-mNAo&t=347s). They
* identify how the conventions convey meaning in the scene by completing **Phase 3, activity 9 – identifying dramatic conventions in a performance of *Hitler’s Daughter: The play***
* write analytical sentences to explain how specific conventions convey meaning*.*
* **Building understanding of word-level language in the text** – students complete **Phase 3, activity 10 – developing descriptive language through word combinations** to expand their understanding of the combination and order of parts of speech for extending descriptive language. They consider how strategies such as these can support them to read more effectively.
* **Experimenting with stage directions through physical engagement** – students use teacher-identified strategies from within **Phase 3, resource 10 – physical engagement with the playscript** as they work with or read the playscript.
* **Storyboarding a scene from the play** – students are split into small groups and are given one of the extracts from scenes 1, 3, 9 or 15 from **Core text 2 – *Hitler’s Daughter: The play*** and use **Phase 3, activity 11 – storyboarding the playscript** to
* map the scene structure onto a plot diagram
* create a storyboard for the main events in the scene and drama conventions used or required
* rehearse a small section from the scene.
* **Performing the scene segment** – students perform their segments in chronological order. They discuss how their storyboarding assisted their performances **(adding reflections to Phase 3, resource 1 – reflection journal) and** create a class Top 5 list for a great performance.
* **Applying knowledge to rewrite a scene** – students further develop their understanding of how meaning is conveyed by rewriting a scene segment to change its genre. They brainstorm ideas on how this could be done then complete Question 5 of **Phase 3, activity 9 – identifying dramatic conventions in a performance of** Hitler’s Daughter**: *The play***
* **Class discussion – How has the relevance of the play been altered by changing its genre to comedy** or science fiction**? Has this changed its purpose? (Add reflections to Phase 3, resource 1 – reflection journal.** If appropriate the teacher may expand the prompt so that students consider the emotional and intellectual impact, especially of changing the genre.**).**

**Teacher note:** if suitable to your context, this would be an opportunity to incorporate the drama conventions activity from **Phase 3, activity 17 – investigating the interview – PowerPoint** and **Phase 3, activity 17 – investigating the interview**. | **Success criteria**To demonstrate their learning, students can:* identify strategies for reading a playscript
* complete pre-reading activities to prepare for the playscript
* read scene summaries
* explore idioms and colloquial language in the play extracts
* view a performance of a scene from the play
* identify dramatic conventions in the performance
* rewrite a scene segment to change its genre
* experiment with stage directions
* storyboard a scene from the play
* identify performance strengths
* reflect on relevance and purpose of the change of genre.

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

**Differentiation note:** differentiation ideas for exploring the language that would also be suitable for EAL/D students have been included in **Phase 3, activity 8 – understanding idiomatic phrases and colloquial language.** The storyboarding activity could be completed in small groups or as a whole class to support understanding. |
| EN4-URB-01Perspective and contextUnderstand how perspectives are shaped by language and textEN4-URC-01Genre**Analyse how texts can participate in larger, established patterns of narrative, purpose, theme and tone by exhibiting and challenging conventions, and experiment with conventions in own texts******Teacher note:**** the outcomes for Core formative task 4 – writing an author’s foreword are in the core formative tasks booklet. | **Phase 3, sequence 4 – experimenting with imaginative writing****Teacher note:** depending on class context this may be a good opportunity to begin the comparison of the drama and prose fiction texts. This program and sequence draw on scenes from the novel to compare and deepen understanding of intertextuality. This is the focus of Phase 4 and it is not intended that classes engage in a close study of the prose fiction text. However, if you are choosing to support the exploration of the play by exploring relevant sections of the novel, you may wish to use Chapter one as advised at the end of this sequence.**Learning intention**By the end of this learning sequence, students will:* explore and construct codes and conventions of setting.

**Examining the opening scene of the play** * **Examining the setting of the play** – students read scene 1 of the play again to explore setting and understand how a sense of place is created. They use **Phase 3, activity 12 – creating a sense of place** and **Phase 3, activity 12 – creating a sense of place – PowerPoint** to
* review elements of setting and how they create a sense of place
* see language features that develop a sense of place
* identify examples of *mise en scène* elements that represent the settings of the play and the language features used to create a sense of place
* (extension activity) compare the creation of place in the playscript with the opening chapter of the prose fiction text from which it is adapted.

**Core formative task 3 – writing an annotated opening scene for a play*** **Considering the setting of their own novel** – students use the support materials provided in **Phase 3, activity 13 – developing and annotating a sense of place in a playscript** to plan the content and language features to write the opening to their play segment for the formal assessment task.
* **Writing and annotating the playscript** – students compose their playscript. They annotate their playscript for choices of language forms and features using the model annotations provided in **Phase 3, activity 13 – developing and annotating a sense of place in a playscript**.

**Teacher note:** if students have not done so already, after receiving feedback on Core formative task 3 is the appropriate time to begin developing their own adaptation for the formal assessment task. Students should engage with **Phase 6, activity 2 – developing your novel choice** to begin developing their idea and planning for the specifics of their adaptation. | **Success criteria**To demonstrate their learning, students can:* compare how the characters have been portrayed in the novel and the play
* identify the *mise en scène* in the play
* describe and write their own setting for their chosen novel.

**Evaluation and registration:*** [Record evaluation and registration information]
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| 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 appropriateReflectingDiscuss and reflect on the value of reading for personal growth and cultural awarenessReflect on how reading promotes a broad and balanced understanding of the world and enables students to explore universal issuesEN4-URC-01GenreUnderstand how a genre addresses its purpose through patterns of textual elements, such as structure, choice of language, character archetypes and settings, and apply these patterns in own textsAnalyse how texts can participate in larger, established patterns of narrative, purpose, theme and tone by exhibiting and challenging conventions, and experiment with conventions in own textsEN4-ECA-01WritingUnderstand the interconnectedness of textual features for the overall cohesive effectSpeakingParticipate in informal discussions about texts and ideas, including speculative and exploratory talk, to consolidate personal understanding and generate new ideasSentence-level grammar and punctuationMake choices about sentence structure or length by constructing a variety of simple, compound and complex sentences for purposeEN4-ECB-01Planning, monitoring and revisingProduce co-constructed texts to represent different ideas and valuesNote: bold outcome content is not addressed in this sequence. | **Phase 3, sequence 5 – exploring the context of the core prose fiction text****Learning intentions**By the end of this learning sequence, students will:* understand the contextual background of the setting
* **understand the characteristics and purpose of historical fiction.**

**Teacher note:** teachers should be aware that the content in the following learning sequence could trigger students who have experienced trauma. The content should be reviewed prior to use if this is a concern in individual cohorts. Teachers should also be prepared to dispel any myths or misunderstandings about World War II, Hitler and anti-Semitism. It may also be necessary to teach this sequence first if students have limited knowledge of Hitler and World War II. The sequence can also be reduced or taught in context of the play reading – the discussion of concentration camps in scene 3 would be appropriate.**Understanding the contextual setting*** **Connecting learning to contextual understanding** – students are asked to reread the sections of scene 3 where Anna and Frau Mundt talk about the concentration camps. They make comparisons about the language used to describe the ‘place’. Students write down any questions they have about Hitler and World War II in preparation for purposeful viewing. They look for the answers to their questions as they view [WWII Brief History - Behind the News (4:20)](https://www.youtube.com/watch?v=mRooyq3Gymk).
* **Class discussion to clarify outstanding questions** – students reflect on the ideas presented and dispel myths. **(Add reflections to Phase 3, resource 1 – reflection journal.)**

**(Extension activity) Expanding contextual understanding*** **Investigating Hitler’s power through images** – students are split into small groups and are issued one of the images to investigate using visual literacy in **Phase 3, activity 14 – investigating Hitler’s power through images**. They
* share their images and findings with the class (**Phase 3, resource 11 – investigating Hitler’s power through images** **suggested responses** has been provided to support teachers).
* discuss Hitler’s power at the time and what people thought about him and compare these ideas to those presented by Anna and Frau Mundt in scenes 3 and 9, for example ‘the concentration camps were secret.’
* write a short analytical response, using evidence from **Core text 2 – *Hitler’s Daughter: The play*,** on **how** the composers have represented these events to reveal their perspectives about them.

**(Extension activity) Consolidating contextual background*** **Applying key contextual ideas for understanding the text** – students use the summary in **Phase 3, resource 12 – key contextual ideas** as needed in the class context. They may
* work in small groups to define bolded words and summarise their assigned point for collaboration
* work in pairs to match each point with an event from the play
* work individually to create 3 quiz questions for the class based on this material, then participate in an informal class quiz.

**Understanding why authors write historical fiction*** **Understanding historical fiction and its purpose** – students are prompted to consider the term ‘historical fiction’. They
* contribute to a class brainstorm to check for prior understanding
* read **Phase 3, resource 13 – What is historical fiction?** to identify key ideas
* suggest extra ideas to add to the class brainstorm.
* **Consolidating understanding of historical fiction through reading and informative writing** – students are split into small groups to read [Why Historical Fiction Is Important](https://canadianteachermagazine.com/2023/04/20/why-historical-fiction-is-important/#:~:text=Through%20historical%20fiction%2C%20we%20can,wrongs%2C%20or%20make%20bold%20discoveries.) using **Phase 3, activity 15 – examining historical fiction** to deepen understanding of the patterns of textual elements in this genre. They practise informative writing on the topic by expanding sentences using the 5 Ws strategy.
* **Examining the prose fiction text *Hitler’s Daughter* as historical fiction –** students read an allocated section of the novel that deals with historical events (for example the concentration camps), and another that dramatises historical figures (for example Heidi’s meeting with Hitler). They
* read sections of the prose fiction version allocated by the teacher and work in pairs to identify examples of historical events that are referred to, and examples of dramatised events
* identify, in **Phase 3, activity 16 – *Hitler’s Daughter* as historical fiction** the ways that the text fits into the usual patterns and conventions of historical fiction, exploring narrative, purpose, theme and tone in particular
* discuss, as a class, how reading historical fiction can contribute to a more balanced understanding of the world and its complex issues
* identify and fix sentence fragments in **Phase 3, activity 16 –** ***Hitler’s Daughter* as historical fiction** (Note that there is teacher support in **Phase 3, resource 14 –sentence fragments suggested responses**.)
* **apply newly developed skills to check their peer’s expanded 5 Ws sentences** in **Phase 3, activity 15 – examining historical fiction and their answers to questions in Phase 3, activity 16 – *Hitler’s Daughter* as historical fiction for sentence fragments.**
 | **Success criteria**To demonstrate their learning, students can:* view a documentary clip and take notes
* identify and define unfamiliar words
* discuss and reflect on historical context
* use visual literacy to analyse Hitler’s power
* summarise points for understanding
* identify sentence fragments and rewrite for meaning
* identify characteristics of historical fiction
* reflect on why historical fiction is important and respond in an expanded sentence.

**Evaluation and registration:*** [Record evaluation and registration information]
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| EN4-URC-01IntertextualityUnderstand how and why texts can be adapted, appropriated or transformed for different contexts, purposes and audiences, and experiment with adaptations, appropriations and transformations in own workEN4-URB-01Perspective and contextExplore how the perspectives of audiences shape engagement with, and response to, textsEN4-ECA-01WritingDemonstrate control of structural and grammatical components to produce texts that are appropriate to topic, purpose and audienceSpeakingParticipate in informal discussions about texts and ideas, including speculative and exploratory talk, to consolidate personal understanding and generate new ideasText features: persuasiveCompose persuasive texts that present arguments from a range of viewpoints, including their own, and that reflect a broadening understanding of perspectives beyond immediate experienceNote: bold outcome content is not addressed in this sequence. | **Phase 3, sequence 6 – understanding the intertextuality of the play** **Learning intentions****By the end of this learning sequence, students will:*** **understand f**rom **where writers source their material**
* understand **why composers make the decision to adapt from an original text.**

**Teacher note**: the final activity in this sequence aims to summarise learning by supporting students to write analytically about the information they gather through the first few activities. Guide students through the advice under the headings ‘Embedding evidence in analytical sentences’ and ‘Constructing verb + effectanalytical sentences’ in **Phase 3, activity 17 – investigating the interview** before they write the analytical paragraph (independently or in pairs) about the author interview.**Making connections between the original text and its adaptation** * **Understanding why the play was written – students discuss why they think the play was written. They create a class brainstorm of reasons (some of these may include connections to the historical context). Students are prompted to consider that the play has been adapted from a novel.**
* **Revisiting adaptation and its purpose – students are asked to think about their earlier learning of adaptation and appropriation in Phase 2. They discuss the negatives and benefits of adaptations and create a T-chart brainstorm.**
* **Understanding why novels are turned into plays** – students brainstorm any texts they can think of that have been made into plays. These could be from any form originally and could include popular musical theatre. They
* discuss why these would have been made into plays
* create a list of the Top 5 reasons for turning a novel into a play.
* **Understanding why French’s novel was turned into a play** – students view [Jackie French talking about Hitler's Daughter](https://www.youtube.com/watch?v=QEu-owGdk-g) and complete Questions 1 to 3 of **Phase 3, activity 17 – investigating the interview.**
* **Exploring the playwrights’ thoughts on the play** – students explore the podcast interview with the playwrights, in **Phase 3, resource 15 – In Conversation With Writers – *Hitler’s Daughter: The play***. They draw on prior learning on podcasts and complete Questions 4 onwards of **Phase 3, activity 17 – investigating the interview** in response to the podcast interview and in conjunction with **Phase 3, activity 17 – investigating the interview – PowerPoint.** Note that a link to the interview is embedded in this PowerPoint.
* **Reflecting on the relevance of a drama performance (integrated phase 5) – students** respond critically to the model podcast text by explaining **how the podcast helped them understand the purpose of adapting the novel to the play version (Question 8 of Phase 3, activity 17 – investigating the interview**). They practise embedding evidence and analytical sentence structures in their writing.
* **Drafting the persuasive cover letter for the formal assessment task** – students are supported to write the first draft of Part 2 of the formal task if they have not yet done so. Refer to **Phase 6, resource 7 – support for writing the persuasive cover letter** for a full list of relevant support activities and resources for this part of the task.
 | **Success criteria**To demonstrate their learning, students can:* brainstorm ideas for why the play may have been written
* reflect on the negatives and positives of adaptations
* create a Top 5 list for adaptations
* apply listening skills to an interview
* explain, in analyitcal sentences, how the podcast helped them understand the purpose of the adaptation.

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

**Note for differentiation:** EAL/D students could be provided with a copy of the playscript and highlight key ideas as they listen to the podcast and read along with the playscript. A variation of this could be to create a key and highlight different types of information in different colours. The teacher may opt to chunk listening to the podcast into question sections or only listen to a select question for class focus. |
| EN4-RVL-01Reading, viewing and listening skillsApply reading pathways to determine form, purpose and meaningUse contextual cues to infer the meaning of unfamiliar wordsRevisit texts to develop a clear understanding of the themes, ideas and attitudes they expressEN4-URA-01Code and conventionUnderstand 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 multimodalExplore how Standard Australian English has been influenced by a range of languages and dialectsEN4-ECA-01Text features: imaginativeExperiment with unpredictable or unexpected structural features and explore how these can engage a readerNote: bold outcome content is not addressed in this sequence. | **Phase 3, sequence 7 – Introducing *Hitler’s Daughter* (prose fiction) by Jackie French****Learning intentions**By the **end of this learning sequence, students will:*** understand the complexities of plot structures
* explore thematic concerns of the text.

**Connecting with the novel*** **Engaging with the core text’s plot summary to introduce the novel** – students are provided with a plot summary in **Phase 3, activity 18 – plot summary**. They
* read the summary, identifying the main ideas
* circle any words that they do not understand and identify meanings through using a Frayer diagram.
* **Identifying the composer’s purpose for constructing the text** – students complete **Phase 3, activity 19 – the author’s purpose** using one of the suggested differentiated approaches.

**(Extension activity) Engaging with the novel*** **Engaging with the selected chapters** – students read the 3 chapters using teacher-selected strategies from **Pre-reading, resource 6 – suggested reading strategies for engaging with the core text** and complete **Phase 3, activity 20 – 6-word summaries**.
* **Engaging with the language of the text** – students explore the connection between English and German words used in the text using **Phase 3, activity 21 – making connections through word-level language.** They discuss their observations as a class using the prompt questions.
* **Identifying theme in the text** – students use **Phase 3, activity 22 – themes in *Hitler’s Daughter* by Jackie French** to revisit the meaning of theme and mix and match examples of theme with the identified themes in the book. They
* select one theme and write a reflection about why they think this theme was included in the novel. **Phase 3, resource 16 – themes in** Hitler’s Daughter **by Jackie French suggested responses** has been provided for teacher support.
* Discuss as a class– Have the themes from the original text (the novel) been transferred to the play? **(Add reflections to Phase 3, resource 1 – reflection journal.)**
* **Understanding the idea of parallel plots** – students are introduced to parallel plots or non-linear plot lines using **Phase 3, activity 23 – the parallel plots of** Hitler’s Daughter **by Jackie French**. They read the extracts and identify and map the parallel plot lines.
* **Class discussion to consolidate understanding** – discuss the positive and negative impacts of using parallel plot lines. (Add reflections to **Phase 3, resource 1 – reflection journal**.)
 | **Success criteria**To demonstrate their learning, students can:* read a novel plot summary to identify main plot events
* identify and understand unfamiliar language
* examine the connection between English and non-English vocabulary
* identify author purpose
* identify the main themes of the novel and make connections between the texts
* identify and map parallel plot lines
* write a story within a story.

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

**Differentiation note:** **Phase 3, activity 19 – the author’s purpose** offers 4 approaches to examining the author’s purpose and should be used depending on student abilities.Students should work in groups to examine each of the plot lines and see if they can match up the events.  |

# Phase 4 – deepening connections between texts and concepts

The ‘deepening connections between texts and concepts’ phase is centred on extending students’ conceptual understanding of the dynamic connections between texts. Students deepen their understanding of the intertextuality of the 2 core texts within historical and contemporary contexts. They analyse how literary value is created and maintained in the adapted drama form, considering the role of genre in the ways responders value different kinds of texts. They engage deeply with the core texts by experimenting with writing for the stage to engage and impact the audience. Students explore how dramatic features can enhance a performance and experiment with these in their own writing.

For the core formative task in this phase, students summarise their understanding about intertextuality in preparation for the formal assessment task by writing an author’s foreword to their playscript. This is a brief and engaging opportunity to imagine how the author of their source novel would feel about the adaptation they are in the process of developing.

It is not expected that students complete all activities in Phase 4. Teachers are advised to choose sequences and activities to suit the adapted marking criteria for the formal assessment task for this program. Extension activities are indicated.

**Expected duration:** this phase should take approximately 6 to 7 one-hour lessons.

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

* How can an understanding of intertextuality enrich our appreciation of a text, and how it was developed?
* How is literary value maintained in adaptations of texts?
* How can drama conventions be used to reveal new ideas about the original text and its themes?
* How can language and dramatic codes and conventions be manipulated to engage an audience? (integrated Phase 5)
* How can writing a foreword as the author of a source novel help to clarify ideas about intertextuality? (integrated Phase 5)

Table 7 – deepening connections between texts and concepts

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| ****EN4-RVL-01********Reading for challenge, interest and enjoyment**** **Read texts of interest for sustained periods of time and respond to this reading in a variety of ways******EN4-URC-01********Genre******Explore particular genres to identify ways they may be adapted to different modes and media, or refreshed by combining with other genres, and **experiment with these in own texts********Intertextuality******Analyse how texts can draw on elements of other texts to enrich meaning****Understand how and why texts can be adapted, appropriated or transformed for different contexts, purposes and audiences, and **experiment with adaptations, appropriations and transformations in own work****Note: bold outcome content is not addressed in this sequence. | **Phase 4, sequence 1 – exploring intertextuality****Learning intentions**By the end of this learning sequence, students will:* understand the importance of intertextuality in adapting texts
* understand that themes in texts can have enduring relevance.

**Understanding intertextuality*** **Revising intertextuality to consider connections** – students reflect on their earlier learning about intertextuality and complete a Project Zero thinking routine such as [Outside In](https://pz.harvard.edu/resources/outside-in) using **Phase 4, activity 1 – making connections between self and text**. They write their informed personal responses about the intertextuality between the prose fiction core text and its drama adaptation
* **Making close comparisons between the texts** – students are put in pairs and each pair is given an extract from the novel and its matching scene from the play. They use an A3 page to create a T-chart as per the diagram in **Phase 4, activity 2 – comparing the texts**. They use the instructions to compare the extract and scene.
* **Class debate to consolidate understanding of intertextuality of texts** – students are asked to reflect on their findings from **Phase 4, activity 2 – comparing the texts** and discuss whether the adaptation of the text is an accurate representation of the original text and whether accuracy is an important issue.
* **Investigating the intertextuality of relevance to the audience** – students consider some of the main themes and ideas from both texts. They explore the meaning of enduring relevance and complete **Phase 4, activity 3 – relevance to the audience** to reflect on the enduring relevance of the texts. They use debating skills developed 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) (Resource booklet, part 2) to extend their thoughts.

**Teacher note**: this activity will require some discussion around Aboriginal land rights, racism and discrimination. It should be addressed with sensitivity to the class cohort needs.If suitable to your context, this would be an opportunity to incorporate the intertextuality activity from **Phase 3, activity 17 – investigating the interview – PowerPoint** and **Phase 3, activity 17 – investigating the interview.** | **Success criteria**To demonstrate their learning, students can:* use an [Outside In](https://pz.harvard.edu/resources/outside-in) thinking routine to make personal connections to intertextuality
* compare the play with the novel.

**Evaluation and registration:*** [Record evaluation and registration information]
 |
| 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 responsesReflectingReflect on how an understanding of texts can be enhanced through re-reading and close studyEN4-URB-01Perspective and contextUnderstand how perspectives are shaped by language and textIntertextualityAnalyse how texts can draw on elements of other texts to enrich meaningEN4-ECA-01****Text features******Use modality for a range of intended effects** | **Phase 4, sequence 2 – exploring the intertextuality of characterisation** **Learning intentions**By the end of this learning sequence, students will:* understand the intertextuality of characters between the texts
* understand how language is used to develop characterisation.

**Teacher note:** if suitable to your context, this would be an opportunity to incorporate the characterisation activity from **Phase 3, activity 17 – investigating the interview – PowerPoint** and **Phase 3, activity 17 – investigating the interview.****Engaging with the characters*** **Examining the main characters of the texts** – students are broken into small groups to complete character posters. Each group is issued with an A3 poster and a character using **Phase 4, resource 1 – character poster** to guide their creations. Information found from the play is recorded in one colour and information from the novel goes in another colour.
* **Class discussion** – Were there any major differences in the representation of characters between the texts? How successful was the adaptation of the characters? Did the change of form show you anything new about the characters? What was it about the characterisation that engaged you as a reader? (Add reflections to **Phase 3, resource 1 – reflection journal.**)

**Exploring the development of characterisation through language*** **Experimenting with modality** – students explore modality in **Phase 4, activity 4 – using modality to express a balanced understanding of characters**. They explore modality and polarity to understand characterisation and apply their understanding by creating descriptive sentences using degrees of modality.
* **Exploring dialogue to create characterisation** – students are each assigned a character from the play to complete **Phase 4, activity 5 – characterisation through dialogue**. They explore how language features are used to create characterisation in a spoken text and create a dramatis personae for a character from the text. They are guided by the teacher through **Phase 4, resource 2 – writing realistic dialogue** to apply new learning to their developing playscripts.
 | **Success criteria**To demonstrate their learning, students can:* create a character poster that identifies character
* identify and use modality to describe characters
* identify dialogue that creates characterisation
* create a *dramatis personae* for a character from the play.

**Evaluation and registration:*** [Record evaluation and registration information]
 |
| EN4-RVL-01Reading, viewing and listening skillsApply reading pathways to determine form, purpose and meaningEN4-URA-01 Code and conventionUse appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in textsConnotation, 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-URB-01Perspective and contextExamine how elements of personal and social contexts can inform the perspective and purpose of texts and influence creative decisionsWord-level languageApply phonological, orthographic and morphological knowledge to spell unfamiliar, complex and technical words | **Phase 4, sequence 3 – writing a hybrid informative and analytical text (extension sequence of learning)****Teacher note**: this is an appropriate time to make use of the additional student work sample responses to the assessment task provided in **Phase 6, resource 4 – D-range student sample** and **Phase 6, resource 5 – A-range student sample**. The teacher is advised to use these with care, particularly the A-range sample. For the suggested writing activity in this sequence, it may be most effective to use the supplied D-range sample to support students with their planning and refining work. After completing this sequence and Core formative task 4, students will benefit from time to work on their developing drafts for the formal assessment task.**Learning intentions**By the end of this learning sequence, students will:* understand the strengths and areas for improvement in a sample persuasive cover letter response
* know how to use the forms and features of different types of texts to write an effective author foreword.

**Deconstructing sample work to identify improvements*** **Revisiting the assessment task notification** – students revisit the assessment task notification and review the task requirements. At this stage the teacher may choose to use some of the resources from **Phase 6, resource 1 – evidence-based practice in assessment procedures** to consolidate understanding of the usefulness of sample student responses and model texts in the completion of the task. In particular the teacher may focus on the different types of writing needed to complete the persuasive cover letter. See **Phase 6, resource 3 – exploring hybrid texts** for support.
* Analysing student work sample responses – students use the sample tasks provided in **Phase 6, resource 4 – D-range student sample**, **Phase 6, resource 5 – A-range student sample**, and **Phase 4, activity 6 – deconstructing the sample persuasive cover letter response**. They
* deconstruct these to identify strengths and areas for improvements
* identify features of different types of text involved and different styles of writing used
* identify language that could be improved and find similes for these words
* write a 50-word ‘teacher comment’ for the sample response offering ideas for improvement.

**Extending understanding of hybrid texts*** Revisiting the characteristics of hybrid texts – students are reminded of their work on hybrid texts 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) and **Phase 6, resource 3 – exploring hybrid texts**. They check for understanding in a brainstorm and write 3 sentences to explain what a hybrid text is and why a blend of styles, forms and types of text can allow a writer to achieve their purposes more effectively using a variety of sentence structures.

**Examining the structure and purpose of a foreword*** **Introducing the foreword** – students brainstorm their ideas on what a foreword is and how it is a type of hybrid text in **Phase 4, activity 7 – exploring the foreword**. They explore the morphology of ‘fore-’ to develop vocabulary knowledge and implications for spelling.
* **Exploring forewords for code and convention** – the teacher brings several examples of forewords to class and students work in pairs to identify the codes and conventions of the texts. They share their findings and develop a class consensus of required codes and conventions.
* **Consolidating understanding with a real-word example: an author’s foreword to prepare for own writing** – students explore the features of a foreword through a gradual release of responsibility activity using the foreword from Hitler’s Daughter: The play and **Phase 4, activity 7 – exploring the foreword** to experiment with language features.
 | **Success criteria**To demonstrate their learning, students can:* identify task requirements of formal assessment
* deconstruct the student work sample
* use similes to improve writing
* write a ‘teacher comment’ for improvement
* identify examples of hybridity in a text.

**Evaluation and registration:*** [Record evaluation and registration information]
 |
| ****Teacher note:**** the outcomes for Core formative task 4 – writing an author’s foreword are in the core formative tasks booklet. | **Phase 4, sequence 4 – Core formative task 4 – writing an author’s foreword** **Learning intention**By the end of this learning sequence, students will:* understand how to apply the features of a hybrid text to construct an author’s foreword.

**Preparing to complete the core formative task*** **Extending development of the formal assessment –** students prepare for their formal assessment task by extending their ideas about the chosen novel in **Phase 4, activity 8 – brainstorming ideas for writing.** They identify the plot events of the novel and make suggestions for how that could be adapted to a playscript. They clarify the intertextuality between the 2 and consider the original author’s perspectives on the adaptation.
* **Completing Core formative task 4 – writing an author’s foreword** – students write a foreword from the perspective of the author

**Teacher note:** the teacher should provide written feedback to students so they can apply the feedback to the response and use it as part of their formal assessment task. This would be an appropriate time to support students to further develop their draft for the adaptation; they have been considering and planning and would now benefit from imaginative writing time. | **Success criteria**To demonstrate their learning, students can:* identify features of a foreword
* write a foreword from the author’s perspective.

**Evaluation and registration:*** [Record evaluation and registration information]
 |
| ****EN4-RVL-01********Reading for challenge, interest and enjoyment******Understand the ways reading helps us understand ourselves and make connections to others and to the world******EN4-URC-01********Literary value******Understand how texts from all modes and media can serve different personal, social and cultural purposes according to their form and context****Describe how thematic and stylistic qualities of texts contribute to the ways they can be valued in different contexts**EN4-ECA-01Text features**Effectively orient the reader to a topic in an opening paragraph, introduction or thesis** | **Phase 4, sequence 5 – maintaining literary value (integrated Phase 5)****Learning intention**By the end of this learning sequence, students will:* understand what gives a text literary value.

**Teacher note:** if suitable to your context, this would be an opportunity to incorporate the literary value activity from **Phase 3, activity 17 – investigating the interview – PowerPoint** and **Phase 3, activity 17 – investigating the interview.****Deepening an understanding of literary value (extension sequence of learning)*** **Experimenting with features of literary value** – students brainstorm what they think gives a text literary value to connect with previous learning in Phase 2. In pairs, they
* explore [popular Literary Merit Books](https://www.goodreads.com/shelf/show/literary-merit) and select one text
* research the text by using the phrase ‘Why is [name of book] so popular?’
* create a Top 10 list of why the text is popular
* brainstorm how reading this (and similar texts) can help people understand themselves and others around them
* introduce their texts and reasons for popularity in a class discussion.
* **(Extension activity) Writing for an intended purpose** – students explore the [Prime Minister’s Literary Awards](https://creative.gov.au/advocacy-and-research/events/prime-ministers-literary-awards/) website and use one example nomination to infer cultural purpose, as well as the potential value of the text in different contexts..
* **(Extension activity) Determining indicators of literary value** – students use evidence from **Core text 2 – *Hitler’s Daughter: The play*** to respond to each of the indicators of literary value in **Phase 4, activity 9 – literary value of** Hitler’s Daughter: The play. They then
* write a nomination for the literary award for the play adaptation they are proposing for their formal assessment
* focus on writing an effective introduction to the nomination, then seek feedback on the balance of detail needed to orient the reader.

**Teacher note**: after students have refreshed their understanding of persuasive language, it would be a good opportunity to provide time to students to continue the drafting of their persuasive cover email for the formal assessment task. Students can use **Phase 6, resource 7 – support for writing the persuasive cover letter** to assist their writing. | **Success criteria**To demonstrate their learning, students can:* identify indicators of literary value
* determine the indicators of literary value in the core text
* write a literary award nomination.

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

**Note for differentiation:** some students may need to be provided with a word bank or sentence starters to complete the nomination writing task. |
| ****EN4-ECA-01********Text features******Use modality for a range of intended effects****Use tense in a controlled manner that is appropriate for specific purposes******Text features: imaginative******Create imaginative texts for creative effect and that reflect a broadening world and relationships within it****Compose texts that offer a cohesive consideration of thematic elements, including the development of a central complication or conflict****Create imaginative texts using a range of language and structural devices to drive the plot, develop characters, and create a sense of place and atmosphere****Experiment with unpredictable or unexpected structural features and explore how these can engage a reader******Word-level language******Make vocabulary choices that draw on, or contribute to, stylistic features of writing and influence meaning******EN4-ECB-01********Planning, monitoring and revising******Seek and respond to verbal and written feedback to improve clarity, meaning and effect** | **Phase 4, sequence 6 – experimenting with writing a playscript (integrated Phase 5)****Learning intentions**By the end of this learning sequence, students will:* understand how to apply codes and conventions within their own writing
* be able to apply analysis of intertextuality to refine descriptive writing in their draft adaptation.

**Teacher note:** usethe following activity to support submission of the formal assessment task as it deepens an understanding of how drama conventions have been applied to a playscript.**Narrative structure of a scene*** **Deepening an understanding of narrative structure within a playscript** – students reflect on the main components of narrative structure and collaboratively create a plot diagram on the board. They use **Phase 4, activity 10 – narrative structure of a scene – PowerPoint** in conjunction with **Phase 4, activity 10 – narrative structure of a scene** to explore structure. They
* annotate active verbs, descriptive adjectives and evocative vocabulary choices in scene 15
* explain how the mood of the scene has been created
* explain why the juxtaposition of 2 stories has been set up in the scene
* identify the key language features that create a dynamic scene
* explain how conflict and complication develop a perspective on the themes and apply this thinking to their developing playscript
* **(optional extension activity)** investigate and apply opportunities for unpredictable or unexpected structural elements to their own playscript.

**Exploring description across connected forms*** **Comparing descriptive elements in prose fiction and drama to refine imaginative writing skills** – students work collaboratively to assign descriptive writing tags to the prose fiction and drama versions of the same scene. Following the activity structure outlined in **Phase 4, resource 3 – description across the forms**, students
* agree on the form
* analyse the similarities and differences
* experiment by rewriting one form into the other
* write reflectively about what they have learnt about how language can be manipulated to engage an audience
* continue drafting their own drama adaptation.

**The importance of feedback*** **Examining the importance of feedback** – students are asked to reflect on why they are required to seek feedback. They create a collaborative brainstorm on the board from their discussion. Teachers can refer to [peer and self-assessment](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/peer-and-self-assessment-for-students/strategies-for-student-peer-assessment) for students for further support.
* **Applying peer feedback to improve a playscript** – students swap their work with a peer to check for cohesion and drama conventions using **Phase 4, activity 11 – peer feedback on playscript.** They swap their work back and make the suggested revisions.
 | **Success criteria**To demonstrate their learning, students can:* write a scene as part of a playscript
* annotate drama conventions
* seek and apply feedback to their work.

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

**Note for differentiation:** HPGE students could perform their own scene script to the class at the end of the program. |

# Phase 5 – engaging critically and creatively with model texts

The ‘engaging critically and creatively with model texts’ phase supports students to explore, respond to and experiment with models for the textual and language features necessary to complete the 2 components of the formal assessment task: the playscript and the persuasive cover letter. With each model text, whether a stimulus text or their core drama text, students will investigate the ways in which a composer has used the codes and conventions of the respective forms.

By responding critically and creatively to these complex texts, students explore the ways in which composers make language choices to construct engaging and purposeful texts, especially ones that connect to past texts. Students experiment during low-stakes writing exercises where the writing is intended to drive critical and creative thinking. In this way, iterative cycles of writing deepen both writing skills and conceptual engagement with the program and its texts.

**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.

**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 can analysing the effectiveness of a model pitch help to produce effective persuasive writing? (integrated in Phase 1)
* How do composers draw on ideas from a source text to create new meanings for new purposes and changing contextual perspectives? (integrated in Phase 2)
* How does a drama performance generate an emotional and intellectual response from the audience? (integrated in Phase 3)
* How can language and dramatic codes and conventions be manipulated to engage an audience? (integrated in Phase 4)
* How can writing a foreword as the author of a source novel help to clarify ideas about intertextuality? (integrated in Phase 4)

# Phase 6 – preparing the assessment task

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

The teacher recognises students’ prior understanding of assessment practices but should use this phase as an opportunity to deepen awareness of aspects that may have challenged students during the preparation of **Assessment notification – From page to stage – adaptation and pitch**. 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)** (**for this phase)** – (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 planning and writing?
* How can model texts help students to refine their understanding of forms, and the language choices made by composers within them?
* What are the best strategies for developing and expanding skills in imaginative and persuasive writing?

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 assessment task for this program
* begin planning their approach to the assessment.

**Teacher note:** **Phase 6, resource 1 – evidence-based practice in assessment procedures** can help teachers to ensure that students understand the requirements and processes related to the assessment task and are aware of the timeline of activities that will support them to produce their best work.**Phase 6, resource 2 – avoiding plagiarism** can help teachers to ensure that students understand what plagiarism is, why it matters and how to avoid it. **Adaptation and appropriation:** as per the advice in the assessment task notification there is scope in this task for students to move beyond adaptation, if appropriate. To simplify terminology, the task is titled ‘adaptation’. The core text explored through Phases 3 and 4 supports this type of intertextuality. Work on fairytales in this phase, and an alternative core text chosen by the class teacher that is an appropriation, could support students to take an appropriation direction in the task. The scope of the task, from adaptation to appropriation, is at the teacher’s discretion.**Exploring the assessment*** **Exploring the assessment to understand task requirements** – issue **Sample assessment notification – From page to stage – adaptation and pitch – Term 3** and guide students through the task requirements. Students may benefit from co-developing a glossary of key terms, translating to home language or writing an agreed definition.
* **Understanding the assessment policy to ensure compliance** – guide students through appropriate assessment practice. Dedicate time to helping students understand what malpractice is and how to avoid this issue. Reiterate that their core formative tasks are designed to support them with recursive writing and develop their planning, monitoring and revising skills.
* **Identifying the steps to success to chunk task** – use a [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=27c53e59-7691-7979-673a-b6a24b7fe620) to discuss the question ‘What do you need to know and do to be able to achieve success in the assessment task?’ Use the structure below to guide this activity
* **Think** – students write responses to the guiding question. Encourage reflection and focus on the marking criteria and steps to success. They can develop a list of potential challenges ahead, and a list of aspects they feel ready for.
* **Pair** – encourage students to share in pairs and then in small groups.
* **Share** – reconvene the class and generate a list of needs and requests.
* **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.
 | **Success criteria**To demonstrate their learning, students can:* explore how to best prevent plagiarism
* 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-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 2 – working with the marking criteria****Learning intentions**By the end of this learning sequence, students will:* be able to co-construct a marking criteria
* identify the characteristics of a work sample in each of the grade descriptors
* understand the structure and purpose of the marking criteria for the summative task.

**Teacher note:** this sequence focuses on the student C-range sample that is provided in the task notification. There are additional student work samples provided to accompany the assessment task sample for this program: **Phase 6, resource 4 – D-range student sample** and **Phase 6, resource 5 – A-range student sample.** Suggestions for the use of these additional samples are provided later in Phase 6. The distribution of the task is recommended to occur during Phase 2. Note that the co-construction of the marking criteria is an exercise in experimenting and collaborating to deepen awareness of the importance of marking guidelines for supporting student success. Students are guided to experience the process of construction. The focus is on the substantive discussions that arise, not the product that is created. They compare their work to the professional marking guidelines at the end of the process.* **Co-constructing marking guidelines to understand task requirements –** students investigate **the** provided student work sample from the assessment task notification: **Sample assessment notification –From page to stage – adaptation and pitch – Term 3**. To develop awareness of the marking guidelines. Students
* work in pairs and categorise the features found in the sample that align with the requirements of the task (for example, codes and conventions of a script)
* share and discuss the features they have identified. As a class, guide the refinement of the annotations on the sample.
* **Unpacking the marking criteria to understand key terms –** students are shown both the teacher-facing and student-facing marking criteria from the assessment task notification. Activities that would help students to understand the purpose and organisation include
* comparing the teacher and student-facing versions without being told which is which. Students justify explanation based on the language and organisation
* using the [Awarding grades](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/awarding-grades) common grade scale to unpack the language of the marking criteria. Students find the words in the marking criteria that align with the key terms in the common grade scale (for example ‘extensive’) and check understanding of terminology
* comparing marking guidelines to the co-constructed one from the previous activity. Students compare the co-constructed marking guideline with the marking guidelines for the formal summative assessment task.
 | **Success criteria**To demonstrate their learning, students can:* identify features within a sample task
* apply a marking criteria to a piece of writing in order to assign a grade.

**Evaluation and registration:** * [Record evaluation and registration information]
 |
| EN4-URA-01Code and conventionUse appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in textsUnderstand 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 responsesEN4-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 textsText featuresUse modality for a range of intended effectsWord-level languageSelect effective, topic-specific vocabulary to enhance understanding and compose texts with accuracy, in a range of modes appropriate to audience, purpose, form and context | **Phase 6, sequence 3 – exploring the codes and conventions of the email format****Learning intentions**By the end of this learning sequence, students will:* understand the use and structure of a formal email
* be able to adjust the conventions of a formal cover letter to an email format.

**Teacher note:** the activities in this sequence are not intended as a standalone structure. They provide additional support, as required, for the student completing **Core formative task 2 – fairytale adaptation for advertising (formal cover letter)** and the submission part of the formal task. Note the terminology of ‘email format’. The required writing is a persuasive cover letter, which encompasses the intention and form of the writing. To acknowledge that in a contemporary context cover letters are likely to be emailed in, students should learn about the additional codes and conventions required in this email format.**Understanding structure and features*** **Examining conventions of the format** – students read the email message in the left-hand column of the table in **Phase 6, activity 1 – structure and features of the email format.** They use the message and its annotations in the right-hand column to write and edit their own versions. For more interactive options the teacher could cut up the email and the annotations and ask pairs to match them. For peer-editing activities partners can utilise the annotations as a checklist to support each other.
* **Deepening awareness of modality for formal writing** – students explore the present tense statements in the formal email model text to analyse the differences between appearing confident, and appearing cocky or arrogant. They complete activity 4 below the table to experiment with modality for confidence then check and discuss their answers as a class.

**Literacy note**: students have encountered modal verbs in the program [Escape into the world of the novel – Year 7, Term 3](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-4-year-7-escape-into-the-world-of-the-novel). The modal verb cline in Phase 3, resource 4of that programconsolidates their understanding that modal verbs can reveal the attitude of the composer, in this case the certainty with which something is regarded. Students then explore modality for suggesting and discussing in Phase 3, activity 9 to extend understanding to the ways modality can reveal other attitudes and purposes. In this activity, students analyse and experiment with the way modality, through verb choices, can reveal an attitude of confidence.* **Using topic-specific vocabulary to compose accurate texts** – **using activity 5,** students refer to the examples, and non-examples, from the model texts to examine the usefulness and appropriateness of vocabulary for the formal purpose of the text. They explain the problem of each in the third column, focusing on the slang, generalisation and informality of the alternatives.
 | **Success criteria**To demonstrate their learning, students can:* compose a formal email using the annotated model texts to guide their use and feedback on conventions
* explain how modality that reveals confidence is created by key sentences
* explain why topic-specific vocabulary choices create an appropriate text.

**Evaluation and registration:** * [Record evaluation and registration]
 |
| EN4-RVL-01ReflectingReflect on own experiences of reading by sharing what was enjoyed, discussing challenges to strengthen an understanding of the value of readingEN4-URC-01GenreAnalyse how texts can participate in larger, established patterns of narrative, purpose, theme and tone by exhibiting and challenging conventions, and experiment with conventions in own textsExplore particular genres to identify ways they may be adapted to different modes and media, or refreshed by combining with other genres, and experiment with these in own textsLiterary valueDescribe how thematic and stylistic qualities of texts contribute to the ways they can be valued in different contexts | **Phase 6, sequence 4 – choosing a novel****Learning intentions**By the end of this learning sequence, students will:* refine their choice of novel for the adaptation part of the formal assessment task
* be able to plan how elements of genre, narrative and setting will be adapted for one key scene from the novel
* **understand how the literary value of their choice can be described in the persuasive cover letter part of the formal assessment task.**

**Teacher note: key terminology for this sequence may need to be reviewed with students. This includes genre, protagonist, desire line, antagonist, narrative structure,** *mise en scène***, context and stylistic qualities. Teachers are advised to use resources from the program** [Escape into the world of the novel – Year 7, Term 3](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-4-year-7-escape-into-the-world-of-the-novel) **for this purpose.****Planning for the formal assessment task*** **Choosing and describing the novel –** students complete Stage 1 – key aspects of the novel in **Phase 6, activity 2 – developing your novel choice.** They fill in key details about the text, such as its genre and year of publication, then discuss their experience of reading the novel with a partner**.**
* **Choosing and developing the key scene – students complete Stage 2 – developing the key scene and Stage 3 – planning for adapting** in **Phase 6, activity 2 – developing your novel choice.** They fill in key details about the scene, such as where it sits within the narrative structure, then discuss with a partner how they are planning to bring the scene to life on the stage**.**
* **Preparing to write persuasively about the adaptation – students complete Stage 4 – preparing for the persuasive cover letter** in **Phase 6, activity 2 – developing your novel choice.** They fill in key details about their plans, such as how they will explain its relevance to a contemporary audience, then discuss the most effective potential arguments with a partner.
 | **Success criteria**To demonstrate their learning, students can:* identify key aspects of their chosen novel and scene in a planning table
* discuss their choices with a partner to refine their thinking.

**Evaluation and registration:** * [Record evaluation and registration
 |
| EN4-URA-01Code and conventionUse appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in textsUnderstand 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 responsesAnalyse 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 6, sequence 5 – exploring hybrid texts****Learning intentions**By the end of this learning sequence, students will:* understand the difference between ‘type of text’ and ‘form’
* recognise how this terminology can support them to understand and compose hybrid texts.

**Teacher note:** the following activities are not intended to constitute a regular learning sequence. They relate to supporting definitions, discussion points and activity suggestions that should be used by the teacher at key moments of the program when most relevant to the class.**Exploring terminology*** **Examining the characteristics of types of texts to support student composition –** students are guided by the teacher, as appropriate, to consider the definitions of the 4 main types of text provided in the NESA [Glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary) (2022). They
* refer to definitions and discussion points in **Phase 6, resource 3 – exploring hybrid texts** to consolidate their understanding of purpose and characteristics of imaginative, informative, persuasive and discursive types of text
* compare these terms to ‘reflection’, ‘analyse’ and ‘argument’ and participate in class discussion about which terms are required for core formative tasks and the formal assessment task.
* **Applying terminology to refine student composition work –** students examine the example explanations of the contrast between ‘form’ and ‘type of text’ provided under the heading ‘Implications of this terminology’ in **Phase 6, resource 3 – exploring hybrid texts.** They
* participate in class discussion about the example explanations as guided by the discussion prompts
* apply learning to their composition of the persuasive cover letter as guided by the suggested activities under ‘Hybrid writing in the persuasive cover letter’
* apply their learning to their composition of the author foreword in **Core formative task 4 – writing an author’s foreword** as guided by the suggested activities under ‘Hybrid writing in the author foreword to an adaptation of their work’.
 | **Success criteria**To demonstrate their learning, students can:* identify the different characteristics of types of texts
* compare key aspects of ‘form’ to ‘types of text’
* apply these understandings to refine their own compositions
* experiment with aspects of form, style and text and discuss implications for their own compositions.

**Evaluation and registration:*** [Record evaluation and registration.
 |
| EN4-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 6 – working with supplied student work samples****Learning intentions**By the end of this learning sequence, students will:* understand the key differences between an effective, satisfactory and limited student writing sample
* be able to use the provided marking criteria to grade a student work sample
* understand how to apply new understandings about the required features of the formal assessment to their developing drafts.

**Teacher note**: students are shown these samples at an appropriate point in the program. We suggest that teachers wait until students have had time to experiment with their own writing. Note also that in the activity below, students are first shown the D-range sample without annotations.**Working with the D-range and an A-range sample*** **Annotating a (D-range) sample to understand the marking criteria** – students are given **Phase 6, resource 4 – D-range student sample** (if appropriate to class context). Students could grade the piece using the marking criteria and practise being the teacher by annotating it in the style of the C-range sample provided in the assessment task notification. Students could then look at the sample annotations to check their own annotations, noting similarities and differences.
* **Practising giving feedback to identify opportunities for improvement** – students work in pairs to decide on what feedback they would give to put this sample into a higher-grade range, then discuss and prioritise areas for improvement as a class. Areas of improvement may include
* the use of playscript conventions
* the creation of realistic dialogue
* the choice of appropriate and effective persuasive language**.**
* **Examining an (A-range) sample to consolidate understanding of task requirements – students are given Phase 6, resource 5 – A-range student sample (if appropriate to class context). Students may be guided to**
* **grade the piece using the student-facing or teacher-facing marking criteria**
* **compose a descriptive feedback summary paragraph for the student commenting on what was done well and areas for improvement**
* **discuss in pairs aspects of the samples that they particularly liked and would like to experiment with in their own writing.**
* **Consolidating ideas to create 3 areas of focus – students use their collaborative discussions to create a list of the 3 most important things they need to do to refine their own work for the formal assessment task.**
 | **Success criteria**To demonstrate their learning, students can:* grade a sample effectively using supplied marking criteria
* discuss and reflect on samples and marking criteria in order to prepare more effectively for their assessment task.

**Evaluation and registration:*** [Record evaluation and registration information]
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| ****EN4-ECA-01********Writing******Apply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing imaginative, informative and analytical, and persuasive written texts******Text features******Express ideas in logically structured and cohesively sequenced texts to enhance meaning** | **Phase 6, sequence 7 – support for drafting the playscript and persuasive cover letter** **Learning intention**By the end of this learning sequence, students will:* **be supported to plan, draft and refine the imaginative and persuasive parts of the formal assessment task.**

**Teacher note: this sequence is aimed at providing explicit support for completing the formal assessment task. It should be used as required for individual students and classes. The teacher may like to use other resources and activities in combination with those suggested in this sequence to further support students’ writing.****Drafting the adaptation playscript*** **Using provided support for drafting the playscript** – students use the information and scaffolds referenced in **Phase 6, resource 6 – support for writing the playscript** to draft their adapted imaginative writing.

**Drafting the persuasive cover letter (in email format)*** **Using provided support for drafting the cover letter** – students use the information and scaffolds referenced in **Phase 6, resource 7 – support for writing the persuasive cover letter** to draft their persuasive and informative writing.
 | **Success criteria**To demonstrate their learning, students can:* **plan the playscript and cover letter**
* draft, redraft and refine for submission the playscript and cover letter.

**Evaluation and registration:*** **[Record evaluation and registration information]**
 |
| ****EN4-ECB-01********Planning, monitoring and revising******Seek and respond to verbal and written feedback to improve clarity, meaning and effect**Monitor word choice, spelling, grammar and punctuation for accuracy and **purpose** | **Phase 6, sequence 8 – receiving and actioning feedback****Learning intention**By the end of this learning sequence, students will:* engage with and understand a range of different feedback strategies.

**Teacher note**: select from and adapt the activities and resources provided in the resource booklet as appropriate for the needs of your students. A range of additional resources that explore feedback strategies can be found on AITSL’s [Feedback](https://www.aitsl.edu.au/teach/improve-practice/feedback) webpage.**Applying feedback strategies to improve draft*** **Engaging in peer feedback to develop critical evaluation** – students use the tables in **Phase 6, activity 3 – peer feedback** to reflect upon a peer’s draft playscript and cover letter and provide advice for improvement.
* **Actioning self and peer feedback to direct the editing process** – students use the traffic light instructions in **Phase 6, activity 4 – actioning feedback** to action any feedback they have received on their work.
* **Requesting and receiving detailed teacher feedback** **to edit and refine writing** – students complete the steps in **Phase 6, activity 5 – student–teacher conference** to prepare for, engage in and respond to feedback from a conference with their teacher about their work.
 | **Success criteria**To demonstrate their learning, students can:* use feedback strategies to reflect on, refine and improve their writing.

**Evaluation and registration:*** **[Record evaluation and registration information]**
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# Program/unit evaluation

Evaluation and reflection are ongoing practices and teachers will evaluate the extent to which the planning of the program/unit has remained focused on the syllabus outcomes. During teaching, utilise the ‘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 English 7–12 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 [Our 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 the School Excellence Framework**: this resource aligns with the [School Excellence Framework](https://education.nsw.gov.au/inside-the-department/directory-a-z/strategic-school-improvement/school-excellence-framework) Leading domain – Educational leadership and the Learning domain – Curriculum as it models syllabus-aligned programming and assessment planning. It provides strategies for engaging in collaborative curriculum planning.

**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 Curriculum and Reform, Writing in Secondary and Literacy and Numeracy 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 advice 7–10](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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**Syllabus outcomes:** EN4-RVL-01, EN4-URA-01, EN4-URB-01, EN4-URC-01, EN4-ECA-01, EN4-ECB-01

**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, core formative tasks booklet, core texts booklet, teaching and learning program, resource booklet and 5 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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