English Stage 4 (Year 8) – resource booklet

From page to stage

This document contains the teacher-facing resources and activities that accompany the Year 8 teaching and learning program, ‘From page to stage’.

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**Updating the table of contents**

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

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

# About this resource

This resource booklet aligns with a sample teaching and learning program. It has been developed to assist teachers in NSW Department of Education schools to create learning experiences that are contextualised to their students’ needs, interests and abilities 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 resource and activity development through a conceptual lens.

## Purpose of resource

This resource booklet is not a standalone resource. It is intended to be used in conjunction with the following materials:

* Year 8 – sample scope and sequence
* Assessment notification – From page to stage – adaptation and pitch – Term 3
* Teaching and learning program – 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 resource booklet 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). Teacher-facing material has been included as a ‘resource’, while student-facing material has been labelled ‘activity’ in this booklet.

## When and how to use

These resources have been designed for Term 3 of Year 8. This resource booklet provides opportunities for the teacher to support the exploration of key persuasive and imaginative texts, strengthen class rapport and experience new ways of learning in preparation for Stage 5. Resources and activities encourage students to examine new concepts and develop the literacy skills to express themselves with increasing confidence. The program and associated materials can be used as a basis for the teacher’s own program, assessment or scope and sequence, or be used as an example of how the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022) can be implemented.

The program and associated resources are not intended to be taught exactly as is presented in their current format. Teachers using this program and the associated materials should adapt these to suit their students’ needs, interests, abilities and the texts selected. The resources should be used with timeframes that are created by the teacher to meet the overall assessment schedules.

Some of the information is collated from relevant NESA and department documentation. It is important that all users re-read and cross-reference the relevant syllabus, assessment and reporting information hyperlinked throughout. This ensures the content is an accurate reflection of the most up-to-date syllabus content.

**Teacher note:** the blue feature boxes include instructions for the classroom teacher engaging with the activities and resources. They provide suggestions for how content could be delivered and links to additional resources. These notes should be removed before distributing activities and resources to students.

**Student note:** the pink feature boxes include information for students to develop and clarify their understanding about why they are engaging with specific activities. These notes could be edited or modified to suit the needs of students within your class.

## 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 texts 2 and 3. Other texts referred to in the program are used as stimulus texts and are in the public domain or linked to for teacher reference.

A succinct overview of the texts required for the teaching and learning program are outlined in the table below. This brief overview provides the name and details of each text, the syllabus requirement being addressed and points of note. See the **Core texts booklet – From page to stage** for the licensed extracts.

Table 1 – 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](https://tv.apple.com/au/show/shark-tank-australia/umc.cmc.6c0d49vtcrswyejm368j5q4ck)**[Australia](https://tv.apple.com/au/show/shark-tank-australia/umc.cmc.6c0d49vtcrswyejm368j5q4ck)* is classified [PG](https://tv.apple.com/au/show/shark-tank-australia/umc.cmc.6c0d49vtcrswyejm368j5q4ck). 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) webpage may be used. These templates can be adapted to suit the school context.  See classification note for *Shark Tank Australia* episodes below this table*.* | 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: 9780868198132  Extracts 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 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: ‎0060086521  Extracts 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 elements of 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. |

**Classification note for** Shark Tank

The Throat Scope segment of *Shark Tank* is rated PG as per [Catch up: Throat Scope on 10 Play (1:43).](https://10play.com.au/shark-tank/web-extras/season-3/catch-up-throat-scope/tpv190915lfobm)

The Seriously segment of *Shark Tank* is rated PG as per [Scope gets roasted on 10 Play (2:07)](https://10play.com.au/shark-tank/web-extras/season-1/scope-gets-roasted/tpv190915xrwyu).

# Pre-reading

The resources contained in this section are designed to support teachers in preparing for this teaching and learning program.

## Pre-reading, resource 1 – preparing classroom routines

The curriculum support packages provide a range of resources and activities to facilitate the explicit teaching of thinking routines. These routines are intended to support students to develop their thinking and conceptual understanding of texts. Many of these routines are drawn from [Project Zero’s Thinking Routine Toolbox](https://pz.harvard.edu/thinking-routines) or from the Department of Education’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=6d77d).

It is important to set up routines with your class that will be used throughout the school year. As students become more familiar with the processes and procedures of these thinking routines throughout the year, there will become less of a need to explicitly explain to students how to engage with these routines.

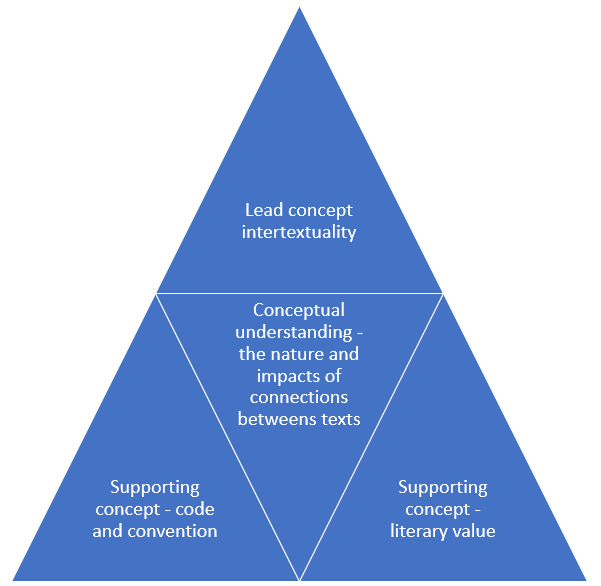
The table below contains a summary of the thinking routines used within the resources and activities for this specific program. As teachers encounter these routines in the teaching and learning program for the first time, it is important that they set students up for success by providing clear instructions for how to engage with these routines.

Table 2 – classroom routines

|  |  |  |
| --- | --- | --- |
| Routine | Summary | Benefits |
| [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=1bbe3dcd-9b8-d9df-e194-9625c2441329)  (Harvard Graduate School of Education 2022) | Students respond to a prompt or a problem in a range of ways. They begin by exploring the prompt or problem individually, allowing them to consider their own conceptual understanding. They then engage in a discussion with a peer, in which they share and clarify their initial response to the question and adjust their response based on their peer’s response. They finish by sharing to a larger group. This could be to the entire class, or with a larger group of students. | * Students can attempt to demonstrate their own understanding individually, before clarifying with a peer and then the class more broadly. * Students develop skills in speaking and active listening. * This routine provides all students an opportunity to think, respond and share, which is often not possible in traditional whole-class discussions. |
| Activating reading capabilities | Activating reading capabilities in English (McGraw and Mason 2022) is a teacher reference text produced by the Victorian Association for the Teaching of English. It reports on the results of a 7-year study with teachers and students about the most effective strategies for building effective reading practices in the English classroom. | * Teachers plan reading activities that focus on the ways students engage with texts, as the foundation for textual analysis. * Students develop skills in connection-making, visualising, embodied involvement, dialogic interaction and metacognition. * Teachers use the provided strategies to ensure that students experience the richness of reading. |
| [Peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=75b25355-3bcb-c681-2e1d-306714693a58)  State of New South Wales (Department of Education n.d.) | This is a structured process through which students assess and evaluate the work of their peers. This can be a valuable tool to ensure that students receive immediate feedback on formative assessment tasks.  There are a range of strategies and approaches to peer feedback that should be drawn upon strategically, based upon the context and specific needs of both the class and the task to which the feedback is to be applied.  Further advice on and resources to support peer feedback can be found in the [Implementation resources section of AITSL’s Feedback webpage](https://www.aitsl.edu.au/teach/improve-practice/feedback#tab-panel-2:~:text=Implementation%20resources). | * Peer feedback encourages collaborative learning and enhances students’ capacity for judgement. * As students develop the ability to assess and evaluate the work of others, this supports them to self-regulate and reflect on their own work. * Peer feedback can supplement teacher feedback. |
| [Jigsaw](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/546?clearCache=3bf7c932-d574-76a9-9790-ef945eb79cc2)  State of New South Wales (Department of Education n.d.) | Students complete work in small groups. Students begin in ‘home’ groups, where they are each assigned one specific aspect of a topic (for example, different stanzas in a poem). Each member of the home group meets with members of other groups who have been assigned the same aspect as them. In this new ‘expert’ group, they collaboratively develop a shared understanding of their allocated aspect. Students then return to their ‘home’ groups, and each member teaches the material that they have become an expert on to their group. | * This strategy can support the differentiation of learning, or the ‘chunking’ of larger texts or multifaceted ideas. * Each student is allocated responsibility and authority to educate their peers about their specialised aspect. * Students develop skills in comprehension, cooperation and communication. * Teachers are able to strategically group students and are able to provide support and assistance to groups of students at a time. |
| [Exit tickets](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=b8b39f8a-bbb4-c58d-faef-a356a2919f2f)  State of New South Wales (Department of Education n.d.) | Exit tickets are a form of formative assessment conducted at the end of a lesson, or a significant activity or learning experience. They are a quick understanding check to ascertain student learning. Examples of exit tickets have been provided within **Phase 1, activity 3 – applying ethos, pathos or logos**. | * Exit tickets provide a quick assessment of student learning, which can be used to determine whether the class is ready to move on or if more time needs to be spent on developing understanding. * This strategy supports students’ self-reflection on their own learning processes. * They are easily modifiable for a different purpose. |
| [What Makes You Say That?](https://pz.harvard.edu/resources/what-makes-you-say-that)  (Harvard Graduate School of Education 2022) | This Project Zero thinking routine can be completed in different formats. This routine is straightforward – asking students the question ‘What makes you say that?’ in response to a claim that they make about texts or concepts explored in class. This could be used as part of class discussion, or as a reflective or analytical writing tool. | * This routine requires minimal planning. It can be used as part of whole-class discussion to elicit more profound thinking and responses from students. * Students consider what examples can be used to support their claims. This can help to direct the selection of relevant textual evidence to support a thesis or argument. * This routine can be used to assess or interrogate students’ prior knowledge, attitudes or beliefs when introducing a new topic. |
| [I Used to Think… Now I Think…](https://pz.harvard.edu/resources/i-used-to-think-now-i-think)  (Harvard Graduate School of Education 2022) | This routine involves students completing the sentences ‘I used to think …’ and ‘Now I think …’ to reflect on a topic or concepts discussed in class. | * This routine supports students to reflect on the impact of learning on their own personal knowledge and understanding. * When used to reflect on texts, this routine can be used to explore the impact of authorial decisions, or concepts such as characterisation or point of view. * This routine helps to reflect upon and consolidate new learning. |
| Sentence combining | Various strategies support students to elaborate on their ideas by combining sentences or clauses to create more complex texts. The Seldon method (State of New South Wales (Department of Education) 2022), or ‘this does that…doing that’ is one such approach. | * Students practise sentence-level grammar and punctuation in the context of model texts so that the focus remains on the intentions of the composer. * Students combine simple sentences to form complex multiclause sentences that allow them to effectively analyse the construction and intent of a text. |
| Using model texts to teach grammar in context | There is a strong research base (see for example Graham 2020) for students analysing model texts in all required forms to determine the writer’s choices and meaning making as a way of improving their own compositions. | * Students learn about grammar in the context of an expert writer’s decisions about language forms and features to achieve their communicative purpose. * This maintains the focus of student writing on purpose, audience and context so that all writing is purposeful and communicative. |

## Pre-reading, resource 2 – approach to conceptual programming

Figure 1 – conceptual programming outline (From page to stage)



The conceptual programming diagram has been included for teacher reference to showcase one approach to conceptual programming. There is a lead concept, intertextuality, and 2 supporting concepts, code and convention, and literary value. The conceptual understanding is at the heart of the program and guides the teaching and learning experiences and formative and formal assessment. In this program students are supported to understand the nature and impacts of the connections between texts, and especially the adaptation from one form to another. The choice of concepts here does not mean the program, resources and activities do not connect to other concepts. It means these are your driving force from which the teacher will build towards conceptual understanding and deep knowledge. ​The guiding questions and conceptual programming questions align with the concepts and represent the ideas that matter to subject English. This structure helps teachers move away from topic and text-based programs and towards conceptual, transferrable learning.

## Pre-reading, resource 3 – field, tenor and mode

This program is the perfect opportunity to refine teacher and student understanding of the key elements of the functional linguistics approach to grammar.

The systemic functional linguistics field is based on the work of Halliday (1975). This approach to grammar sees texts as pieces of communication that are created for social purposes. When interacting with texts, whether reading or responding to written, visual or spoken texts, or creating them, we are working within 3 systems of culturally constructed meaning. These systems structure the ways we make our language choices.

* Field – this is the content or topic of a text, that which the social group regards as important to talk and write about.
* Tenor – this concerns the relationship between composer and responder. This is the interpersonal context, the way the language chosen positions composers as authoritative or light-hearted for example, and the audience as colleagues or novices, for instance.
* Mode – this concerns the type of text being produced, specifically the language choices that make the text sound formal and written-like, or informal and spoken-like. This may be referred to as the mode continuum.

Teachers will find references to field, tenor and mode at critical junctures of the teaching and learning program. For further reading (full details are in the References section) please see:

* Teaching language in context (Derewianka and Jones 2016)
* [What is the mode continuum](https://resources.education.nsw.gov.au/detail/EAL-AB230427095259)? (NSW Department of Education 2024).

## Pre-reading, resource 4 – supporting writing

The curriculum support packages provide a range of resources and activities to facilitate supporting student writing. Many of these strategies have been drawn from Hochman and Wexler’s *The Writing Revolution: a guide to advancing thinking though writing in all subjects and grades* (2017).

The table below contains a summary of the writing skills and knowledge required for the assessment and class writing contained in this program. The table indicates the specific literacy elements developed and the location of support strategies within each phase.

**Writing in Phase 1 – engaging with the unit and the learning community**

Table 3 – writing skills and activities in Phase 1

|  |  |  |
| --- | --- | --- |
| Writing skill or knowledge | Grammar and literacy in context | Strategy, resource or activity and program location |
| Reflecting on new learning; explaining new terminology | * Persuasive pitch * Appeals to ethos, logos and pathos | * Explaining choices in **Phase 1, activity 2 – exploring ethos, pathos and logos in advertising.** |
| Reflecting on persuasive texts and language | * Collocations * Field, tenor, mode | * Explaining personal reactions, by incorporating terminology and evidence in **Phase 1, activity 7 – analysing the language of *Shark Tank* Throat Scope segment.** |
| Persuasive writing (product pitch) | * Emotive appeals * Modality * Anecdote * Rhetorical questions, inclusive language, emphasis, using evidence | * Exploring persuasive language and forms in **Phase 1, activity 9 – analysing persuasive writing forms and features – PowerPoint** * Brainstorming ideas **in Phase 1, activity 11 – preparing the pitch** and using a scaffold to compose in **Core formative task 1 – product pitch.** |

**Writing in Phase 2 – unpacking and engaging with the conceptual focus**

Table 4 – writing skills and activities in Phase 2

|  |  |  |
| --- | --- | --- |
| Writing skill or knowledge | Grammar and literacy in context | Strategy, resource or activity and program location |
| Analytical writing – short response | * Noun groups with adjective choice to enhance meaning * Pre-modifiers and post-modifiers | * Experimenting with noun groups in a word cline in **Phase 2, activity 3 – previewing *The Three Little Pigs*** |
| Understanding the codes and conventions of a cover letter | * Formality and tone | * Exploring a model cover letter in **Phase 2, resource 3 – What is a cover letter?** * Analysing formal language and structural elements in **Phase 2, activity 7 – writing a fairytale concept to sell a product** and **Phase 2, activity 8 – examining the language of a formal cover letter** |
| Writing a cover letter | * Structural features * Formal letter sentence stems | * Planning to write in **Phase 2, activity 11 – finalising Core formative task 2** and developing the idea through **Core formative task 2 – fairytale adaptation for advertising (formal cover letter)** |

**Writing in Phase 3 – discovering and engaging analytically with the core text**

Table 5 – writing skills and activities in Phase 3

|  |  |  |
| --- | --- | --- |
| Writing skill or knowledge | Grammar and literacy in context | Strategy, resource or activity and program location |
| Understanding dramatic conventions | * Dialogue * Scene descriptions * Symbolism | * Matching terminology in **Phase 3, activity 4 – dramatic conventions mix and match**, and identifying how conventionsconvey meaning in **Phase 3, activity 9 – identifying dramatic conventions in a performance of *Hitler’s Daughter: The play*** |
| Understanding and using idiomatic and colloquial expressions | * Idiom * Colloquial expressions | * Developing vocabulary to support dialogue writing in **Phase 3, activity 8 – understanding idiomatic phrases and colloquial language** |
| Analytical and informative writing about drama conventions | * Sentence combining and expansion (Seldon method) * Modal verbs for possible or balanced analysis | * Writing explanations about dramatic conventions in **Phase 3, activity 9 – identifying dramatic conventions in a performance of *Hitler’s Daughter: The play*** |
| Imaginative writing – rewriting a scene | * Dialogue * Playscript conventions | * Transforming from drama to comedy – **Phase 3, activity 9 – identifying dramatic conventions in a performance of *Hitler’s Daughter: The play*** |
| Imaginative writing – developing an orientation to a play (Core formative task 3) | * Descriptive language – extended noun groups, compound nouns and prepositional phrases * Dialogue * Evocative language * Sensory imagery | * Exploring descriptive writing in **Phase 3, activity 10 – developing descriptive language through word combinations**, **Phase 3, activity 12 – creating a sense of place – PowerPoint**, **Core formative task 3 – writing an annotated opening scene for a play** and **Phase 3, activity 13 – developing and annotating a sense of place in a playscript** |
| Reflective, analytical and informative writing about historical fiction | * Analytical paragraph structure * Embedded evidence * Nominalisation and connectives * Elaborating on ideas through sentence expansion | * Practising analytical response in **Phase 3, activity 14 – investigating Hitler’s power through images** * Experimenting with sentence expansion through the 5 Ws strategy in **Phase 3, activity 15 – examining historical fiction** * Identifying and repairing sentence fragments, and reviewing peer writing in **Phase 3, activity 16 – *Hitler’s Daughter* as historical fiction** |
| Embedding evidence in analytical writing | * Analytical sentence structures * Embedding evidence | * Writing an analytical paragraph about the authors in **Phase 3, activity 17 – investigating the interview** |
| Writing reflectively about themes | * Consolidate previous learning | * Informative writing about themes in the novel in **Phase 3, activity 21 – making connections through word-level language** * Reflective writing about parallel plot lines in **Phase 3, activity 23 – the parallel plots of** ***Hitler’s Daughter* by Jackie French**. |

**Writing in Phase 4 – deepening connections between texts and concepts**

Table 6 – writing skills and activities in Phase 4

|  |  |  |
| --- | --- | --- |
| Writing skill or knowledge | Grammar and literacy in context | Strategy, resource or activity and program location |
| Writing informed personal responses to key concepts | * Consolidate analytical writing, for example embedding textual evidence | * Short answer analytical and informative writing about intertextuality in **Phase 4, activity 1 – making connections between self and text.** |
| Using modality to indicate possible or balanced views | * Modal verbs and expressions * Low and high modality through adjective and verb choice | * Experimenting with sentences to practise providing a balanced or possible perspective in **Phase 4, activity 4 – using modality to express a balanced understanding of characters** |
| Writing about dialogue and writing realistic dialogue | * Sentence punctuation for dialogue (including ellipses, hyphens, parentheses) * Features of dialogue (including sounds, ellipses, truncated sentences and interruptions) | * Informative writing commenting on how character is created in **Phase 4, activity 5 – characterisation through dialogue** * Using a model to practise new imaginative writing skills about dialogue in **Phase 4, resource 2 – writing realistic dialogue** |
| Writing an informative, reflective and analytical foreword (hybrid text) | * Anecdotes * Sentence types * Connectives * Descriptive language in informative texts | * Writing analytically about intertextuality and writing a hybrid text as the author in **Phase 4, activity 7 – exploring the foreword** and **Core formative task 4 – writing an author’s foreword** |
| Imaginative writing – drafting the adaptation scene | * Narrative structure elements * Active and metaphoric verbs * Descriptive language – adjectives and evocative vocabulary choices * Visual, aural and olfactory imagery * Sentence variation * Figurative devices | * Crafting and editing their scene adaptation in **Phase 4, activity 10 – narrative structure of a scene**, and **Phase 4, resource 3 – description across the forms** |

## Pre-reading, resource 5 – expanding grammatical understanding

The curriculum support packages provide a range of resources and activities to facilitate student grammatical understanding.

The table below contains a summary of the grammar feature used within the resources and activities for this specific program. All explanations are adapted from the [NESA Glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary) to the English K–10 syllabus (NESA 2022) unless otherwise indicated. They will need to be adapted for student use if required. Examples are taken from the core and stimulus texts used in this program.

Table 7 – key grammatical features explored in this program

|  |  |  |
| --- | --- | --- |
| Grammar, language or structural feature | Explanation | Example |
| Anecdote | An anecdote is a short and interesting story, often used to support or demonstrate some point, and to make the audience laugh or caution them about doing something similar (English curriculum team definition) | ‘In December 2009 I took my baby to the doctors…’ (*Shark Tank* Throat Scope segment) |
| Collocation | The expected, common or familiar combinations of words. In English, these are most often pairings of adjectives and nouns, or verbs and nouns (English curriculum team definition) | ‘Fast food’ not ‘Quick food’  ‘10% equity’ and ‘hand-held torch’ (*Shark Tank* Throat Scope segment) |
| Colloquial expressions | Informal language used by particular groups. Slang may be impolite or difficult to understand outside the group (English curriculum team definition) | ‘he was this **bloke** in World War Two’ (*Hitler’s Daughter: The play*, scene 1). |
| Connective | A word or groups of words used as a cohesive device between sentences (or clauses) | ‘Each will give you something different. **But** the heart of both are the same.’ (Foreword to *Hitler’s Daughter: The play* by Jackie French) |
| Descriptive language | Language that describes (provides characteristics and features) | ‘She was tall and thin, with hips that looked like she had a coathanger in her skirt’ (*Hitler’s Daughter: The play*, scene 3). |
| Emphasis | Stress given to a word or phrase in speech or writing to indicate importance (English curriculum team definition) | ‘Mark!’ (exclamation mark)’  ‘No. No pie.’ (repetition and truncated sentences)  (*Hitler’s Daughter: The play*, scene 9) |
| Idiom | A commonly used phrase or expression, usually figurative or non-literal, that has an understood meaning specific to a language or dialect | ‘Give it a rest’ (*Hitler’s Daughter: The play*, scene 1). |
| Imagery | Use of sensory description or figurative language to represent objects, characters, actions or ideas in such a way that they appeal to the senses of the reader or viewer | ‘The world was noise, and rubble and splinters of rocks flew through the air. You could smell the blood and hatred just like you could smell the pigs in Frau Leib's mud’ (aural and olfactory imagery from *Hitler’s Daughter: The play*, scene 15) |
| Inclusive language | The choice of grammatical features, vocabulary and structures (such as first person) that increases the connection between composer and responder (English curriculum team definition) | ‘You take one hand, hold the patients head in place whilst completing your oral cavity examination.’ (use of inclusive pronoun ‘you’ in Shark Tank Throat Scope segment) |
| Modality | Aspects of language that suggest a particular perspective on subjects and/or events | ‘restrain’ (high modality verb in *Shark Tank* Throat Scope segment) |
| Noun groups (extended) | An extended group of words that provide rich or detailed information about the noun | ‘yellow tin roof’ (*Hitler’s Daughter: The play*, scene 1) |
| Pre-modifiers and post-modifiers | Words, phrases, and clauses that affect and often enhance the meaning of a sentence (either before the subject or after) | ‘splinters of rocks that flew through the air’ (Hitler’s Daughter, Chapter seventeen)   * ‘splinters of’ – pre-modifier * ‘rocks’ – noun * ‘that flew through the air’ – post-modifier |
| Register | The degree of formality or informality of language used for a particular purpose or in a particular social setting | ‘I am writing to apply for the Junior Sales position at RealGoodFoodz.’ (model text in **Phase 2, resource 3 – What is a cover letter?**) |
| Rhetorical question | A question that is asked to provoke thought rather than require an answer | ‘How can you put modern kids in a flooded country valley as well as war-ravaged Berlin on stage?’ (Foreword to *Hitler’s Daughter: The play* by Jackie French) |
| Sentence punctuation for dialogue | Ellipses (3 dots to indicate missing words or hesitation), truncated sentences (not grammatically complete) and interruptions (dash to indicate new speaker) | ‘I just wanted to know …’ began Mark slowly.  (*Hitler’s Daughter*, Chapter nine)  But, Dad –  (*Hitler’s Daughter: The play,* Scene 9) |
| Symbolism | (The use of) an object, character or entity that can be understood to represent a larger idea, action or feeling | ‘The large building in the background symbolises the mighty nature of the Nazi state.’  (Image: ‘Reich Party Day Parade’*)* |
| Tone | The attitude of the speaker, composer or narrator to the subject matter (English curriculum team definition) | ‘If given this opportunity I will work hard to prove to you that I can be an amazing member of your team.’  (A determined, formal and passionate tone in the sample cover letter in **Phase 2, resource 3 – What is a cover letter?**) |
| Verbs – active (dramatic or action) and metaphoric | A word that tells what is happening (in a dramatic or active way, or by including a metaphor) | Ben **shoved** it out of his way as he **dashed** under the shelter. (*Hitler’s Daughter*, Chapter one)  She fell into the crater and debris **rained** on top of her. (*Hitler’s Daughter*, Chapter seventeen) |
| Verb groups | A group of words built around a verb (containing auxiliary or modal verbs or adverbs and prepositions) | ‘The car **drives off**’ (*Hitler’s Daughter: The play* – scene 1)  ‘I **can't think of** anyone’ (*Hitler’s Daughter* – Chapter seventeen) |

## Pre-reading, resource 6 – suggested reading strategies for engaging with the core text

**Teacher note:** the reading strategies in this resource are drawn from Chapter 7 ‘Practical strategies for closing the reading gap’ within Closing the Reading Gap (Quigley 2020). Strategically select from this menu of activities as appropriate for your school context and student needs. For the drama text, consider some of the reading and performing suggestions at the bottom of the table.

The following table outlines a range of strategies that can be used to engage with the core text.

Table 8 – reading strategies for engaging with the text

|  |  |
| --- | --- |
| Strategy and description | Benefits of strategy |
| Individual, silent reading  Students read the text independently and silently. This could be used in the classroom or at home. | * Students practise their reading skills, pace and fluency without being interrupted or having to interact with peers. * Independent reading at home enables additional class time to be allocated to building conceptual understanding. * Individual reading in class provides an opportunity for teachers to assess and provide support on an individual basis. |
| Teacher-led whole-class reading  The teacher reads the text aloud to the class with the appropriate degree of fluency. | * Students engage with the text through both reading and listening modes, and the teacher can model how verbal expression and intonation should be determined by the written features of the text. * A teacher reading can preface an exploration of the specific language forms and features used, and conceptual representations communicated through significant chapters or sections of the text. * This strategy is beneficial when applied to sections of a text with challenging or complex vocabulary. |
| Student-led whole-class reading  Students take turns to read sections of the text, either in a sequence around the class or via teacher selection. | * Students engage with the text using a range of modes – reading, listening and speaking. * Teachers have an opportunity to formatively assess the reading skills of students. * Teachers can strategically control the reading through selection of students, or by interjecting at key points to pose comprehension questions verbally, or by commenting on specific authorial language and structural choices. |
| Paired reading  Students read sections of the text aloud in pairs. This reading could be divided by students reading alternating paragraphs. | * Students develop their reading aloud skills in an environment with less focus on the reader than in a whole-class reading. * Students can explore specific sections of a text such as a dialogue-heavy section to develop an understanding of elements of characterisation such as character voice and the relationships between the characters. |
| Choral reading  The class reads an extract or passage together aloud and in unison. | * Students develop an awareness of reading with appropriate pace and intonation. * Less-skilled readers can practise reading aloud to develop fluency without being inhibited by being the lone voice. |
| Readers theatre  Groups prepare a section of the text. They rehearse their reading several times then perform for the whole class. | * Students focus on reading with expression (see Rasinski et al 2009). |
| Read it aloud, and linger  Students read the playscript aloud, adding intonation and gestures and thinking about the sense of ‘place’ it creates. They consider the stage directions to assist their reading. (University of York 2024) | * This strategy provides a sense of ‘place’ to the text. * It allows the reader to think about the details. |

## Pre-reading, resource 7 – adapting speaking and listening tasks for English as an additional language or dialect (EAL/D) learners

**Teacher note:** this pre-reading resource provides additional information on how to make adjustments to the drama reading activities to support EAL/D learners. As the core text is a play, and will therefore be read aloud in part or entirety, it is important that teacher practice be guided by the enabling factors anchored in [explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies) as well as align with the [Multicultural education](https://education.nsw.gov.au/policy-library/policies/pd-2005-0234) policy. Reasonable adjustments should be made to ensure learning environments are safe and inclusive and consider the cultural, social, emotional, behavioural and physical aspects of learning.

**Explanation of the possible adjustments that EAL/D learners may require**

EAL/D learners are those whose first language is a language or dialect other than English and who require additional support to develop proficiency in English. EAL/D learners have the same capacity as other students to understand curriculum content, they will bring different knowledges and understanding to the classroom, and will need time and support to develop both the language and curriculum understanding. If you have EAL/D learners in your class, you will need to consider the types of English language and curriculum support they will need to successfully participate in this unit of learning and achieve equitable educational outcomes.

This resource provides teachers with general information on supporting EAL/D learners prepare for a speaking task. Consider the following points:

* Learners may have different levels of proficiency in their home language compared to English. These students should be supported in English-language listening and speaking activities through English language scaffolding and multiple opportunities to practise speaking discursively.
* Learners bring different knowledge of literature and canonical texts to the classroom. Background knowledge of performance in a live setting, with the culturally-specific interaction of performer and audience, should not be assumed. It is important to note that the strategies suggested in this resource will not be appropriate for all EAL/D learners. Selection of strategies should be informed by where students are on the [EAL/D Learning Progression](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/resources-for-schools/eald/frameworks-and-tools), teacher knowledge of students and any other relevant contextual factors. Where possible, teachers are encouraged to seek support from specialist EAL/D teachers and collaborate in the design and delivery of content.

**Suggested differentiation strategies**

* Break the listening and reading aloud activities into shorter sections to allow for checking of understanding.
* Consider the form of feedback provided to students. Avoid large slabs of written feedback. Instead, provide feedback in context and where possible, engage in conversation with students to explain and clarify feedback in plain English.
* Attach a glossary of key terms to assist students with using the appropriate terminology. This should include terms specific to the topic being studied as well as other language and textual supports relevant to the task, such as features of discursive writing and cohesive devices.
* Allow students opportunities to rehearse their delivery of any play reading. Support students to practise reading aloud independently and with peers to gain feedback in low-stakes settings. Opportunities to practise speaking in classroom activities would also assist in building confidence when speaking.

**Language challenges related to dialogue in a playscript**

A key challenge of the text is due to the conversational language of the playscript. EAL/D students, or those who require differentiation, may be challenged by the mode of spoken delivery of a play as it often entails alternative language forms and features. It is easier to deconstruct written language at one’s own pace than to deconstruct it at an aural level. The following table covers a number of spoken language features that EAL/D students may find challenging.

Table 9 – examples of difficult language to be considered

|  |  |  |
| --- | --- | --- |
| Features of spoken language | Example | Scene |
| Pronoun reference with unclear antecedents | **Anna** I thought you didn’t like it.  **Mark** It’s all right. | 1 |
| Pronouns with implied antecedents  (where the reference is inferred) | So **they** took her to a special place. No one told the family she had died, not until **they** wrote to say **they** would visit next month. And now Freya thinks **they** have killed her sister **there.** | 3 |
| Ellipsis | **Mark** Yeah … and it’s like you don’t want to tell it at all. | 3 |
| Shift between multiple subjects (low cohesion) | **Anna** Are you sure? All the things your mum and dad believe in––have you ever really wondered if they're right or wrong? Or do you think they're right because that's what they say, so … so it has to be right? | 3 |
| Speculative language | **I don’t think** all the German people thought Hitler was right. | 9 |

**Further reading**

* [EAL/D effective school practices](https://education.nsw.gov.au/teaching-and-learning/multicultural-education/english-as-an-additional-language-or-dialect/resources/eal-d-effective-school-practices)
* [Assessing EAL/D learners](https://education.nsw.gov.au/teaching-and-learning/multicultural-education/english-as-an-additional-language-or-dialect/planning-eald-support#EAL/D1)
* [Teaching practices for speaking and listening](https://www.education.vic.gov.au/school/teachers/teachingresources/discipline/english/literacy/speakinglistening/Pages/teachingprac.aspx)

## Pre-reading, resource 8 – adapting listening and speaking tasks for d/Deaf and hard of hearing students

**Teacher note:** this pre-reading resource provides additional information on how to make adjustments to the reading activities associated with this unit to support students who are d/Deaf or hard of hearing. Given the nature of the core text, it is expected that classes will read all or portions of it aloud during class time. It is important that teacher practice be guided by the enabling factors anchored in [explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies) as well as align with the [Inclusive education for students with disability](https://education.nsw.gov.au/policy-library/policies/pd-2005-0243) policy. Reasonable adjustments should be made to ensure learning environments are safe and inclusive and consider the cultural, social, emotional, behavioural and physical aspects of learning. To supplement reading aloud, content should be taught through inclusive formats, where appropriate, in combination with the student’s preferred communication form.

**Explanation of the potential challenges for students who are d/Deaf and hard of hearing**

Students who are d/Deaf and hard of hearing differ on a case-by-case basis. Hearing loss can impact a student’s ability to produce speech sounds or produce oral language, which can also impact their ability to interact with others. While their background knowledge may not be as extensive as that of their hearing peers, their ability to acquire and understand new concepts is also impacted. Students' vocabulary and grammar may also be affected, impacting the sophistication and fluency of their written responses.

**Suggested differentiation strategies**

* Ensure that students have access to a printed copy of the core texts.
* Attach a glossary of key terms to assist students with using the appropriate terminology.
* Allow students to have a visual component, such as a PowerPoint or Google Slides.
* Students may wish to sign and have an interpreter voice their address.
* Students may verbally present their address while signing.
* Students may record themselves delivering any readings and use assistive technology to provide a voiceover.

**Further reading**

* [Deaf, deaf and hard of hearing](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/understanding-disability/deaf--deaf-and-hard-of-hearing)
* [Fact sheet: Adjustments for students with a hearing impairment](https://www.deafnessforum.org.au/factsheet-adjustments-for-students-with-a-hearing-impairment/)
* [Disability Standards for Education 2005](https://www.education.gov.au/disability-standards-education-2005/educators)

## Pre-reading resource 9 – exploring controversial and traumatic issues

**Teacher note**: this pre-reading resource provides information about controversial issues in the core prose fiction and drama texts. In addition, it provides support for the PG classification of the Shark Tank segments explored in Phase 1.

Hitler’s Daughter: The play and its prose fiction source Hitler’s Daughter contain themes and references to events that could be deemed controversial. It is important that these issues are explored carefully, using a syllabus-aligned approach. The tables below contain a list of potential controversial issues, as well as ways to address these with your class if they arise.

The study of controversial issues is acceptable for educational purposes consistent with the delivery of curriculum and provision of school programs and activities and the [Controversial Issues in Schools policy](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045), the related [Controversial Issues in Schools – Procedures](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045#:~:text=Controversial%20Issues%20in%20Schools%20%2D%20Procedures%20(PDF%20227%20KB)) documents and the [Code of Conduct.](https://education.nsw.gov.au/policy-library/policies/pd-2004-0020) These documents are required reading for all teachers as they encourage individual thought on controversial issues that arise throughout a student’s education pathway.

When considering texts for the English classroom, it is important that teachers:

* select texts that align with the text requirements in the syllabus
* select texts that reflect the requirements of the outcomes, content groups and content points
* read and view the texts in their entirety and consider the appropriateness and relevance of the events in their plots. It is important to note that, in the context of this teaching and learning program, teachers can determine selected scenes that minimise controversial themes as appropriate to students
* read the [Controversial issues in schools policy](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045) and supplementary procedures document
* consider the texts’ appropriateness for the context of the school and the students.

Below is a table outlining the controversial issues explored in *Hitler’s Daughter: The play* and the novel *Hitler’s Daughter* with connections to the syllabus for teacher consideration.

Table 10 – exploring controversial issues in the core texts

|  |  |  |
| --- | --- | --- |
| Potential issue | Annotation | Syllabus connection |
| War  Scenes in both texts depict the characters living and escaping during battles. | Representations of war may be upsetting or confronting for many students. The study of the final scene should be prefaced with a content warning about the depiction of deaths during warfare.  Teachers should use their professional judgement in selecting this text, as it may not be appropriate for all students. | Literary value – an exploration of the connections between the 2 texts supports an in-depth analysis of intertextuality and of the literary value of the works.  The depiction of death occurs in the latter scenes and can be left out. It is at times graphic but it is contextually important to the characterisation and the discussion of the way in which the latter adaptation has been made relevant to contemporary audiences. |
| Nazi ideas and actions  Symbols, ideas and actions depicting prejudice and hatred are depicted in certain scenes. | References to a variety of groups who were discriminated against, taken to camps and murdered may be triggering for some students. Teachers should preface the study of the play with a warning to prepare students. | Genre – historical fiction is a key focus of study. Students consider the ways in which texts depict historical events and characters. They consider their roles as both responders to fiction that depicts controversial issues, then as composers who may choose to represent historical events that may trigger audiences. |
| Aboriginal Land Rights  In one key scene of the play a character draws connections between the historical events being described and the history of dispossession of Aboriginal and Torres Strait Islander Peoples in Australia. | References to dispossession, violence, prejudice and the Land Rights struggles may be triggering for some students. Teachers should preface the study of the play with a warning to prepare students. | Intertextuality – the discussion between a child and his parents is used by the composers to draw connections between the source text and its adaptation. It is used to emphasise the cultural value of adaptations as they can challenge values, worldviews and ideologies by positioning audiences to see connections in a new light. |

**Special note regarding students who may have experienced trauma**

This program contains representations of violence and war that may be traumatising, or re-traumatising, for students. This includes students from refugee backgrounds who may have had similar experiences to those depicted. Students with other connections to the text, for example, familial, historical, geographical, political, cultural and/or religious connections, may also be affected.

Before using this text, reflect on whether it is an appropriate text to use. You can do this by considering your students’ backgrounds and how they might be negatively impacted by the content and imagery in the text. If you decide to use the text, it is important to consult (inform and discuss) with the students and their families to explain your decision and allow them the opportunity to provide their perspective on the use of the text.

When using the text, guide engagement to focus on positive themes and experiences. You should avoid a close focus on the details of scenes that depict war, violence and suffering.

Students should not feel that they have to share their personal experiences. While some students may want to share their experiences, always make sure discussions are appropriate. Ensure that students understand that they should only speak about aspects of their experiences that they are comfortable sharing and that are appropriate for their peers to hear. Also, ensure that students have access to appropriate wellbeing support should they need it.

To find out more see the Multicultural education webpage [Supporting refugee students](https://education.nsw.gov.au/teaching-and-learning/multicultural-education/refugee-students-in-schools).

**Support for *Shark Tank* episodes explored in Phase 1**

*Shark Tank* is classified [PG](https://tv.apple.com/au/show/shark-tank-australia/umc.cmc.6c0d49vtcrswyejm368j5q4ck). 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.

The [Audiovisual Materials in Schools – Procedures for Use](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045#:~:text=Audiovisual%20Materials%20in%20Schools%20%2D%20Procedures%20for%20Use%20(DOC%2056%20KB)) document outlines the following instructions for PG-rated audiovisual materials:

Material classified **PG** should only be used with students after careful consideration by teaching staff and approval in accordance with point 2 above, given that material in this classification might upset, frighten or confuse some students and an adult may be required to provide guidance to students. Staff may wish to inform parents in advance of the presentation of this material to allow parents the opportunity to withdraw their child from the viewing.

Pre-reading, resource 10 – supporting students with disability

**Teacher note:** this pre-reading resource provides additional information on how to make adjustments to this unit to support a diversity of learners. Given the nature of the task, it is important that teacher practice be guided by the enabling factors anchored in [explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies) as well as align with the [Inclusive education for students with disability](https://education.nsw.gov.au/policy-library/policies/pd-2005-0243) policy. Reasonable adjustments should be made to ensure learning environments are safe and inclusive and consider the cultural, social, emotional, behavioural and physical aspects of learning.

The assessment task for this program is a composition. Teachers need to be mindful of the needs of students. The composition can take many forms and be completed using assistive technologies. Providing students with a variety of ways to access this task may be required.

**Explanation of the possible adjustments that students with disability may require**

Knowing your students, and how they best learn, is critical in planning for and meeting the diverse learning needs of all students. High expectations, quality teaching practices and effective learning environments enable teachers to meet the diverse needs of the full range of students.

Every student is entitled to a rigorous, meaningful and dignified education and to participate in and progress through the curriculum. Students with disability should have the same opportunities and choices as students without disability. Under the Disability Standards for Education 2005, schools are required to provide additional support or adjustments to teaching, learning and assessment activities for some students with disability. It is important to recognise that students with disability may be Aboriginal and/or Torres Strait Islander, learning English as an additional language or dialect (EAL/D), or high potential and gifted. Some students may identify with more than one of these groups, or even all of them.

[Universal Design for Learning](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/about-universal-design-for-learning#:~:text=Universal%20Design%20for%20Learning%20uses%20inclusive%20instructional%20design,for%20students%20when%20planning%20teaching%20and%20learning%20experiences.) uses inclusive instructional design principles to inform planning, programming and assessing stages of the teaching and learning cycle. Inclusive education for students with disability is underpinned by [Evidence-based practices for students with disability](https://education.nsw.gov.au/inside-the-department/directory-a-z/inclusive-practice/evidence-based-practices-for-students-with-disability) and advises teachers to follow 4 steps when choosing an evidence-based practice for students.

* [Step 1 - Plan](https://education.nsw.gov.au/inside-the-department/directory-a-z/inclusive-practice/evidence-based-practices-for-students-with-disability#/asset3)
* [Step 2 – Personalise](https://education.nsw.gov.au/inside-the-department/directory-a-z/inclusive-practice/evidence-based-practices-for-students-with-disability#/asset4)
* [Step 3 – Implement](https://education.nsw.gov.au/inside-the-department/directory-a-z/inclusive-practice/evidence-based-practices-for-students-with-disability" \l "/asset5)
* [Step 4 – Monitor and evaluate use](https://education.nsw.gov.au/inside-the-department/directory-a-z/inclusive-practice/evidence-based-practices-for-students-with-disability#/asset6).

Consultation with students, parents and carers is also a requirement under the [Disability Standards for Education 2005](https://www.education.gov.au/disability-standards-education-2005) and [Inclusive education for students with disability policy.](https://education.nsw.gov.au/policy-library/policies/pd-2005-0243)

It is important to note that all approaches to supporting students with disability should be informed by teacher knowledge of students and specific contextual factors. Where possible, teachers are encouraged to seek additional support from specialist disability and inclusive education teachers and collaborate in the design and delivery of content.

**Suggested strategies for differentiation**

In accordance with the department’s [Evidence-based practices for students with disability](https://education.nsw.gov.au/schooling/school-community/inclusive-education-for-students-with-disability/Evidence-based_practices), teachers should consult with students, parents, carers and specialist teachers to ensure equitable access to learning that considers the functional needs of students.

Digital technologies can enhance and support student engagement and provide alternate ways for students with disability to access the curriculum and demonstrate their learning.

**Additional resources for teachers to support students with disability**

* [**Understanding disability**](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/secondary-school/understanding-disability) – provides opportunities for teachers to explore the strengths and support learning and wellbeing of students with disability. This resource details evidence-based strategies, best practice tips, curriculum and other consideration for specific disabilities, including:
* [ADHD](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/understanding-disability/adhd)
* [Oppositional Defiant Disorder](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/understanding-disability/oppositional-defiant-disorder)
* [Intellectual disability](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/understanding-disability/intellectual-disability)
* [Deaf, deaf and hard of hearing](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/understanding-disability/deaf--deaf-and-hard-of-hearing)
* [Autism](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/understanding-disability/autism)
* [Mental Health](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/understanding-disability/mental-health).
* [**Inclusive Practice hub**](https://education.nsw.gov.au/campaigns/inclusive-practice-hub) –is an evidence-based practice resource for schools to support students with disability and additional needs. This site includes a range of [Inclusive practice resources for secondary schools](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/secondary-school), including:
* Teaching strategies
* Leading inclusion
* Classroom resources
* [**Inclusive practice search engine**](https://education.nsw.gov.au/inside-the-department/directory-a-z/inclusive-practice/search) **–** enables teachers to search for adjustments to teaching and learning that relate to functional needs and/or disability. Teachers can search functional needs for students, including:
* Thinking and cognition
* Social skills
* Sensory
* Processing speed
* Planning and organisation
* Learning and memory
* Emotions
* Attention
* [**Evidence-based practices for students with disability**](https://education.nsw.gov.au/inside-the-department/directory-a-z/inclusive-practice/evidence-based-practices-for-students-with-disability#/asset9)through the[**Universal Resources Hub**](https://resources.education.nsw.gov.au/home?source=readingandnumeracy&search=word%20wall&sort=relevance) – provides evidence-based resources for teachers, including:
* [Task Analytic Instruction](https://resources.education.nsw.gov.au/api/v1/blob-store/dXJoX2luY2x1c2l2ZXByYWN0aWNlX0lQUi1MRDIzMDYwMjE2NTczNA===/dGFzay1hbmFseXRpYy1pbnN0cnVjdGlvbi1zY29ybTEyLWV3Ull2RHR2LnppcA===/c2Nvcm1jb250ZW50=/aW5kZXguaHRtbA===?versionid=#/) to break down complex tasks or skills into smaller teachable components, which are sequentially ordered
* [Graphic Organisers,](https://resources.education.nsw.gov.au/api/v1/blob-store/dXJoX2luY2x1c2l2ZXByYWN0aWNlX0lQUi1MRDIzMDUyNjE0NDcyNw===/Z3JhcGhpYy1vcmdhbmlzZXJzLXNjb3JtMTItcE5xY0VWbUkuemlw=/c2Nvcm1jb250ZW50=/aW5kZXguaHRtbA===?versionid=#/) which provide visual supports that show relationships between ideas or concepts that can be used by students to solve problems or tasks
* [**Inclusive and assistive technology**](https://t4l.schools.nsw.gov.au/resources/professional-learning-resources/inclusive-and-assistive-technology.html) –lists a range of assistive technologies available on most devices so teachers can personalise the learning of students to enhance understanding, engagement, connection, efficiency and productivity.

**Further reading**

* [Curriculum planning for every student in every classroom](https://myplsso.education.nsw.gov.au/mylearning/catalogue/details/95110cf8-aa81-ed11-ade7-0003fffeadf8) – professional learning
* [Curriculum planning K–12 professional learning – Learners with disability](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/curriculum-planning#/asset5)
* [Personalised learning and support procedures](https://education.nsw.gov.au/policy-library/policies/pd-2005-0243-02)
* [Adjustments to teaching and learning](https://education.nsw.gov.au/inside-the-department/teaching-and-learning/students-with-disability/personalised-support-for-learning/adjustments-to-teaching-and-learning)
* [Evidence-based practices for students with disability](https://education.nsw.gov.au/schooling/school-community/inclusive-education-for-students-with-disability/Evidence-based_practices)
* [Amplifying voice and agency in students with disability (PDF 270 KB)](https://education.nsw.gov.au/content/dam/main-education/inside-the-department/inclusive-practice-resources/DoE_EBP_Student_voice.pdf)
* [Educational supports for students with disability](https://education.nsw.gov.au/inside-the-department/directory-a-z/inclusive-practice/evidence-based-practices-for-students-with-disability#:~:text=Educational%20supports%20for%20students%20with%20disability%20(PDF%203184%20KB))

## Pre-reading, resource 11 – using the immersive reader tool

Microsoft’s Immersive Reader is a powerful tool that reads texts aloud to students. It caters to diverse learners in the classroom by allowing them to use appropriate and accessible resources to customise their learning experience.

This free tool is built into a range of Office 365 products including Edge browser, Word and PowerPoint. It is best used in the browser version of the files and can be accessed by clicking on the book icon in the ‘View’ tab of the ribbon.

Figure 2 – screenshot of ‘View’ tab in Microsoft Word in browser

A screenshot Microsoft Word ribbon with 'View' tab and Immersive reader feature surrounded by a red box.


Immersive Reader has many customisable features that limit reading distractions and support student reading comprehension. These include:

* a screen layout that focuses only on the text and customisation tools
* the speed and voice of the text being read aloud
* font size, spacing, and colour theme of the page
* words being broken up into syllables
* highlighting parts of speech as nouns, verbs, adjectives and adverbs
* line focus options
* integration of a picture dictionary tool
* integration of a translation tool.

The department’s [Technology 4 Learning](https://t4l.schools.nsw.gov.au/news-t4l/2023/issue104.html) page offers 2 short instructional videos on how to use this tool, [What is Immersive Reader? (2:46)](https://t4l.schools.nsw.gov.au/news-t4l/2023/issue104.html#:~:text=Tried%20Immersive%20Reader%20yet%3F) and [T4L Kids TV – Episode 7 – How students can use Immersive Reader (1:34)](https://players.brightcove.net/6153144529001/default_default/index.html?videoId=6181038269001).

## Pre-reading, resource 12 – differentiation strategies

The strategies listed in this resource are drawn from evidence-based practices in supporting diverse learning needs. It is important to note that the strategies suggested in this resource are only some possible suggestions for teachers and will not be appropriate for all students. The selection of strategies will need to be based on individual student needs, teacher knowledge of students, and any other relevant contextual factors. Where possible, teachers are encouraged to seek support from specialist educators and collaborate in the design and delivery of content.

To learn more about how to support specific student needs, visit:

* [NSW Department of Education: What is inclusive education?](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/other-pdf-resources/what-is-inclusive-education-)
* [Evidence-based practices for students with disability](https://education.nsw.gov.au/inside-the-department/directory-a-z/inclusive-practice/evidence-based-practices-for-students-with-disability)
* [Inclusive Practice Hub – Autism](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/understanding-disability/autism)
* [Inclusive Practice Hub – ADHD](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/understanding-disability/adhd)

Table 11 – common differentiation strategies and factors for consideration

|  |  |
| --- | --- |
| Teaching and learning activity | Strategies and information |
| Class discussion | Students may require additional guidance in actively participating in class discussions due to limited experience or familiarity. To assist these students:   * offer multiple ways for students to participate, such as speaking, writing, or using technology ([Mentimeter](https://www.mentimeter.com/), collaborative documents, [Kahoot!](https://kahoot.com/), [Microsoft Whiteboard](https://www.microsoft.com/en-au/microsoft-365/microsoft-whiteboard/digital-whiteboard-app), and [Flip](https://info.flip.com/en-us.html) – previously known as Flipgrid) * give students extra time to process questions and formulate responses. For example, giving them the discussion questions a lesson prior will help them to contribute their knowledge more clearly and lessen the experience of being put on the spot * remind all students about expectations of active listening, turn-taking, and respectful communication. Modelling this indirectly and explicitly using the ‘sports-casting’ strategy; narrating or describing one's actions and thought processes in real-time, as if it was a play-by-play analysis. |
| Peer and group work | Teachers can:   * set clear expectations, providing written and/or visual guidelines or rubrics that outline expectation for participation and behaviour * model interpersonal skills and explicitly teach ways to navigate conflict * use strengths-based language when describing how not everyone uses tone, facial expressions, and body language to convey emotions and that is ok but as humans, we need to practise engaging with people that are different from us * use students' existing strengths as a foundation for teaching new social skills. For example, if a student is a good listener, build on that skill to teach active listening in group settings * pre-assign specific roles, if students do not have the capacity to do so collaboratively, (for example, leader, note taker, timekeeper, presenter) to provide structure and role clarity * allow students to use digital note-taking apps that include audio recording and typing options, such as [OneNote](https://www.microsoft.com/en-au/microsoft-365/onenote/digital-note-taking-app) or [Evernote](https://evernote.com/) * demonstrate social skills by highlighting how students can use their strengths in social interactions. For instance, show how a creative student can use their creativity to suggest innovative solutions during group discussions (rather than focus on deficits or barriers) * after group activities, have students reflect on how they used their strengths and how it benefited the group. Use reflective prompts that encourage students to think about their positive contributions. Encourage students to give positive feedback to each other based on observed strengths. |
| Reading and engaging with texts | Some students may take longer than their peers to respond to instructions, or to complete tasks (including tasks they know well). When planning and delivering activities consider:   * visual schedules or lesson outlines displayed for all helps to prepare students for the expectations of the lesson * allowing more time to finish tasks * visual aids, charts, graphic organisers, and flow charts.   The [Universal Design for Learning](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/about-universal-design-for-learning) (UDL) principle of multiple means of representation seeks to provide all students with the opportunity to access, engage, and make sense of concepts. In an English classroom, this may mean providing:   * friendly literature formats, specifically dyslexia-friendly and ADHD-friendly versions of texts that utilise different fonts, layouts and sensory experiences of paper texture * high interest, low readability versions of texts that allow for the student to engage with the same text as their class without overwhelming them with complex language.   To support students to retain and understand information:   * provide breaks from reading, including movement or sensory regulation activities * have awareness of individuals' sensory experiences and proactive interventions to limit the distraction so focus on reading can be sustained * encourage the use of text-to-speech software ([Read&Write](https://www.texthelp.com/en-au/products/read-and-write-education/), scanning pens) and audiobooks * utilise phonics and decoding apps designed for older students ([Learning Ally](https://learningally.org/) and [Bookshare](https://www.bookshare.org/). These are paid apps that require school funding so may not be suitable for all contexts). |
| Composing texts | The structure of some texts may not have been explicitly taught or the purpose explained to students. Many students will find composing texts difficult without this, so it’s important to provide:   * clarity and consistency using clear frameworks that outline the structure of different text types, with worked examples and visualisations such as graphic organisers * modelled and annotated exemplars to demonstrate the likely thought process behind composing a text through think-aloud, helping students understand the reasoning behind structural and linguistic choices * individualised checklists tailored to students' interests and motivators to enhance usage. Simplify the writing process into clear, manageable steps with visual or digital checklists that include milestones and deadlines. |
| Figurative language and devices to express complex ideas | To meaningfully participate, students will likely require support in understanding, responding to, and using figurative language, such as idioms, oxymorons and metaphors. To support this:   * validate feelings when students’ express frustration or confusion when figurative language does not match their literal understanding. This will foster a space where students feel comfortable in expressing difficulties engaging with content * recognise when a student is masking their traits and may be relying on memorised responses to navigate figurative language, rather than true understanding. Students with Autism can often explain familiar metaphors and idioms but often struggle with new examples. In your classroom, this looks like when a student might appear to understand figurative language in some contexts while having difficulty with novel or complex expressions * start with clear, simple definitions of figurative language, idioms and metaphors * use examples from familiar contexts, such as popular media, daily experiences, or interests of the students. This makes abstract concepts more tangible * deconstruct figurative language into smaller parts. Explain the meaning of individual words or phrases and how they combine to create a figurative meaning * use interactive activities like matching exercises, where students match idioms to their meanings or pictures * teach students how to use context clues to infer the meaning of figurative language. Show how surrounding words or sentences provide hints about the meaning * provide model texts with highlighted figurative language and have students practise identifying and interpreting the meanings based on context * provide a safe learning environment for students to practise using figurative language without fear of judgement. |
| Speaking tasks | Refer to the strategies listed in **Pre-reading, resource 10 – supporting students with disability** |

## Pre-reading, resource 13 – differentiation strategies for English as an additional language or dialect (EAL/D) learners

The strategies listed in this resource are drawn from the [English as an additional language or dialect – Advice for schools](https://education.nsw.gov.au/teaching-and-learning/multicultural-education/english-as-an-additional-language-or-dialect) and Australian Curriculum Assessment and Reporting Authority (ACARA) [EAL/D overview and advice (PDF 257 KB)](https://docs.acara.edu.au/resources/EALD_Overview_and_Advice_revised_February_2014.pdf) documents. It is important to note that the strategies suggested in this resource are a starting point for teachers and will not be appropriate for all EAL/D learners. The selection of strategies will need to be based on which phase EAL/D learners are assessed on the [EAL/D Learning Progression](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/resources-for-schools/eald/frameworks-and-tools), teacher knowledge of students and any other relevant contextual factors. Where possible, teachers are encouraged to seek support from specialist EAL/D teachers and collaborate in the design and delivery of content.

To learn more about how to support EAL/D learners, visit:

* [What works best: EAL/D](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/resources-for-schools/what-works-best/what-works-best-eald#landing)
* [EAL/D effective school practices](https://education.nsw.gov.au/teaching-and-learning/multicultural-education/english-as-an-additional-language-or-dialect/resources/eal-d-effective-school-practices)
* [Professional learning](https://education.nsw.gov.au/teaching-and-learning/multicultural-education/english-as-an-additional-language-or-dialect/eald-professional-learning).

Table 12 – common differentiation strategies and factors for consideration for EAL/D learners

|  |  |
| --- | --- |
| Teaching and learning activity | Strategies and information to support EAL/D learners |
| Class discussion | EAL/D learners may need to be shown how to connect written and spoken words. To support this:   * write or display questions asked verbally for reference, especially if using new or complex vocabulary * repeat and rephrase answers provided during discussions. Write these on the board for reference where appropriate and repeat ideas and vocabulary that will be important for the study of the unit.   Additionally:   * rephrase questions in plain English, omitting unnecessary language and jargon to assist in comprehension * extend wait time to allow for processing. Many students will be code switching and translating between languages * avoid using confusing colloquialisms or idiomatic language or, if necessary for learning, take the time to explain these * explicitly outline parameters for engaging in discussions * it is important to know your EAL/D students and how they learn in additional language. Specific Australian or English-speaking cultural understandings and background knowledge will need to be taught to EAL/D learners so that they can fully participate in classroom discussions and learning. |
| Peer and group work | To meaningfully participate in peer and group work, EAL/D learners need to develop confidence in using English language skills and feel comfortable in the classroom. To support this:   * pair EAL/D learners at the Developing or Consolidating phase with peers who can model use of language with confidence and who are able to recast/rephrase to support EAL/D learners build their language skills. For students at the Beginning or Emerging phase, pair with a more able student from the same language background where possible to explain concepts in the students’ home language * use your knowledge of your students and how they learn when setting up group work. Depending on the phase of the EAL/D learner, pair or place in larger groups. Pair work will support learners as they will only have one language input to processes and their partner can better adapt their language to suit the language of their partner who is learning English as an additional language or dialect. Group work allows for language uptake. In all instances, ensuring a safe and inclusive learning environment will support all learners. |
| Reading and engaging with texts | For EAL/D learners, explicit teaching of vocabulary before reading is essential. To support learners:   * provide a glossary of vocabulary particular to the text or topic being studied. Some terms have been called out throughout the program, however teachers should use their knowledge of learners in their context to develop appropriate glossary lists * create word walls for topic-specific, high-frequency terms learners are expected to understand and use. These can be developed and added to throughout the study of the program. Having these words visible and easily accessible can support word recognition and allows them to be used in everyday classroom discussion * define vocabulary in texts where necessary using your knowledge of your students. Definitions should be provided in context, appropriate to the context of the text and written in plain English where possible * provide visual supports to complement text and definitions where appropriate to help students make the meaning connection. Ensure the judicious selections of visuals so meaning is clear; in some cases, rewriting sections of text in plain English is appropriate. Avoid information that is extraneous and ensure that explanations and paraphrasing don’t use vocabulary more complicated than the target word or concept. This is not an appropriate strategy for the teaching of figurative language * when using videos, ensure close captions are on and accurate and provide a transcript where appropriate to support comprehension. Depending on the task and the complexity of the language used in the video, there may be the need to repeat viewing to further support comprehension * use your knowledge of your students when selecting individuals to read aloud, and ask for volunteers. This may not be appropriate for students who are at the Beginning or Emerging phases or those that may have trauma backgrounds * refer to the reading strategies listed in **Phase 3, resource 2 – reading the core text** of the [Novel voices](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-10-novel-voices) – Year 10, Term 1 program, specifically paired reading and choral reading * refer to the vocabulary strategies listed in the **Pre-reading, resource 6 – differentiation strategies for** **English as an additional language or dialect (EAL/D**) **learners** vocabulary support of [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) program. |
| Engaging with videos and multimodal texts | To support learners:   * ensure closed captions are turned on where available. Avoid use if they are not accurate * allow repeat viewings or allow independent viewing where a student can view, pause and respond at their own pace * depending on the complexity of the text and student language proficiency, it may be appropriate to provide answers to sections as models, partial answers, multiple choice options or cloze style questions * when selecting videos and other multimodal texts with spoken elements, consider accent, tone, pace and pitch. In some instances, it may be appropriate to source an alternative text to deliver the same learning. Also consider the balance of text, visual and spoken material for cognitive load. |
| Speaking tasks | Refer to the strategies listed in **Pre-reading, resource 7 – adapting speaking and listening tasks for English as an additional language or dialect (EAL/D) learners.** |
| Tasks that require knowledge of historical events, cultural customs and popular culture | Teachers should not assume that EAL/D learners have had similar exposure to the media or to the same social issues. When planning and delivering activities consider that:   * students from different cultures will have different perspectives as to what is or is not ethical * family relationships and roles are not described in the same way in all cultures * it is important not to assume prior knowledge and build the field for all students.   To support EAL/D learner participation in activities:   * value the cultural capital students bring to the classroom by asking them about examples from their background and countries where appropriate and relevant * manage cognitive load by explicitly teaching the assumed background knowledge in topics and text. |
| Composing texts | Ensure that any texts that students are expected to write have been explored in terms of text structure, features and vocabulary through a cycle of teaching informed by the gradual release of responsibility. EAL/D learners may need multiple occasions to understand the text structure and features of particular texts. When asking students to compose texts, it’s important to provide:   * text structure frameworks within which to write specific text structures (for example, narratives, articles, analytical responses, reviews) * modelled and annotated texts * sentence prompts, key vocabulary terms and key questions to support writing.   The [gradual release of responsibility](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/gradual-release-of-responsibility) (NSW Department of Education 2024) explicit teaching strategy is particularly important for EAL/D learners to develop the compositional skills needed in subject English. |
| Use of information and communication technologies (ICT) | EAL/D learners will have varying experiences with ICT, from no exposure to technology at all to sophisticated usage. When planning teaching and learning activities:   * do not assume that students will have access to technology at home or that they will be able to navigate ICT platforms independently * provide peer support for EAL/D learners with no exposure to ICT. Consider that EAL/D learners experienced in ICT can provide ICT support to others even when their English language skills are still developing.   These factors should also be considered when designing teaching and learning activities as well as assessment tasks. |

## Pre-reading, resource 14 – integrated Phase 5

Typically, in Phase 5, students develop their understanding of texts and concepts by responding imaginatively or critically to core or model texts. This phase is often integrated with Phases 1 to 4 to highlight the ways in which the core and stimulus texts studied can provide students with the chance to respond creatively and critically.

Learning sequences containing an integrated Phase 5 activity are clearly labelled in the teaching and learning program. Creative and critical responses in these sequences allow students to practise writing using quality model texts. In addition, writing activities emphasise the ways in which low-stakes or experimental writing can allow students to respond personally and workshop ideas as they write.

# 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 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 in order 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.

## Phase 1, activity 1 – activating imagination through a pitch

**Teacher note:** organise your class into groups of 4. You may choose to do this by issuing students with different coloured pages to assist group allocation and have students find their group. Students may find this activity challenging at the outset; however, the intention is to stimulate thinking about the difficulties in ‘pitching’ an idea without research or understanding of persuasive forms and features. The 2-sentence sales pitch will be returned to later in the program. The idea behind this activity is to have fun and inspire imagination in students.

1. Your teacher will put you into a group of 4.
2. Your group will be issued a product to sell, selected from the list in the table below.
3. Your group must come up with a 2-sentence sales pitch that you will use to sell your product. You cannot use more than 2 sentences and your pitch cannot exceed 100 words. Try to make your ideas concise and your message on topic. Some suggestions have been provided. You will not have much time for this task.

Table 13 – products for the group 'pitch'

|  |  |
| --- | --- |
| Group Number | Product |
| 1 | Vegan KFC  You could appeal to animal welfare concerns, health benefits, and environmental concerns such as land use or methane gas. |
| 2 | Oat milk  You could appeal to lactose intolerant people, health benefits, and the environmental impact of removing dairy cows for example. |
| 3 | A no book library  You could appeal to technology, use of Kindles, internet research, and making space for community engagement for example. |
| 4 | No brand shoes  You could appeal to being unique, untouched by fashion, reduction of costs and living your life unchained to a brand for example. |
| 5 | A water purifier  You could appeal to the concerns about water quality, environmental concerns, and climate change for example. |
| 6 | The electric dirt bike  You could appeal to climate change and environmental concerns. Dirt bikes use petrol and electric bikes have a reduced carbon footprint. |
| 7 | An insect protein bar  You could appeal to climate change and environmental concerns. Insects such as grasshoppers, are already eaten throughout the world and are already sold in Australia. They are high in protein and low in environmental footprint. |

1. Nominate one of your group members to deliver your pitch to the class.
2. After each group has presented to the class you will engage in a class discussion using the following questions as a guide:

**Convergent questions**

1. Which group was most persuasive in getting you interested in their product? Why?
2. Which group of students had the most challenging product to sell and why?
3. What skills are needed to be effective in selling a product? Does it matter where you are trying to sell, for example, online, at a bus stop, in person?
4. Did the complication of changing your audience change your pitch?

**Divergent questions**

1. If you were to expand your pitch and make it into an advertisement for social media, what type of images would you use? What kind of music would you choose?
2. How successful do you think your pitch would be if you had the budget to do it?

## Phase 1, activity 2 – exploring ethos, pathos and logos in advertising

**Teacher note:** an in-depth discussion of ethos, pathos and logos has been outlined in the earlier sample program [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), **Phase 3, resource 2 – ethos, pathos and logos**, including activities for students to complete that look specifically at speeches. Teacher discretion should be used as to whether your class should revisit this resource, or if a refresher could be beneficial such as in the short YouTube video [An Introduction to Ethos, Logos and Pathos](https://www.youtube.com/watch?v=9L_G82HH9Tg&t=4s). Students will need an understanding of these concepts to complete the activity.

**Student note**: one of the guiding principles of pitching a product has not changed throughout time and this is the appeal to ethos, pathos and logos. Research will always need to be conducted to understand your audience, your product and the most effective way you can ‘pitch’ your idea. However, the essential reasoning of appealing to our audience’s emotions, logic or credibility of the presenter has not changed over time.

1. Consider the term ‘pitch’. You may have heard this before but in a different context such as baseball. Explain how these 2 ways of using the word may be linked.

Table 14 – explaining the 2 meanings of ‘pitch’

|  |
| --- |
| Explain how the term ‘pitch’ is used in different contexts |
|  |

1. In your own words give a definition of the following terms:

Table 15 – defining ethos, logos and pathos

|  |  |
| --- | --- |
| Term | Your definition |
| Ethos |  |
| Logos |  |
| Pathos |  |

1. Read the extracts in the table below from selected advertising campaigns.
2. Identify if each example contains an appeal to ethos, pathos or logos.
3. Explain your choices citing evidence to support your claim.
4. In the blank space provided in the last box of the table below explain how you used ethos, pathos or logos in selling your group’s product.

Table 16 – finding ethos, pathos or logos in advertising

|  |  |  |
| --- | --- | --- |
| Example | Ethos, pathos or logos | Explanation of choice |
| A bag of chips can bring the whole family together. |  |  |
| One glass of Bondi orange juice contains 75% of your daily Vitamin C needs. |  |  |
| The only way to true happiness is the feeling you get sitting inside your new car. |  |  |
| As a 3-time Olympic gold medallist, I can assure you that this energy drink will improve your fitness and stamina. |  |  |
| Don’t let bad breath hold you back. |  |  |
| Nine out of 10 dentists agree that Crest-fluoride activated toothpaste provides better whitening than any other toothpaste. |  |  |
| (provide an example from your group exercise) |  |  |

## Phase 1, resource 1 – identifying ethos, pathos and logos suggested responses

**Teacher note:** use the following resource to check student answers for **Phase 1, activity 2 – exploring ethos, pathos and logos in advertising.**

Table 17 – identifying ethos, pathos and logos suggested responses

|  |  |  |
| --- | --- | --- |
| Example | Ethos, pathos or logos | Explanation of choice |
| A bag of chips can bring the whole family together. | Pathos | The advertisement is appealing to our positive emotions that togetherness is somehow related to chips |
| One glass of Bondi orange juice contains 75% of your daily Vitamin C needs. | Logos | The appeal here is to logic, suggesting that oranges contain Vitamin C which they do. |
| The only way to true happiness is the feeling you get sitting inside your new car. | Pathos | The appeal is to our emotions and the belief that happiness comes from buying a product, which it does not. |
| As a 3-time Olympic gold medallist, I can assure you that this energy drink will improve your fitness and stamina. | Ethos | The advertisement is utilising an expert in the field of fitness to sell their product. |
| Don’t let bad breath hold you back. | Pathos | Pathos can work on both positive and negative human emotions. Here the product is tapping in to fears of poor hygiene. |
| Nine out of 10 dentists agree that Crest-fluoride activated toothpaste provides better whitening than any other toothpaste. | Ethos | The company is trying to convince you that their product is more reliable or credible, yet there is no way of proving this fact or how the statistic was developed. |

## Phase 1, activity 3 – applying ethos, pathos or logos

**Teacher note**: this activity continues from **Phase 1, activity 1 – activating imagination through a pitch** where students have ‘productively struggled’ to come up with an advertising campaign based on existing knowledge only. Students have been guided to consider new knowledge about ethos, pathos and logos and are now supported to ascertain which element could be the most effective. Students can remain in their groups to broaden their understanding and collaborative skills.

1. Return to your group from **Phase 1, activity 1 – activating imagination through a pitch**. Discuss how your new knowledge about appeals to ethos, pathos and logos could improve your pitch. Find examples of each appeal listed in the table below. Provide examples of how and why you would choose this appeal.

Table 18 – enhancing your product pitch through ethos, pathos or logos

|  |  |
| --- | --- |
| Appeal | Provide an example of how you could use this appeal to improve your pitch |
| Ethos (credibility) | For example, could you use a celebrity (or authority figure) to enhance your product’s credibility? |
| Pathos (emotions) | For example, what are the possible benefits to improving someone’s life or the consequences for not buying your product? |
| Logos (logic) | For example, can you provide proof or evidence as to why it makes sense to buy your product? |

1. Read back over your work above and evaluate which of your examples of ethos, pathos or logos would be the most effective for your advertising campaign. Explain your reasoning in your English book.
2. Use the exit ticket below to reflect upon your learning about a pitch.

Table 19 – exit ticket reflecting upon your work

|  |  |
| --- | --- |
| Prompt | Response |
| Identify an important element of a pitch. |  |
| Identify which of Aristotle’s appeals (ethos, pathos, logos) are the most effective. Explain why you think this. |  |
| How does the audience impact your pitch? |  |

## Phase 1, activity 4 – types of ‘pitches’

**Teacher note:** it is important to note at this stage of the program that students understand the variety of pitches that are used to persuade someone to buy a product or influence them into agreeing with your point of view. Students explore the types of pitches and how to choose the right type of presentation. They apply this knowledge through their original product pitch.

1. **Before you begin creating your ‘pitch’, it is important to think about your potential audience and the type of product you are trying to influence them to buy. The types of questions you could ask yourself are:**
2. Who are you pitching for? Who is your target audience? Are they investors, a competition jury, or clients for example?
3. What is the purpose of your presentation – to attract attention, make an appointment, or sign a contract?
4. How much time do you have for the pitch? – you want to use your time as effectively as possible.
5. Consider your original group presentation using a 2-sentence pitch in **Phase 1, activity 1 – activating imagination through a pitch**. Would your pitch change if your intended audience was different and how? For example, consider different audiences, such as male, female or non-binary, or audiences based on age such as teenagers, a 30-year-old or an 80-year-old.

|  |
| --- |
|  |
|  |
|  |

1. Did the 2-sentence pitch give you enough time to present your product effectively? Explain how this limited your ability to sell your product.

|  |
| --- |
|  |
|  |
|  |

### Types of pitches

**Here are the most common types of pitches.**

**The product pitch**

The product pitch is a type of presentation that is similar to a sales pitch as it also focuses on the product. However, in the product pitch, more attention is paid to describing the features and functionality of the product itself, explaining how its new features will help customers**.** Are you introducing a new or updated product to the market and want everyone around you to talk about how cool it is? Prepare a bright product presentation that will allow you to increase audience awareness and stand out from competitors because people will write and talk about you**.**

**The elevator pitch**

**Now, compress your entire product presentation to 30–60 seconds, and you have an elevator pitch: a short presentation of your company with key points about your product, service or business. Keep your elevator pitch short and compelling.**

**Two-sentence pitch**

**A 2-sentence pitch is a quick way to explain your business idea. The first sentence tells what your company does, and the second sentence explains why your company is special or better than others.**

1. **What is the main benefit of each type of pitch?**

|  |
| --- |
|  |
|  |
|  |

### Pitch framework (6 elements of a perfect pitch)

**Ethos, pathos and logos**

**All pitches use either ethos, pathos or logos; in fact most will use a combination of 2 or more. A pitch will appeal to an audience emotionally, logically or involve highlighting the credibility of the person selling the product.**

**Research**

**It is essential that you research your customer to understand their needs and how your product may assist them. Too often research involves a focus on your product or service; however, research is also needed into your audience and understanding their needs and desires.**

**Storytelling**

A good pitch often uses a story to make your idea interesting. In this story:

* you create a character people like
* this character faces a problem
* your product or service helps them solve the problem
* people understand how your idea can be useful and makes them feel excited about it.

**A value proposition**

**A value proposition is about why someone should buy your product. It suggests:**

* **what makes your product special**
* **how it helps people**
* **why is it better than other similar products.**

**If you can't explain these points clearly, people might not be interested in buying from you.**

**Proof**

**Proof is showing that your product really works. It involves:**

* **giving examples of people who've used your product**
* **showing numbers that prove it helps**
* **sharing facts about how well it works.**

**This proof helps convince people that your product is good and that they can trust what you're saying about it.**

**A specific call to action**

**A strong call to action at the end compels your audience to act. You will be using this pitch framework throughout the program; it is important that you understand these 6 elements of a pitch so you can analyse how effective a pitch can be.**

1. **In your own words summarise each element of the perfect pitch in the table below.**

Table 20 – summarising the 6 elements of a pitch

|  |  |
| --- | --- |
| Elements of a pitch | Summary of why these elements are important |
| Ethos, pathos, logos | You have already completed this task. |
| Research |  |
| Storytelling |  |
| A value proposition |  |
| Proof |  |
| A specific call to action |  |

## Phase 1, activity 5 – previewing *Shark Tank*

**Teacher note**: it is intentional that before viewing the Shark Tank segments that students make predictions about this style of pitch and how all pitches involve a relationship that is power based or dependent upon the audience it is being delivered to. By predicting before watching segments, students can access prior knowledge, increase their interest in the text and – by previewing unfamiliar words before reading – improve comprehension. There are segments from 2 Shark Tank episodes used in this program. The first segment, [‘Steve: “Drop the Royalty For Now” | Shark Tank AUS' (12:44](https://www.youtube.com/watch?v=TbvgVnFR_tY)) (Throat Scope segment), is an example of a strong model text and the second segment, [‘”Did You Seriously Think You Were Gonna Get Investment Today?” | Shark Tank AUS' (8:17)](https://www.youtube.com/watch?v=m53MhWQi3oI) (Seriously segment), is an example of an ineffective text.

1. Discuss the following questions as a class and then clarify your understanding by answering them in your English books. They are:
2. Shortly, you will be watching a TV reality show called Shark Tank. What do you think this could be about? Why do you think the producers of this show would call it Shark Tank?
3. What does the title suggest about the relationship between the person pitching a product and the Sharks? Who has more power?
4. Is reality television ‘real’ or is it a form of drama? For example, do you think these shows are scripted or that people are encouraged to ‘perform’ in a certain way? Provide an example if you can.
5. In the segment you are about to watch, an inventor is looking for help selling their Throat Scope tongue depressor. Some of the words used may be unfamiliar to you. Use the table below to rate your vocabulary knowledge.

Table 21 – vocabulary knowledge rating checklist

|  |  |  |  |
| --- | --- | --- | --- |
| Word | Can define | Have seen/heard | Don’t know |
| illuminated |  |  |  |
| equity |  |  |  |
| diagnosis |  |  |  |
| patent |  |  |  |
| contractor |  |  |  |
| perspective |  |  |  |

1. If you can define the word, write a brief explanation in the ‘can define’ column and then research any unfamiliar words in the dictionary and complete the table.
2. A collocation is 2 or more words that often go together. These combinations just sound ‘right’ to native English speakers; on the other hand, other combinations may be unnatural and just sound ‘wrong’. Complete the table below, the first answer has been provided.

Table 22 – collocation exercise

|  |  |
| --- | --- |
| A ‘natural’ combination | An ‘unnatural’ combination |
| Fast food | Quick food |
| The fast train |  |
|  | A fast shower |
| Break a record |  |
|  | Trip over love |

1. See which combinations you think are correct with the list drawn from the Shark Tank Throat Scope segment. You will need to mix and match; an answer has been provided.

Table 23 – mix and match collocation exercise

|  |  |  |
| --- | --- | --- |
| Match this word | To its combination here | The collocation becomes |
| 10% | equity | 10% equity |
| Suffering from | his mouth |  |
| Hand-held | a sore throat |  |
| Tongue depressing | my child |  |
| Restrain | torch |  |
| Pried open | medical device |  |

1. Based on the words above and what you know about the show, what do you think this segment will be about? Answer this in your English book.

## Phase 1, activity 6 – *Shark Tank* Throat Scope segment

**Teacher note:** to support students with the following activities, you may wish to provide them with a printed copy of the segment transcript. This has not been included in the resource booklet due to copyright limitations. However, the Guiding Tech YouTube video [How to Get the Transcript of a YouTube Video (2:13)](https://youtu.be/qWdyhFiyH0Y?si=osGVVg1vGfJ3wABi) provides instructions for how to access a transcript. These transcripts are often created with some word and punctuation errors and would need to be edited accordingly before distribution. It would also be beneficial to play any clips with subtitles displayed to support students to process dialogue. A transcript mirrors the way they will present their own formal assessment, as a written pitch rather than an oral presentation.

It is necessary to show the full segment so students can analyse the visual elements of the text and the clarifying questions. You may choose to show it more than once to fully explore the visual elements of the text. For example, pathos is created through the use of a child as a prop and the family picture that is part of the overall presentation.

Note also the work of Graham (2020) on how effective and ineffective model texts can be used to support students in their analysis of form and purpose, as well as in the preparation of their own compositions.

The first segment from *Shark Tank*, [Throat Scope segment (12:44)](https://www.youtube.com/watch?v=TbvgVnFR_tY), is an example of an effective model pitch.

1. Watch the Shark Tank Throat Scope segment.
2. Read over the transcript and annotate your copy for the vocabulary and collocations discussed before you watched the segment. Check with the teacher if there are other words you are not sure of.
3. Complete the table below by finding examples from the segment. Remember that some examples may come from the visual parts of the presentation, and some may come from the spoken parts of the presentation.

Table 24 – evidence of elements of a pitch in *Shark Tank* Throat Scope segment

|  |  |
| --- | --- |
| Elements of a pitch | Example within the text (if not evident explain how they have failed or what they could have done better) |
| Ethos, pathos, logos |  |
| Research |  |
| Storytelling |  |
| A value proposition |  |
| Proof |  |
| A specific call to action |  |

## Phase 1, resource 2 – annotated sample of *Shark Tank* Throat Scope segment

**Teacher note**: the following is a list of evidence that students may identify in the Shark Tank Throat Scope segment. Teacher discretion should be used as to how you use this resource. You could check for understanding through classroom discussion, have students extend their responses by displaying this digitally on an interactive whiteboard or give a copy for students to extend their annotations.

Quotation extracts are taken from the Throat Scope segment. The teacher is advised to add the full transcript as required for classroom use.

Table 25 – annotated sample of *Shark Tank* Throat Scope segment

|  |  |
| --- | --- |
| Elements of a pitch | Example within the text (if not evident explain how they have failed or what they could have done better) |
| Ethos, pathos, logos | **Pathos** – is created through the use of their child to act as a patient and through the visual feature of the family photo as part of their presentation. The presenter also makes an emotional appeal through a personal anecdote and rhetorical question, for example, ‘He then asked me to restrain my child whilst he pried open his mouth with the wooden tongue depressor. This was quite distressing. I walked out wondering why? Why has this traditional method not been modernised’  **Ethos** – the presenter does not have a medical background as she states ‘I am an accountant’; however, they try to establish their credibility as a mother of a child who had an unnecessary and difficult experience.  **Logos** – the presenter attempts to appeal to logic by suggesting the Throat Scope will make life easier for doctors and the general public, when they assert ‘You simply take the disposable blade and slide it on the re-usable handle. This will automatically activate the light’. |
| Research | The presenter has outlined a problem that they have seen and proposed a solution. Further, research is evident in the fact that the presenter has taken out a patent which is held by the government. A patent is a legal right granted to an inventor allowing them exclusive control over an invention. If someone else creates a similar invention they cannot make money from it, or the original inventor can demand money from them. |
| Storytelling | In December 2009 I took my baby to the doctors … not been modernised. |
| A value proposition | You take one hand, hold the patient’s head … extinguishes the light. |
| Proof | Throat Scope is a first of its kind … the general public. |
| A specific call to action | I am asking for $76,000 for 10% equity in my company. |

## Phase 1, activity 7 – analysing the language of *Shark Tank* Throat Scope segment

**Teacher note**: **Pre-reading, resource 3 – field, tenor and mode** is useful to reference for some of the activities below. It is important that students think about the way language is shaped by the person delivering a pitch when the audience has a significant power advantage.

The teacher is advised to add the full extracts from the transcripts to the activities below as required.

**Student note:** remember, when thinking about the language used in the Shark Tank Throat Scope segment, that there is a power dynamic between the audience (a group of professional investors who are called ‘Sharks’) and the presenter (a person wanting money from a Shark). Before you consider *Shark Tank* we have given you an example from a situation that you probably know well: the school principal speaking at assembly about a sporting victory.

When considering a text such as a pitch, it can be useful to think about field, tenor and mode to help analyse the content, structure and language. Here is a definition of each term.

* Field – the subject matter of the text
* Tenor – the relationship between the composer (speaker) and the audience
* Mode – how the text is constructed, particularly whether it is written-like (formal) or spoken-like (informal).

Table 26 – exploring field, tenor and mode in an example

|  |  |
| --- | --- |
| Element | The principal’s speech to the school assembly |
| Field  (subject matter) | The victory of the school under-15s rugby team.  The pride of the school community at how well their team played. |
| Tenor  (the relationship between the audience and presenter) | The principal is the authority in the school and is speaking to students who must attend the assembly. The principal is trying to make the school feel proud about the rugby team. |
| Mode (is it written-like or spoken-like) | It is spoken to the audience of students so there would be some informal moments. But the principal would have notes and would use mostly formal language and expressions that sound like they were written. |

Thinking about these 3 elements can help us choose the right words for the right purpose whenever we compose a text.

1. Use your understanding of field, tenor and mode to analyse *Shark Tank* Throat Scope segment in the table below. First you will find a more detailed explanation of each term with examples. Use the table below to include evidence from the segment you have watched.

**Field**

Field is the content or subject matter of the text, essentially what the text is about. For example, in a textbook chapter on climate change, the field will be about environmental factors and climate change. In the Shark Tank Throat Scope segment, the subject matter is the Throat Scope invention, and the problem doctors have holding a hand-held torch, the child and a tongue depressor at the same time.

**Tenor**

Tenor is the relationship between the author and the audience, for example a textbook explanation on climate change will have the author as an expert and the audience as a novice. The tenor will be different between a textbook and a text message between friends. The textbook is written by an expert with no relationship to the reader. The text message is personal and there is the expectation of a reply and continued communication. In the Shark Tank Throat Scope segment, the relationship is about power as the Sharks need to be so impressed with the ‘pitch’ that they will give the presenter money.

**Mode**

Mode is how the text is constructed. Is it spoken-like or written-like? Is it planned? A textbook explanation is written-like and planned. A mobile text message is spoken-like and spontaneous. In the Shark Tank Throat Scope segment, the ‘pitch’ has been pre-prepared in a written form and then presented in the spoken form. It is a combination of written-like and spoken-like.

Table 27 – exploring field, tenor and mode

|  |  |
| --- | --- |
| Element | Evidence in *Shark Tank* Throat Scope segment |
| Field  (subject matter) |  |
| Tenor  (the relationship between the audience and presenter) |  |
| Mode (Is it written-like or spoken-like?) |  |

1. Imagine you are presenting your group product today on *Shark Tank*. Explain how you would feel walking into the *Shark Tank*.

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1. Would this feeling change the language you use when talking to the Sharks? For example, how would you introduce yourself, how would you address them, how would you speak of your product?

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1. One way that a presenter can attempt to connect with an audience full of experts is using persuasive devices and by making a connection with a common problem. In the excerpt below from the *Shark Tank* Throat Scope segment explain what the Throat Scope inventor is trying to do.

‘In December 2009 I took my baby to the doctors … not been modernised?’

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1. Consider some of the language choices used by the inventor. For example, the inventor uses a personal story or anecdote to create a scene that was ‘quite distressing’, using high modality verbs such as ‘restrain’ and ‘pried’.

Modality refers to the expression of a speaker’s attitude or degree of certainty toward a statement. In the table below an example has been given for you using a word cline that moves from low to high modality.

Table 28 - example word cline for 'might'

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Low modality |  | Medium |  | High |
| Might | May | should | will | will certainly |

1. Reorder the word cline from low to high modality for the high modality verb ‘restrain’ – the words have been jumbled for you to reorder.

Table 29 - word cline for 'restrain'

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Low modality |  | Medium |  | High |
| keep | restrain | hold | embrace | subdue |
|  |  |  |  |  |

1. Re-order the word cline from low to high modality for the high modality verb ‘pried’ (this word means to open something with force) – the words have been jumbled for you to reorder.

Table 30 - word cline for 'pried'

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Low modality |  | Medium |  | High |
| opened | pried | leveraged | freed | unlocked |
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1. Why do you think the presenter has used high modality verbs? What happens when you replace these words with low modality words from your list?

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1. The presenter uses rhetorical questions (a question asked to create a dramatic effect or to make a point rather than to get an answer), such as ‘I walked out wondering why? Why has this traditional method not been modernised?’ How effective do you think this is in creating a problem that needs to be solved?

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## Phase 1, activity 8 – *Shark Tank* Seriously segment

**Teacher note**: to support students with the following activities, you may wish to provide them with a printed copy of the segment transcript. Some tier 3 vocabulary makes this a highly complex text and it is only appropriate for certain classes. The teacher will be able to find an alternative online that will be more suitable to some classes. The transcript has not been included in the resource booklet due to copyright limitations. However, the Guiding Tech YouTube video [How to Get the Transcript of a YouTube Video (2:13)](https://youtu.be/qWdyhFiyH0Y?si=osGVVg1vGfJ3wABi) provides instructions for how to access a transcript. These transcripts are often created with some word and punctuation errors and would need to be edited before distribution. It would also be beneficial to play any clips with subtitles displayed to support students to process dialogue.

1. Before watching the *Shark Tank* Seriously segment, it is important to understand the business language, or jargon, which is used. In the table below, you have been provided with a summary of these terms. Take some time to check the vocabulary, using a dictionary, and discuss the examples as a class so that you are ready for viewing the segment.

**Student note**: ‘jargon’ is special or technical language for a particular job or group. For example, legal jargon includes words such as ‘affidavit’ for a signed written statement. Medical jargon includes machines such as an MRI. In this text we have many examples of business jargon such as the terms defined in the table below.

Table 31 – business terms and definitions needed to preview *Shark Tank* Seriously segment

|  |  |
| --- | --- |
| Term | Definition |
| asset | An asset is something owned by a business that has value and can be sold. For example, a café will have assets such as the coffee machine, the chairs and other items that can be sold. |
| liability | A liability is where money is owed by the business to someone else. For example, a café may have bills they have not paid for food or electricity. |
| franchisee | This is a type of business, owned by individuals but linked to a bigger company. For example, a Domino’s pizza shop is usually owned by an individual (the franchisee) who pays money to the bigger company (Domino’s who are the franchisor) to use their brand and products. |
| investment | An investment is something that is worth buying because it may make money or be useful in the future: For example, the café may ask someone to invest money into the business so they can get bigger or expand. |
| equity | If the partner invests money into the business, they have to agree to an equity stake (or percentage) in the business. The partner will make a profit based on the equity stake. In this segment, the Sharks are asked to give a ‘$50,000 investment for a 20% equity stake’. This means that if the Sharks gave $50,000 they would get 20% of future profits. |
| contractor | A contractor is a person that is paid to work on a project but who is not part of the business. In this segment, the presenters offer to find a contractor to complete a website strategy suited to the business. |

2. Collaborate with a partner to discuss:

1. What makes a good website and what makes a bad website?
2. Who creates the website? Does it need to cost a lot of money to create a website?
3. Explain your thinking below.

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1. Explain the difference between an asset and a liability?

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1. Watch the *Shark Tank* Seriously segment and note your first impressions with a partner: Why do the Sharks react so negatively to this pitch?
2. Read over the extract noting vocabulary you have newly learnt and any words that are still unknown.
3. Complete the table below by finding examples within the segment. Remember that some examples may come from the visual presentation, and some may come from the spoken presentation. If there are no examples, you could suggest how the pitch could have been improved by adding new elements.

Table 32 –elements of a pitch in *Shark Tank* Seriously segment

|  |  |
| --- | --- |
| Elements of a ‘pitch’ | Example within the text (\*if not evident explain how presenters have failed or what they could have done better) |
| Ethos, pathos, logos |  |
| Research |  |
| Storytelling |  |
| A value proposition |  |
| Proof |  |
| A specific call to action |  |

1. Explain why this pitch has been so unsuccessful in your opinion.

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## Phase 1, resource 3 – annotated sample of *Shark Tank* Seriously segment

**Teacher note**: the following is a list of evidence that students may identify in the *Shark Tank* segment. Teacher discretion should be used as to how you use this resource. You could check for understanding through classroom discussion, have students extend their responses by displaying this digitally on an interactive whiteboard or give a copy for students to extend their annotations.

Table 33 – annotated sample of *Shark Tank* Seriously segment

|  |  |
| --- | --- |
| Elements of a ‘pitch’ | Example within the text (\*if not evident explain how they have failed or what they could have done better) |
| Ethos, pathos, logos | **Ethos** – the presenters attempt to create credibility by suggesting that they both have very successful businesses; however, they are unknown to the Sharks and their product does not have credibility in itself.  **Pathos** – there is virtually no emotional connection in this pitch. The only time the presenters become emotional is when they become defensive towards the Sharks’ questioning of their poor pitch. The power relationship is unbalanced, and it is never a good idea to become defensive when you want someone to give you money.  **Logos** – of all the failures in this pitch, its failure of logic is the most apparent. The presenters want to charge clients thousands of dollars for simply finding someone else to do the work for the client. |
| Research | There is very little research in this pitch as they have not identified a need for their product in the market. They are not inventing something or creating a product that people could want or use. |
| Storytelling | There is virtually no storytelling at all in this pitch. There is a brief mention of how one asked the other to be involved. There is no story about the product and we have very little emotional connection to this pitch. |
| A value proposition | The product seems very expensive for what is being offered. The Sharks cannot understand what they are offering and why a client would not simply go directly to a website maker. It is unclear what benefit this company provides. |
| Proof | They do not provide evidence of success in this field which would attract people to their product. |
| A specific call to action | … today we are here asking for a $50,000 investment for a 20% equity stake in our business. |

## Phase 1, activity 9 – analysing persuasive writing forms and features – PowerPoint

**Teacher note:** **Phase 1, activity 9 – analysing persuasive writing forms and features – PowerPoint** can be used to support teachers and students in this learning sequence. This resource can be downloaded from [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10). This PowerPoint contains slides and activities to accompany **Core formative task 1 – product pitch,** including **Phase 1, resource 1 – identifying ethos, pathos and logos suggested responses, Phase 1, activity 4 – types of ‘pitches’** and **Phase 1, resource 4 – defining an anecdote**.

## Phase 1, resource 4 – defining an anecdote

**Teacher note**: a brief outline of anecdote is provided in **Phase 1, activity 9 – analysing persuasive writing forms and features – PowerPoint.** This summary of anecdote has been created by the English curriculum team 7–12.

**What is an anecdote?**

An anecdote is defined as a short and interesting story, often used to support or demonstrate some point, and to make the audience laugh or caution them about doing something similar. Anecdotes can include a range of stories that provide insight into human behaviour, an event or situation in a memorable way.

**Key features of an anecdote**

**Anecdotes are:**

* mostly written in first person (because you are talking about something that happened to you)
* sometimes written in third person (if the anecdote is about someone else)
* usually short as they focus on a single event or incident, making them easy for readers to follow
* centred on a theme or event without too much complexity. They can be true or made up, and their tone can range from serious warnings to light-hearted jokes
* unlike other narratives, as most anecdotes tend to focus on a single character, providing insight into their background, motives or personality
* used for different purposes, such as entertaining, informing or persuading readers
* used in many different forms, such as: personal; historical; humorous; cautionary or inspirational to name a few.

**Anecdotes in persuasive writing or advertising**

**Anecdotes can be an effective tool of persuasion as they:**

* are often used to personalise an issue in a way that supports the writer’s idea
* provide insight into how an issue has affected someone’s life
* give a human face to facts and figures, bringing credibility to an argument by showing the events or experiences that led a writer to form their opinion
* encourage audiences to see an issue from a unique or different perspective
* engage readers emotionally and encourage a sense of empathy with a writer’s contention
* relate to our world because so many of the conversations we have with friends and family are anecdotal. Anecdotes can make issues more engaging, allowing a writer to take on the role of a trusted friend who is sharing information.

## Phase 1, activity 10 – using anecdotes for persuasion

**Teacher note**: monitoring students’ use of anecdotes is important to ensure that they are appropriate for a classroom context.

**Student note:** anecdotes can be very effective for creating a relationship with your listener because they are usually about common experiences. Take care, however, not to tell an inappropriate anecdote that might upset your audience, as this will destroy your pitch immediately. Always choose the right appeals, language devices and anecdotes for the audience and purpose of your pitch.

Now that you know what an anecdote is, it is important that you understand that there are different types of anecdotes that you can use effectively for your pitch. Here are the variations.

**Personal anecdote**

A personal anecdote is a brief narrative about an incident or situation from a person’s own life. It provides a glimpse into the narrator’s experiences, feelings or personality.

**Example:** ‘When I was 7, I mistakenly locked myself in the bathroom for hours, leading to a family-wide search. The incident taught me the importance of staying calm in unexpected situations and became a humorous family memory.’

1. Your turn – create a personal anecdote in the space below. This could be a family memory, or you could relate it specifically to your product. Remember if you are trying to sell a product or service that this does not have to be true, the audience just needs to think it is true.

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**Humorous anecdote**

A humorous anecdote is a short story or recount of an incident or situation designed to amuse and make people laugh. It often involves unexpected events, misunderstandings, or ironic situations, and is typically shared to lighten the mood and entertain listeners or readers.

**Example:** ‘Once, a friend tried to bake a cake with salt instead of sugar, not realising the containers were switched. The guests’ puzzled faces upon tasting the salty dessert turned into roaring laughter once the mix-up was revealed.’

1. Your turn – create a humorous anecdote in the space below.

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**Cautionary anecdote**

A cautionary anecdote is a brief narrative illustrating the negative outcomes or dangers associated with specific behaviours, choices or situations. This can be powerful when pitching as it reminds your audience of the consequences of not taking action.

**Example: ‘**When travelling I once forgot my portable battery charger. Of course, the inevitable happened, my phone died, and I could no longer access my bookings or even know where I was going. It was so frustrating and annoying, forgetting that one little charger cost me a lot.’

1. Your turn – create a cautionary anecdote in the space below.

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**Inspirational anecdote**

An inspirational anecdote is a short, impactful story recounting an individual’s experience of overcoming challenges, achieving the extraordinary, or showing hope and positivity. These anecdotes serve to motivate, encourage and inspire the listener or reader.

**Example**: A Paralympian wins a gold medal and discusses the challenges they have faced and the sacrifices they have made to become the best in the world. This inspires everyone to believe that hard work and the will to keep going, even when faced with problems, is the key to success for us all.

1. Your turn – create an inspirational anecdote in the space below.

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## Phase 1, activity 11 – preparing the pitch

**Teacher note:** Phase 1 and Core formative task 1 are designed to introduce students to the structural conventions of the ‘pitch’ form. The elements of a pitch scaffold have been used throughout Phase 1 and completing this activity will prepare them for Core formative task 1.

This activity will prepare you for **Core formative task 1 – product pitch**.

1. Choose a product or service that you want to sell. Check with your teacher that your idea is suitable.
2. Use the table below (the pitch framework) to get ready for your pitch.

Table 34 – preparing your pitch framework

|  |  |
| --- | --- |
| Elements of a ‘pitch’ | Write your ideas for each element |
| Ethos, pathos, logos |  |
| Research |  |
| Storytelling (anecdote) |  |
| A value proposition |  |
| Proof |  |
| A specific call to action |  |

**Elevator pitch**

1. Using your framework table above as a starting point, compose a first draft of an elevator (60-second) pitch.

Table 35 - elevator pitch (60-second) scaffold

|  |  |
| --- | --- |
| Elements of a ‘pitch’ | Sentence stems |
| What do you do?  Can you tell someone what you do in an interesting way?  Can you use an anecdote or story that captures what you do? | Hi, I’m Pam Tone and I’m a …  Let me tell you about the time I took our products all the way to....  Can I tell you about my toughest experience …? |
| What’s your objective or goal? | I am here today to speak with you about our exciting new product/service … |
| What makes you the best at what you do? | I have over 10 years’ experience in the field of … |
| What’s your hook? | This product/service will change the way people … |
| What do you want? | Today, I am looking for your investment … |

1. Clarify your elevator pitch by reducing it to a 2-sentence pitch using the scaffold below. An example of a 2-sentence pitch has been provided to assist you in this process:

Colab-AI is a smartphone app that brings all your messaging with your friends into the one place. It’s not like other apps because the AI organises all your conversations and answers for you, so you don’t have to.

Table 36 – 2-sentence pitch scaffold

|  |  |
| --- | --- |
| Elements of a 2-sentence ‘pitch’ | Sentence stems |
| Sentence 1 – provides a full, yet brief summary of what your product or service does | For [target customers] who [have a need or demand], our [company or product name] is a [product category] that [offers a key]. |
| Sentence 2 – makes your product stand out from your competitors | Unlike [competitor or alternative], we [are superior in a significant way] |

**Getting feedback on the effectiveness of your pitch material**

1. Show your pitch to a peer and ask for feedback using the following table. After they have filled out the ‘peer feedback’ column, you can complete the ‘action’ column.

Table 37 – feedback on pitch material

|  |  |  |
| --- | --- | --- |
| Pitch element | Peer feedback | Action (what will I do to improve my pitch?) |
| Introduction and hook |  |  |
| Background details about product or seller |  |  |
| Objective |  |  |
| Organisation and clarity |  |  |
| Use of rhetorical appeals (pathos, logos and ethos) |  |  |
| Use of persuasive language forms and features |  |  |

**Getting feedback on your delivery**

1. Practise giving your pitch to a partner. Ask them to provide feedback using the following table. It is adapted from a resource in the sample program **Speak the speech – Year 7, Term 4**. The important thing is to use a clear voice and sound interesting through the variety of ways you use your voice.

Table 38 – feedback on delivery

|  |  |  |
| --- | --- | --- |
| Delivery feature | Explanation | Peer review notes |
| Gestures | Hand gestures come naturally to people. The key in public speaking is to ensure they enhance what is being said.  Most gestures are spontaneous but you can still rehearse them. |  |
| Facial expressions | What your face says is just as important as what your mouth says!  If you are speaking about a serious issue and you are smiling (or giggling), it says the issue is not important. On the other hand, if you are talking about a funny event, a smile can influence the audience to laugh. |  |
| Intonation | This refers to the variety of melody patterns in your speaking voice.  No intonation means you might sound robotic, rude or bored. Too much and you sound like you are singing. |  |
| Tone | Tone refers to the emotional content carried by our voices. It is not the words themselves, but 'how' we say them. To speak expressively, is to energise our words appropriately. |  |
| Pace | This is the speed or rate at which we speak.  Pace matters because how fast or how slow you speak alters the listener's perception of your topic. |  |
| Volume | Volume refers to how loudly you speak. If your audience can’t hear you, they can’t relate to what you are saying.  Variations in volume can grab the audience’s attention – use this when you are talking about something new and important. |  |
| Pause for timing | A pause is longer than the stop you would normally take for a comma or a full stop.  It allows for the information to sink into the listeners’ brains.  Dramatic statements, main points, points needing extra emphasis, or any point that requires extra attention are appropriate for this pause. |  |

## Core formative task 1 – product pitch

**Teacher note:** Phase 1 and **Core formative task 1 – product pitch** are designed to introduce students to the key elements of persuasion through the context of an audience that holds power over the composer. Students have explored the notion of a pitch as a form: persuasive language and appeals are used to convince a successful entrepreneur to invest in a product. As illustrated in the *Shark Tank* stimulus texts, a pitch is a verbal form, time-bound and subject to critical feedback. The purpose of this task is for students to experiment with convincing this audience in this particular context.

**Y**ou are to create a 60-second spoken-word pitch (also known as an elevator pitch) to convince one of the Sharks to invest in your product. You will:

1. use the work you have completed, and **Phase 1, activity 11 – preparing the pitch** to plan how you will convince the Sharks to invest in your product
2. write, practise and refine your pitch following peer feedback
3. present the product pitch in an informal class role-play version of the *Shark Tank* segment
4. reduce the pitch to a 2-sentence pitch and post it in an optional class display.

# 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 of a drama text, that has been adapted from a prose fiction text, in Phases 3 and 4. 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.

## Phase 2, resource 1 – intertextuality

Use the following poster to prompt discussion about the connections between texts.

Figure 3 – intertextuality concept poster

A poster describing 'intertextuality'. Text reads:
Intertextuality refers to the interrelationships among texts that shape a text's meaning.
Recreating aspects of a text (specific reference, language, structure or convention) adds layers of meaning because the composer brings with them their own context, ideas and interpretations. This influences our understanding and invites us to revisit the earlier text, often with new insights into its meaning.


## Phase 2, activity 1 – discussion guiding questions

**Teacher note**: this activity will benefit from clear parameters for students to work within. The purpose of this activity is to link to prior knowledge and to engage students in thinking about how composers draw on, appropriate, transform and adapt stories for a new context. Extended unpacking of the terminology of intertextuality is provided in **Phase 2, activity 2 – exploring intertextuality – PowerPoint**. Intertextuality has also been discussed 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, as** they are stand-alone resources. For students with no knowledge of intertextuality Stage 3 resources may be a useful introduction and are available on the department’s website at [Understanding intertextuality video (3:29)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts/intertextuality).

**Student note**: you will work with a partner to brainstorm ideas for a class discussion.

1. You have just discussed texts that are based on or connected to other texts, which in English is often called intertextuality. With your partner choose a text that you are both familiar with that is connected in some way to another text. The table below provides some examples you can use or use an example of your own.

Table 39 – texts that are connected to each other

|  |  |
| --- | --- |
| Original text | Connected text |
| ‘Sleeping Beauty’ (Brothers Grimm) | *Maleficent* (Disney film) |
| *Puss in Boots* (Italian fairytale) | *Puss in Boots* (film) |
| *The Hobbit* (novel by JRR Tolkien) | *The Hobbit* (film) |
| *Harry Potter* (novel series) | *Harry Potter* (film series) |
| *Rapunzel* (German fairytale) | *Tangled* (animated) film |
| *The Princess Bride* (novel by William Goldman) | *The Princess Bride* (Disney film) |

1. Working with your partner discuss and then make notes in your English books on the following questions:
2. Why do authors make intertextual connections to other texts?
3. Do older narratives or stories need to change?
4. Do you generally prefer texts that are original ideas or do you like adaptations?
5. Do you think composers should just work on new ideas rather than basing their texts on older texts?
6. What is it about these narratives that give them universal and timeless appeal (literary value in different contexts)?
7. Return to your class for a class discussion of your findings.

## Phase 2, activity 2 – exploring intertextuality – PowerPoint

**Teacher note:** **Phase 2, activity 2 – exploring intertextuality – PowerPoint** can be used to support teachers and students in this learning sequence. This resource can be downloaded from [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10). This PowerPoint contains slides and activities to accompany **Phase 2, activity 6 – adapted and appropriated fairytales** and **Core formative task 2 – fairytale adaptation for advertising (formal cover letter)**.

## Phase 2, activity 3 – previewing *The Three Little Pigs*

**Teacher note:** for some classes the Guardian advertisement may be challenging. In this activity, students prepare for accessing the text through language analysis, previewing vocabulary and discussing some of the complex social issues evident in the text.

**Student note**: this activity will help you prepare for viewing or reading 2 texts on *The Three Little Pigs*. One is the original fairytale, and the other is an advertisement from the *Guardian* newspaper that has adapted the original text for an advertisement.

1. Composers often use titles for characters that suggest how the composer wants us to view them; this could be either as innocent and fair or as guilty and frightening. Read the word cline below and consider how our view of the three little pigs changes.

Figure 4 – sample word cline

1. How does our view of the three little pigs change as you move up the word cline suggestions?

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1. Notice that the key words are made up of a combination of adjective (lazy) and noun (pigs). This is called a noun group. The changes we made involved finding more emotive adjectives (wild and wolf-killing) and synonyms for the noun (pigs and boars). The adjectives all come before the noun (they are pre-modifiers) but there is a way to change the noun by adding a phrase after it (post-modifier). Look at the 2 examples below then make up your own: one to make the pigs seem nice and one to make them nasty. Even though these noun groups are longer, they are still just noun groups. What part of speech would you expect the next word in the sentence to be? (Hint: What are these cute – or horrid – pigs doing?)

|  |
| --- |
| Example 1: the 3 little pigs dressed in pink pyjamas …  Example 2: the 3 wild boars drooling slimy meat juice … |
|  |
|  |

1. Create your own word cline for the big bad wolf.

Figure 5 – fill in the blanks word cline

1. In the episode you are about to watch, the *Guardian* newspaper is trying to get you to buy their product by giving you ‘the whole picture’. Some of the words used may be unfamiliar to you. Use the table below to rate your vocabulary knowledge. If you can define the word, write a brief explanation in the ‘can define’ column and then research any unfamiliar words in the dictionary and complete the table.

Table 40 – defining vocabulary in the *Guardian* advertisement

|  |  |  |  |
| --- | --- | --- | --- |
| Word/s | Can define | Have seen or heard | Don’t know |
| mortgage |  |  |  |
| justified |  |  |  |
| custody |  |  |  |
| reasonable force |  |  |  |
| conspiring |  |  |  |
| empathise |  |  |  |
| default |  |  |  |
| whole picture |  |  |  |

## Phase 2, activity 4 – clarifying audience and purpose

**Teacher note**: in order to make sure students are learning how texts differ when the purpose and audience differ, it is important to create opportunities for students to be exposed to different situations where the relationships and agendas are varied. Students watch the *Guardian* advertisement at [Cannes Lion Award-Winning “Three Little Pigs advert” (2:01)](https://www.youtube.com/watch?v=vDGrfhJH1P4) as an initial first viewing to ascertain who the audience is and the purpose of the text. For a detailed explanation of field, tenor and mode refer to **Pre-reading, resource 3 – field, tenor and mode** and review learning (including an example in **Phase 1, activity 7 – analysing the language of *Shark Tank* Throat Scope segment).**

**Student note**: in this activity you will be returning to the discussion of audience and purpose that began with the *Shark Tank* pitches. Now we will consider a different form, an online visual advertisement. This time you will be analysing an advertisement for the *Guardian*, which is an online newspaper and service. Complete the activities below to the best of your ability after a first viewing of the advertisement. We are looking for your first impressions only at this stage, and you may not have all the answers.

After an initial viewing of the *Guardian* advertisement, complete the following questions:

1. Did you recognise the fairytale that the *Guardian* advertisement has appropriated? Which fairytale is it?
2. Complete the table below from your initial viewing.

Table 41 – audience and purpose in the *Guardian* advertisement

|  |  |
| --- | --- |
| Element | Evidence in the *Guardian* advertisement |
| Purpose  (Does it inform, persuade, entertain?)  What type of text is this? |  |
| Audience  Who was it written for? |  |
| Vocabulary  Vocabulary evidence of purpose and audience |  |
| Subject matter  What is the text about? |  |

Now that you have clarified the audience and purpose of the text, let’s view the text through a field, tenor and mode framework. The field is the subject matter, the tenor is important as it explores the relationship between the audience and the presenter, and the mode refers to the way this relationship is expressed. Understanding the relationship between the audience and the presenter is essential to understanding how to write or speak in an effective way.

1. Complete the field, tenor and mode table below. You may want to check the model about the school principal’s speech from **Phase 1, activity 7 – analysing the language of *Shark Tank* Throat Scope segment.**

Table 42 – field, tenor and mode in the *Guardian* version of *The Three little Pigs*

|  |  |
| --- | --- |
| Element | Evidence in the *Guardia*n advertisement |
| Field  (subject matter) |  |
| Tenor  (the relationship between the audience and presenter. Has this changed from the *Shark Tank* segment?) |  |
| Mode (Is it written-like or spoken-like or a combination?) |  |

## Phase 2, activity 5 – comparing versions of *The Three Little Pigs*

**Teacher note:** teacher judgement should be used to assess the need to revisit the original fairytale. If needed the fairytale can be accessed online 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). Students may know the story of *The Three Little Pigs* and can complete the following activities from memory. Use the video here or a similar version if they need extra support. The table below can function as a pre-test of student knowledge about narrative elements before the work on the core texts in Phases 3 and 4.

1. Complete the table below about the original story of *The Three Little Pigs*. For each feature of the story or narrative element, show your understanding by adding in evidence from the text. The first row has been completed for you.

Table 43 – features of *The Three Little Pigs* original version

|  |  |
| --- | --- |
| Feature | Evidence in the text |
| Plot (what happens) | The villain, a big bad wolf, tries to blow down the first 2 houses made of straw and wood and succeeds. However, the third pig’s brick house withstands the wolf’s huffing and puffing. The story features iconic phrases like ‘not by the hair of my chinny chin chin’ and ‘I’ll huff, and I’ll puff, and I’ll blow your house in’. It’s a timeless tale that has been recreated and modified over the years. |
| Setting/place (Where does it happen?) |  |
| Time/context (Is there a specific time or period?) |  |
| Character (Who is in the text and what role do they play?) |  |
| Audience (Who is the text written for?) |  |
| Point of view (Who is telling the story?) |  |
| Theme (What ideas are being discussed?) |  |
| Complication (What happens to change the narrative?) |  |
| Resolution (How is this resolved?) |  |
| Moral (What lesson do we learn from the story?) |  |

1. Re-watch the *Guardian* advertisement looking out for the features of the text.
2. Complete the table below, reflecting upon how the story has been changed to tell a new story that has been modernised for our context. The first row has been completed for you.

Table 44 – features of the *Guardian* advertisement of *The Three Little Pigs*

|  |  |
| --- | --- |
| Feature | Evidence in the text |
| Plot | The advertisement follows a developing story where the three little pigs are arrested in a police raid. They are found guilty of insurance fraud, putting a twist on the victims within the classic fairytale. The *Guardian* portrays the unfolding events through various media platforms—front-page headlines, social media discussions, and unexpected conclusions. |
| Setting/place |  |
| Time/context |  |
| Internal time (consider if the events of the text happen quickly or slowly and why) |  |
| Character |  |
| Audience |  |
| Point of view |  |
| Theme |  |
| Complication |  |
| Resolution |  |
| Moral |  |

1. Use the writing scaffold below to consider how and why the *Guardian* has chosen to change the original fairytale to reflect a modern context. Space has been provided for your working.

Table 45 – paragraph writing scaffold for *The Three Little Pigs*

|  |  |
| --- | --- |
| Possible writing stem | Possible ideas and space for your working |
| The *Guardian* advertisement changes the original story of *The Three Little Pigs* by … | This is an opening statement so give a general overview and outline the plot changes. |
| The audience of the text is different to the original and this changes its meaning by … | Consider how the text is trying to persuade us that the newspaper gives ‘the whole picture’. |
| Modern society is revealed in the *Guardian* advertisement through the inclusion of social media, which reveals … | Consider how issues are discussed on social media; the text shows a range of views, some are quite extreme. |
| By telling the story from the wolf’s point of view, the text asks us to question … | How is the story changed by telling the wolf’s point of view? |

## Phase 2, resource 2 – features of the *Guardian* advertisement suggested answers

**Teacher note**: teacher discretion should be used as to how you would use this resource. You could check for understanding through classroom discussion, have students extend their responses by displaying this digitally on an interactive whiteboard or give a copy for students to extend their annotations.

For each feature consider leading the discussion to how the advertisement creates a perspective. For example: How does our view of the pigs change as they switch from being victims, to antagonists and finally heroes?

Table 46 – sample answers for the *Guardian* advertisement

|  |  |
| --- | --- |
| Feature | Evidence in the text |
| Plot | The advertisement follows a developing story where the three little pigs are arrested in a police raid. They are found guilty of insurance fraud, putting a twist on the victims within the classic fairytale. The *Guardian* portrays the unfolding events through various media platforms – front-page headlines, social media discussions and unexpected conclusions. |
| Setting/place | London – look for subtle clues such as architecture, accents. |
| Time/context | There are subtle hints in newspaper articles and tweets that indicate the exact date. The technology is also a clear indication that it is modern times. |
| Internal time | The advertisement shows that because of the internet, news can spread through the whole world in a very short time. This makes the internal time increase. |
| Character | The pigs are depicted as being more human-like and realistic. This gives them relatable emotions and personalities, which in turn influences public perception of them. |
| Audience | The advertisement has a broad intended audience. By using a fairytale and technology-centred context, this would appeal to younger audiences and possibly increase the people reading the newspaper. |
| Point of view | We are given multiple points of view. The newspaper takes a third-person point of view which is completely objective or fair. This is part of their ‘pitch’ – they are fair, reliable and honest.  In comparison, regular people contributing online reveal their subjective or personal opinion. They post comments online that are from their point of view but without significant facts to back up their argument, such as ‘the three little pigs are the victims’ or ‘you should have every right to defend your property’. Some opinions see the wolf as innocent such as ‘I knew the wolf...he had asthma’ or ‘not even a healthy wolf could blow that house down’. |
| Theme | The themes of the text extend beyond a simple fairytale about working hard and doing a job properly. As the advertiser is a news organisation they link to big issues. These are:   * Do homeowners have the right to defend their property? * What is reasonable force? * How do we achieve social justice? |
| Complication | The central complication is caused by the change in perspective, as the wolf is no longer the villain but an innocent victim of insurance fraud. |
| Resolution | The pigs are eventually put in prison and the wolf is allowed to go free. |
| Moral | The moral is that we need to go deeper to understand complex situations and question our bias. It is very easy to see the ‘big bad wolf’ as evil, yet he has done nothing wrong. This thinking can be applied to many issues and the *Guardian* is a balanced source. |

## Phase 2, activity 6 – adapted and appropriated fairytales

**Teacher note**: this resource could be provided to students as a summary table. Alternately, the teacher could use these examples as talking points for a class discussion about why modern audiences appreciate and accept adapted and/or appropriated fairytales. It is important to consider when discussing texts briefly, such as in this resource, that many students – particularly EAL/D students – may not have the cultural knowledge or awareness of texts that are popular in the Western canon. In this case you may have students work in pairs on this activity and pair an EAL/D student with a peer who can model use of language and understanding of popular Western culture, or allow EAL/D students to use similar texts from their own culture. The explanations of the story of these texts have been created by the English curriculum team.

**Student note**: you will need to draw on your understanding of popular culture to complete this task. Two examples of adapted or appropriated fairytales have been provided to spark your thinking.

1. The table below contains 2 brief overviews of fairytales from the past and their modern adaptations. Read over these extracts and then write in an example of your own in the space provided.

Table 47 – examples of adapted fairytales and space for working

|  |  |
| --- | --- |
| Text | Fairytale and its adaptation |
| Original  The Brothers Grimm  ‘Sleeping Beauty’ (1812) | The Brothers Grimm’s version of ‘Sleeping Beauty’ tells the tale of a princess who is cursed by an angry fairy and she falls into a deep sleep. After a hundred years, a brave prince arrives, kisses her, she wakes and everyone lives happily ever after. |
| Adaptation  Disney’s *Maleficent* (2014) | In the film version, the primary villain Maleficent is the focus of the plot with Princess Aurora taking a back seat. By exploring the origins of the likeable sorceress, emotional depth and even sympathy is given to the villain through the explanation of how the only human she has ever met and fell in love with betrayed her and stole her wings. In this version, King Stefan is the main villain, whereas Maleficent and Aurora become friends. In this version, the true love’s kiss does not come from Prince Philip but from Maleficent herself. |
| Original  The original version of ‘Jack and the Beanstalk’ first appeared as ‘The Story of Jack Spriggins and the Enchanted Bean’ in 1734. | In this classic fairytale, a poor widow’s son named Jack trades their only cow for 5 magic beans. When those beans grow into a massive beanstalk, Jack climbs it and discovers a kingdom in the sky. There, he encounters a giant, steals from him, and eventually escapes with treasures like a hen that lays golden eggs. The tale has been retold and adapted over the years, but Joseph Jacobs’ version from 1890 remains one of the most popular today |
| Adaptation  *Jack the Giant Slayer* (2013) | *Jack the Giant Slayer* is a movie that tells the story of an ancient war restarting when a young farmer opens a gateway between our world and a race of giants. These giants, unleashed on Earth for the first time in centuries, attempt to reclaim the land they once lost. The film follows Jack as he embarks on a battle to stop them and rescue the princess, Isabelle. The film expands on the original tale, creating more of an epic fantasy than a cautionary tale about theft or criminal behaviour on the part of the hero. By expanding Jack’s motivation, we consider his theft more in the light of saving humanity rather than what it was originally. |
| Original |  |
| Adaptation |  |

1. Having completed an overview of an adapted or appropriated fairytale, explain why a composer may choose to do this using the scaffold below. An example of this has been provided for you based on the appropriation of ‘Sleeping Beauty’ into ‘Maleficent’.

Table 48 – sample response structure based on ‘Maleficent’

|  |  |
| --- | --- |
| Explanation structure | Example in ‘Maleficent’ |
| What changes happen | The text ‘Maleficent’ changes the original text ‘Sleeping Beauty’ by changing the central character or protagonist from Princess Aurora to the primary villain of the original, Maleficent. |
| Explain why a composer would choose this | By doing this the composer makes us think about the reasons why people may become villains. Maleficent rather than being pure evil, is simply a person who has been betrayed repeatedly by humans, making her lose trust. When she is cared for and loved by Aurora, they become friends, and we no longer see her as a villain but rather a victim. |
| Explain why this story could be popular with a modern audience | This story represents our current world or context, as people now know that people are rarely good or evil, rather that they are made by their experiences and environment. It also suggests that given the right circumstances everyone can be reformed or changed. |

1. Use the table below to explain the changes to your chosen fairytale.

Table 49 – student response for their own fairytale example

|  |  |
| --- | --- |
| Explanation structure | Example in your chosen fairytale |
| What changes happen |  |
| Explain why a composer would choose this |  |
| Explain why this story could be popular with a modern audience |  |

## Core formative task 2 – fairytale adaptation for advertising (formal cover letter)

**Teacher note**: Phase 2 and **Core formative task 2 – fairytale adaptation for advertising (formal cover letter)** are designed to develop students’ understanding of purposeful persuasive writing. Students have considered the way in which a fairytale has been used in advertising. In **Phase 2, activity 7 – writing a fairytale concept to sell a product** they are supported to choose their own fairytale and plan to use it to sell a product of their choosing. Then, in the following resources and activities students are introduced to the formal cover letter to convince an advertising company to use their idea to sell the product. **Phase 2, activity 11 – finalising Core formative task 2** supports students to complete this task.

You are towrite a formal persuasive cover letter to convince an advertising company to use your fairytale idea to sell a product. You will:

1. plan an advertisement that uses an adapted or appropriated fairytale to sell a product
2. use the codes and conventions, including the language forms and features, of the formal cover letter form to make sure your letter is well-organised
3. use your knowledge about effective persuasive writing to find the best way to convince an advertising agency to use the suggested fairytale.

## Phase 2, activity 7 – writing a fairytale concept to sell a product

**Teacher note**: students begin this activity by brainstorming a concept for writing a transformed fairytale to sell a product. The differentiated prompts for completing a transformed fairytale to sell a product in this activity offer a range of access points designed to meet the same learning intention. You may allocate a specific prompt to students or allow students to select the prompt that most accurately represents an achievable challenge for them. This strategy 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. You may wish to use one of the activities from the table below. The activities help students demonstrate their understanding of how to adapt a fairytale. Select an activity that reflects the highest level of achievable challenge for the class. You could allocate different tasks to different students.

**Student note**: your teacher will discuss options for your work in **Phase 2, activity 7 – writing a fairytale concept to sell a product**. You will describe, storyboard or compose your fairytale idea depending on your interests and the time available. Any option will prepare you for your response in **Core formative task 2 – fairytale adaptation for advertising (formal cover letter).**

1. Work on an adaptation of an original fairytale. Remember some of the examples you have looked at previously and how they reflected changes in the following.
2. Context – Can you represent modern problems?
3. Point of view – Can you transform the story from another character’s point of view?
4. Setting – Can you adapt this to a modern context?

Table 50 – choices for the development of a fairytale concept

|  |  |
| --- | --- |
| Choice | The task for you to complete |
| 1 – written composition | Compose an imaginative piece that develops the idea into prose fiction. This piece would be published in the school magazine. (400 words) |
| 2 – visual representation | Storyboard the adapted fairytale for the director of a film version, by drawing, using PowerPoint or using other resources suggested by your teacher. |
| 3 – spoken delivery | Describe the original fairytale to a publishing company, explaining how you would adapt key elements. This could be changing the point of view of the central character, adding a modern-day complication or transforming the setting or place. |

1. Now brainstorm a product that you could sell using the transformed fairytale. You could use a product or service that you have already created in Core formative task 1 or you can create a new one. Remember that your fairytale must be adapted to reflect your modern context.
2. Read the example scaffold of ‘Goldilocks and the three bears’ below to inspire your thinking

Table 51 – example scaffold of 'Goldilocks and the three bears'

|  |  |  |
| --- | --- | --- |
| Your product | How it links to the original fairytale | How you could adapt the fairytale for a modern context |
| Insurance | In the original fairytale, told from Goldilocks perspective, she becomes lost in the forest and finds an empty house. She eats a bit of everyone’s porridge, breaks chairs and sleeps in everyone’s beds. The bears become angry and chase her from the house. The bears are seen as threatening and Goldilocks as innocent. | If the story is told from the bears’ perspective, an intruder invades their home, eats their food and causes criminal damage. She then flees when she is confronted, never being held to account for the damage she has caused. If the innocent bears had had insurance, they would be able to claim for this damage caused by the home invader. The story is changed through the shift in perspective. |

1. Use the scaffold below to develop your own idea.

Table 52 – scaffold for your product and fairytale brainstorm

|  |  |  |
| --- | --- | --- |
| Your product | How it links to the original fairytale | How you could adapt the fairytale for a modern context |
|  |  |  |
|  |  |  |

## Phase 2, resource 3 – What is a cover letter?

**Teacher note:** use this resource with students if appropriate. The teacher may need to explain key terminology such as resumé.

A cover letter is a letter you write when applying for jobs or other opportunities. It can be on paper or in an email. You usually send it with your resume when applying for a job, but it's also used for other roles or when asking for funding. It’s thought to be a little rude just to send a resumé or your idea without a cover letter. The main purpose of a cover letter is to introduce yourself to the people making decisions and explain why they should pick you. In your cover letter, you can talk about your experience, skills and personal qualities that make you a good fit for the job. It's your chance to stand out and show how you match what they're looking for. You can even mention how your goals are like the company's goals. A cover letter is your opportunity to make a good first impression.

**What are the codes and conventions to use when writing a cover letter?**

Addressing the letter:

A cover letter is addressed to the person in charge of the organisation, division or group you are writing to. Address the person formally. For example, if their name is Jane Smith, write ‘Dear Ms Smith’, rather than Jane. Sometimes you might not know their specific name, in which case you would write ’To whom it may concern.’

Length and structure:

The cover letter should be a page or less and use paragraphs to separate the sections or ideas. Look at the example provided on the following page for inspiration as to the content of the paragraphs. You might also choose to add additional structural elements such as subheadings, dot points or numbers.

Formal language and tone:

Consider the audience, purpose and context of the cover letter. The metalanguage used should be formal in tone. Use professional vocabulary choices. Use the table in **Phase 2, activity 8 – examining the language of a formal cover letter** to brainstorm some more informal and formal language choices.

**What does an example of a cover letter (in email format) look like?**

You are applying to RealGoodFoodz after seeing their advertisement for a junior sales position

FROM: [Jane.Smith77@creativepulse.com.au](mailto:Jane.Smith77@creativepulse.com.au)

TO: applications@RealGoodFoodz.com

SUBJECT: Application for Digital Marketing Specialist position

To whom it may concern,

I am writing to apply for the Junior Sales position at RealGoodFoodz. I am currently school captain at Springfield High School and believe I am an honest and reliable person who would make an excellent addition to your team.

I have had experience in working with others since I was very young, having had a delivery job with our local newspaper. Reliability and a hard work ethic are essential to this role. I have received the worker of the month award 5 times in the past year. The fact that my employer kept me in this job for so long is evidence of my ability to contribute to their business in a positive way. I am applying for this position to extend my skills and join a bigger team.

Further, my time at school has revealed not only dedication to my studies but also my willingness to contribute to our community. I have volunteered for junior football organisations as a referee for over 2 years. I am a member of the school band and have also volunteered for Land care organisations, planting trees for koalas in our local community. I am really interested in agriculture and where our food comes from. In this way, our values match as RealGoodFoodz donates to community organisations and I know you are passionate about healthy food.

If given this opportunity I will work hard to prove to you that I can be an amazing member of your team.

Kind regards,

Jane Smith

## Phase 2, activity 8 – examining the language of a formal cover letter

**Student note**: the purpose of learning how to write a cover letter is to prepare you for life outside school. A cover letter is used to support job applications, apply for grants or introduce yourself. Using a formal introduction to people you do not know is important. The cover letter is also needed to complete **Core formative task 2 – fairytale adaptation for advertising (formal cover letter) and Part 2 – persuasive cover letter** of the formal assessment task**.**

1. Read the cover letter contained in **Phase 2, resource 3 – What is a cover letter?**
2. Consider how language can be used in an informal or formal way. In the table below are examples of each. Complete the blank spaces converting informal language to formal language.

Table 53 – informal language to formal language activity

|  |  |
| --- | --- |
| Informal language | Formal language |
| anyways | nevertheless |
| ask for | request |
| good for | beneficial |
| boss |  |
| right now |  |
| look for |  |
| maybe |  |

1. Re-read the cover letter making notes as you go, considering the points in the table below and gathering appropriate evidence.

Table 54 – checking the cover letter

|  |  |
| --- | --- |
| Elements of a cover letter | Example within the text |
| The audience |  |
| Formal language |  |
| Ethos, pathos, logos |  |
| Evidence |  |
| Length |  |
| Structure |  |
| Tone |  |

## Phase 2, resource 4 – annotated work sample

**Teacher note:** the resource belowprovides suggested answers**.** The teacher should decide how best to use this resource depending on class need. The teacher could check for understanding through classroom discussion, have students extend their responses by displaying this digitally on an interactive whiteboard or give a copy for students to extend their annotations.

Table 55 – annotated cover letter

|  |  |
| --- | --- |
| Elements of a cover letter | Example within the text |
| The audience | The cover letter could be addressed to ‘RealGoodFoodz applications’ yet in this example the writer has chosen the highly formal address of ‘To whom it may concern’ |
| Formal language | I am writing to apply for the Junior Sales position at RealGoodFoodz. |
| Ethos, pathos, logos | **Ethos –** I am currently school captain at Springfield High School and believe I am an honest and reliable person who would make an excellent addition to your team.  **Pathos** – I have volunteered for junior football organisations as a referee for over 2 years. I am a member of the school band and have also volunteered for Land care organisations, planting trees for koalas in our local community.  **Logos** –The fact that my employer kept me in this job for so long is evidence of my ability to contribute to their business in a positive way |
| Evidence | Reliability and a hard work ethic are essential to this role. I have received the worker of the month award 5 times in the past year. |
| Length | 250 words – the email is long enough to give a detailed message and encourage the company to employ the sender, yet it is not so long to be boring or repetitive. |
| Structure | The sender has used appropriate paragraphing that has an effective and logical progression. |
| Tone | If given this opportunity I will work hard to prove to you that I can be an amazing member of your team. |

## Phase 2, activity 9 – analysing the structure of a cover letter

**Teacher note**: the cover letter below is an ineffective model text. Use it to deepen student understanding of how to write effectively in any situation that requires a formal register.

**Student note**: now that you are familiar with the structure and language of a cover letter, look at this example. This is a student’s application for a job at RealGoodFoodz.

1. Read the cover letter below.

FROM: Jerry.smithington2@gmail.com.

TO: applications@RealGoodFoodz.com

Hi guys,

I am so keen for you to take a look at my application for your junior assistant role. I think I would be the best at this job as I really need money right now because I want to buy this amazing car.

I have had a bit of experience working for my uncle in his bait shop but I didn’t really like it cause he is a bit bossy and made me clean up too much stuff. Bait really stink you know.

I work hard at school and always volunteer to help out but you probably don’t want to know about that too much. I have a lot of experience in retail, not working so much but I really like shopping and especially like eating mainly sweets and chocolate. I know you are really into proper food, but I guess I could get to like that too one day.

Anyway, I hope this is enough of a reason for you to take me on. By the way, I am going away for some mates camping in the next few weeks so I won’t be available. We do it a bit, so I hope I can get time off when I want. I am a real believer in working to live rather than living to work. But I am a real hard worker, if you don’t believe me just Google me. 😊

Peace out,

Jerry

1. Read the table below. An analysis of why the cover letter is too informal has been provided for you.

Table 56 – transforming informal language to formal in a cover letter

|  |  |
| --- | --- |
| Example from model text | Suggestion for improving the letter |
| Subject: is missing in the email | Always include a subject in an email cover letter to make sure your application is clear. |
| Hi guys | Consider using a formal address to the person. |
| I am so keen for you to take a look at my application | The language is too informal here – start with a formal address. |
| I think I would be the best at this job as I really need money right now because I want to buy this amazing car. | You may really need money, but this is makes it sound like this is the only reason for taking the job so consider your audience; they will want to hear how you want experience, to work as a team. |
| I work hard at school and always volunteer to help out but you probably don’t want to know about that too much | When you are first applying for jobs, it is hard if you do not have any experience. Consider using experience you have had at school or volunteering, such as refereeing sport. Use anything that will make you appear hard-working and reliable. |
| I have a lot of experience in retail, not working so much but I really like shopping and especially like eating mainly sweets and chocolate. I know you are really into proper food but I guess I could get to like that too one day | Try to show enthusiasm for the job and the place you want to work at. You could talk about their products and services and how they are the best place to shop. |
| By the way, I am going away for some mates camping in the next few weeks, so I won’t be available. We do it a bit, so I hope I can get time off when I want. | This does not need to be mentioned; it makes it appear like the job is not that important to you. It may be better to get the job and then seek time off when needed. |
| Google me. 😊  Peace out, | Finish with a more formal ending such as ‘Kind regards’. |

1. Use the suggestions in the table above to rewrite the cover letter to have more appropriate structure, tone and language choices for the audience you are writing to. You can rewrite this in your English books.

## Phase 2, activity 10 – check for understanding

**Teacher note:** [checking for understanding](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/checking-for-understanding) is one of the 8 evidence-driven [explicit teaching strategies](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies). This strategy is an important tool to use regularly to determine students’ understanding of taught content before moving on to the next part of the lesson. Essentially, checking for understanding requires teachers to collect and assess answers from all students. The table below is a modified [exit ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=f114dd0-7f33-8398-ede5-43c2f969db8d) that students could fill out as they complete this sequence of learning. Teachers could alternately read the sentence starter aloud and have students share answers using [mini whiteboards](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/575?clearCache=9b8b7666-cadc-bd01-24cc-f9112b68888).

**Student note**: the activity below is designed to have you thinking about what you have learned over the past few lessons to make sure you have understood key concepts.

1. Use the table below, completing the sentence conclusions, to reflect upon what you have learned.

Table 57 – using sentence starters to clarify your learning

|  |  |
| --- | --- |
| Sentence starters | Sentence conclusions |
| A pitch is ... |  |
| A cover letter is ... |  |
| Formal language is important for a cover letter because ... |  |
| Intertextuality is ... |  |
| Reading the 2 different cover letters has helped me see that reading carefully can help me to … |  |

## Phase 2, activity 11 – finalising Core formative task 2

**Teacher note**: guide students through each of the activities with explicit focus on the formal conventions of the cover letter, including formal language to create tone, structure and understanding of purpose and audience.

**Student note**: Core formative task 2 is designed to further your knowledge of the cover letter format and to extend your understanding of intertextuality. You will be able to use the information you develop in both parts of the formal assessment.

1. Return to your earlier work in **Phase 2, activity 7 – writing a fairytale concept** **to sell a product**. Use this transformed fairytale as part of your cover letter persuasion to convince an advertising company to use your idea to sell their product
2. Use your knowledge developed **in Phase 2, activity 8 – examining the language of a formal cover letter** and **Phase 2, activity 9 – analysing the structure of a cover letter** to create a formal persuasive cover letter that pitches your idea to the MaxiMarketing advertising agency. The scaffold below can be used to structure your response.

Table 58 – scaffold for a cover letter

|  |  |
| --- | --- |
| Structure | Possible response stems |
| Address | Consider using a formal opening such as ‘Dear MaxiMarketing’ or something more formal such as ‘To whom it may concern’ |
| Introduction | My name (team) is …  I (my team) have been involved in … |
| Paragraph 1 – your experience in advertising | I have been involved in advertising for …  My advertising experience is … |
| Paragraph 2 – your idea of adapting or transforming a fairytale | My idea for adapting a fairytale to sell … |
| Paragraph 3 – how your idea will affect buyers of the product | By using this adapted fairytale, we shall change the way people think about … |
| Conclusion | Thank you so much for giving me the time to … |

1. Revise your response by analysing your own work using the checklist for your cover letter below.

Table 59 – reworking your cover letter using a scaffold.

|  |  |
| --- | --- |
| Elements of a cover letter | Example within your text |
| The audience |  |
| Formal language and tone |  |
| Ethos, pathos, logos |  |
| Evidence |  |
| Length |  |
| Structure |  |

# 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 to deepen awareness of the purpose of drama texts and the composers’ purposes for constructing these texts.

## Phase 3, resource 1 – reflection journal

**Teacher note:** students should set up a reflection journal for reflection and discussion questions dealt with in Phases 3 and 4. They should be prompted to collate the ideas presented in class discussions in their journals to maintain a record of discussions.

Use this resource as a template for a reflection journal. Each time there is a class discussion, you should record the discussion point in the first column, notes from the discussion in the second column and a summary of your key findings or thoughts in the third column.

Table 60 – reflection journal template

|  |  |  |
| --- | --- | --- |
| Discussion point | Discussion notes | Key findings |
|  |  |  |
|  |  |  |
|  |  |  |

## Phase 3, activity 1 – blind drawing pair task

**Teacher note:** this activity will require some preparation of the classroom setting or for students to work outside in an open area. The teacher will need to have a large selection of images prepared for the activity – the more detailed, the better.

For differentiation, the images used could be simpler. The teacher should model the activity to the class first, so that students understand how to provide clear descriptions.

1. In your pair, sit back-to-back.
2. Decide who will be B1 and who will be B2.
3. B1 will be given an image. Do not show B2!
4. B2 will be given a blank piece of paper and a pencil.
5. B1 should describe your image without giving away what it is.
6. B2 should draw what you think the image is based on the description.
7. You will have 2 minutes to complete this activity.
8. Look at your image together and discuss which instructions were the most effective and how this was transferred to the drawing.
9. Swap roles and complete this activity again. This time, the person describing the image can say what the image is then continue with the description. For example – ‘It is a car.’ Use what you have learned from your discussion to try and have a more successful reflection of the image in the end.
10. Complete the reflection questions below based on your own opinion:
11. What was a strength in the first description of the image that helped to draw the image?

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1. Did knowing *what* the image was result in a more exact representation of the image? Explain.

|  |
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1. Were the instructions clearer in the second drawing experience, and was this because of your discussion after the first drawing? Explain.

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## Phase 3, activity 2 – investigating a playscript

**Teacher note:** before completing this activity, students should engage with pre-reading activities to prepare them to read the text. Scarborough’s (2001) Reading Rope upper strands suggest that background knowledge, vocabulary, language structures, verbal reasoning and literacy knowledge intertwine for skilled and accurate, fluent reading with strong comprehension.

**Preparing to read the text – applying upper strand reading pathways**

1. Answer the following questions to activate prior knowledge:
2. What do I already know about playscripts? What do they look like? What do they include?

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1. If I think about the title (*Hitler’s Daughter*), do I think there will be vocabulary I will struggle to understand? Why?

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**Engaging with the text**

1. Read the scene extract from *Hitler’s Daughter: The play*.

Scene 1

Early Tuesday morning.

The lights come up on a bus shelter somewhere in the Australian countryside.

The sound of heavy rain on the yellow tin roof of the bus shelter.

The crack of thunder and lightning. A car door slams. The car drives off.

MARK, wet, appears and runs to the bus shelter. He stands alone.

We hear a cow mooing nearby.

BEN bolts into the bus shelter, soaked. His frenetic energy is the antithesis of MARK’s stillness.

**Ben** Hey, move your bag!

He throws his bag which hits the back wall of the shelter with a thud.

Check out the creek. It's all gone yellow. The bridge'II go if this keeps up.

A flash of lightning.

**Mark** Hey, Ben, have you ever noticed that cows look all shiny when they’re wet?

**Ben** Nuh.

He sneezes.

**Mark** Like someone's polished them. Do you think cows can sneeze?

**Ben** Nuh.

**Mark** How come they can't, then?

**Ben** Dunno.

**Mark** Maybe they only sneeze when we're not around

**Ben** Whatever?

BEN scrapes the mud off his boots.

**Mark** It's just they're kind of sad looking – wet cows.

**Ben** Hey there’s Anna. Her mum must have picked up Tracey too.

Two car doors slam shut offstage. The car skids off.

ANNA and TRACEY run into the bus shelter. ANNA carries both backpacks and holds Tracey’s hand.

**Anna** Hi, Mark.

**Mark** Hey, Anna, have you ever heard a cow sneeze?

**Anna** No.

**Mark** Maybe if a cow had hay fever it'd sneeze

**Tracey** Come on, Anna...

**Anna** Later, Tracey.

**Mark** What?

**Tracey** If the bus is late, Anna says we can play the game again.

**Ben** Which game?

**Anna** The one I used to play with my grandma.

**Tracey** You know, we make up a character and Anna makes up a story.

**…**

**Anna** I'll choose this time.

**Mark** You? But you never choose.

**Anna** Then it's my turn, isn't it?

**Ben** Just make it something good. No fairies or fish or crap like the last time.

**Mark** The bus'II be here if you don't shut up. Go on, what's the story going to be about?

**Anna** It's about ... it's about Hitler's daughter.

1. Class discussion: What do you think this play would be like? How would it be performed?
2. Complete Project Zero’s [The Explanation Game](https://pz.harvard.edu/resources/the-explanation-game) thinking routine using the template below about the **importance of drama being viewed and not just read.**

Table 61 – the explanation game template

|  |  |
| --- | --- |
| Thinking routine step | Thoughts and ideas |
| Initial observations – when I look at the playscript, I notice that … |  |
| Resulting question – Why is it so? |  |
| Hypotheses – reasons why it might be done this way |  |
| Justifications – it makes me think … |  |

1. How does the performance and language used add to the layers of meaning of the text?

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## Phase 3, resource 2 – the power of performance

**Teacher note:** this resource has been designed to work side by side with **Phase 3, activity 3 – monitoring your reading**. It has been written by the English curriculum team and can be adjusted to suit the needs of students.

Drama is an exciting and powerful form of **storytelling** that comes to life through performance. When reading a play, you are not just reading a story, you are engaging with a playscript that is meant to be performed on a stage. When acted out, plays are **distinctive to other texts** because they combine speaking, movement and, sometimes, visual elements to create a vibrant experience for the audience.

In drama, the playscript works as a foundation for the text. It contains the dialogue (what characters say), stage directions (instructions for movement and actions), and descriptions of settings and characters. However, without a performance, a play’s potential cannot be entirely fulfilled. The words on the page are just the beginning; they need actors, props, lighting and sound to **bring them to life on the stage.**

Actors use their skillset to portray characters **vocally, physically and emotionally**. Actors individually interpret playscripts and find ways to express their characters' feelings and motivations. Plays being performed on stage are unique because each actor’s interpretation of a character can vary. For example, one actor’s performance of Heidi in *Hitler’s Daughter: The play* may be very different from another actor’s portrayal, and this offers a different perspective on the character.

Another crucial cog in the wheel of drama performances is the director. Directors guide the **overall vision** of the play. This includes making decisions about the live atmosphere of a performance, including how it should look and feel, how actors should move, and how the story should unfold. Directors work collaboratively with key stakeholders in a production of a play, including actors, set designers, costume designers and lighting technicians. Set design, costumes and lighting are essential elements that enhance the storytelling. The **physical world of the play** is brought to life through the creation of sets. A character’s personality and status is revealed by their costume. **Lighting sets the mood** and can highlight an important moment. For example, lighting in used in *Hitler’s Daughter: The play* to help portray the confronting nature of the bunker scene. Altogether, these elements of a production allow for a cohesive and engaging performance.

Lastly, drama is meant to be **experienced live**, with the energy of the actors and the reactions of the audience creating a unique ambience. Unlike reading a story or viewing a film, attending a live theatrical performance allows for an **interaction between the performers and the audience** that shapes the atmosphere of the play. Each performance is a shared experience, bringing the playscript immediately to life in a manner that is both captivating and memorable. Thus, the true power of a play is revealed when it is performed on stage for an engaged audience.

## Phase 3, activity 3 – monitoring your reading

**Teacher note: this activity has been designed to work side by side with Phase 3, resource 2 – the power of performance. However, the versatility of monitoring means that the associated questions and checklist could be used with any text.**

**Student note: this activity is designed to upskill your ability to monitor your reading so that you are actively engaging with the text.** Just like how a detective carefully examines clues to solve a mystery, these strategies help you make sure you are understanding the information correctly.

**Instructions for completing this activity**

1. For this activity, you will need some highlighters. If you do not have these, you could use 2 different coloured pens or another coding system to annotate.
2. Read through **Phase 3, resource 2 – the power of performance** about the role and significance of drama and theatrical performance. You should monitor your reading by using your highlighters or another coding method to identify:
3. words that you are unfamiliar with
4. words or phrases that you think might be important.

**Questions about the comprehension strategy of monitoring reading**

1. **In your books, list the words you were unfamiliar with and write their definitions next to them. You may choose to write this definition into your copy of the text.**
2. **Revisit the words or phrases that you identified as important. Why did you choose these words? How do they contribute to the overall meaning of the text?**
3. **Complete the checklist in the table below by writing the word ‘yes’ or the word ‘no’ in the right-hand column. Completion of this table will allow you to reflect on how these monitoring skills improved your understanding of the text.**

Table 62 – monitoring skills checklist

|  |  |
| --- | --- |
| Checklist questions | Yes or no |
| **Did I understand the main idea of the text?** |  |
| **Did I understand how to use different colours or codes to monitor my reading of the text?** |  |
| **Did I automatically skip over words that I did not quite understand?** |  |
| **Would I normally skip over these difficult words when reading a text?** |  |
| **Did I ask myself any questions while reading?** |  |
| **Was I able to visualise in my mind images of what I was reading?** |  |
| **Will I use this strategy in future when reading a block of text?** |  |

**Questions about the content of the text**

1. What does the director do that makes them an important element of a theatrical production?

|  |
| --- |
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1. **According to the text, how do actors contribute to bringing a playscript to life on stage?**

|  |
| --- |
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1. Why does the text suggest that the true power of a play is revealed when it is performed on stage? What aspects of live theatre make it impactful and memorable?

|  |
| --- |
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**Reflection questions**

1. The strategy of monitoring your reading can be transferred across to the other subjects you study. How can you apply this strategy to other subjects?
2. Can you provide an example of an activity you have completed recently in another subject where you could have implemented this strategy to improve your comprehension of the text?

## Phase 3, activity 4 – dramatic conventions mix and match

1. Match the dramatic convention term with its correct definition.

Table 63 – scrambled dramatic conventions glossary

|  |  |
| --- | --- |
| Dramatic convention | Definition |
| Aside | The selection and inclusion of sound effects, music or other elements to enhance the audience’s experience. |
| Audience engagement | Objects used by actors during a performance to help the audience believe they are in a different place and time. These objects may help establish a scene or assist a character to complete an action. They contribute to the storytelling, theme development and visual language of a production. |
| Characterisation | The way in which actors use their bodies to tell the story, including how they walk, stand, sit and gesture on stage. Movement helps to show the emotions of the characters and can make the action more interesting. For example, if a character is feeling scared, they might move slowly and carefully. The way an actor moves can show the audience how the character is feeling without speaking. |
| Costuming | The development and representation of a character in a playscript and a performance. It includes personality, traits, motivations and behaviour for a character to make them believable and relatable to the audience. It may involve a particular style of performance, physical movement, voice and gestures. |
| Dialogue, monologue, duologue | The use of lights to create atmosphere, highlight specific areas or actors, and convey mood or emotion. Lighting can also include filters which can add colour to the scene. |
| Lighting design | How an actor says their lines in a play, including the tone of their voice, the speed they speak, and their emphasis on certain words. Line delivery helps to express the character’s emotions and personality. For example, if a character is angry, they might speak loudly and quickly. If they are sad, they might speak softly and slowly. The way an actor delivers their lines can make the dialogue more believable and engaging for the audience. |
| Line delivery | The selection and design of clothing and accessories worn by actors to visually represent their characters. Costumes contribute to establishing the time period, social status, occupation, personality and overall look of the characters within the production. |
| Movement | Objects, actions or elements that carry deeper meanings and represent abstract ideas or concepts within the play. These objects also contribute to the storytelling, theme development, and visual language of a production. |
| Props | References or cues within the playscript or stage directions that indicate the specific time or period in which the scene takes place. For example, specific dates, time of day, historical context or any other information that helps establish the setting of the scene. |
| Symbols | Different forms of spoken communication within a play. Dialogue refers to a conversation between 2 or more characters. Monologue is a speech delivered by a single character, addressing the audience, other characters or themselves. Duologue refers to a conversation between 2 characters. |
| ****Scene descriptions**** | When a character addresses the audience directly and shares their thoughts or reveals information that other characters on stage are not meant to hear. It might be delivered in a lower volume or in a different voice so that the audience knows what they are saying is different from their regular dialogue. A character might lean toward the front of the stage and direct the aside to the audience. |
| Sound design | The ways in which a performance actively involves and interacts with the audience, including direct address to the audience, actors inviting audiences to participate, ‘breaking the fourth wall’, or creating an immersive experience encouraging a response from the audience. |
| Time indicators | Give important details and instructions for a specific scene. They describe things like where the scene takes place, what props are used, where the characters are and what actions they do. These descriptions help the director, actors and production team understand how the scene should look and feel on stage, so they can bring it to life effectively. |

## Phase 3, resource 3 – dramatic conventions mix and match suggested responses

Suggested responses for the mix and match activity are below.

Table 64 – dramatic conventions glossary

|  |  |
| --- | --- |
| Dramatic convention | Definition |
| Aside | When a character addresses the audience directly and shares their thoughts or reveals information that other characters on stage are not meant to hear. It might be delivered in a lower volume or in a different voice so that the audience knows what they are saying is different from their regular dialogue. A character might lean toward the front of the stage and direct the aside to the audience. |
| Audience engagement | The ways in which a performance actively involves and interacts with the audience, including direct address to the audience, actors inviting audiences to participate, breaking the fourth wall, or creating an immersive experience encouraging a response from the audience. |
| Characterisation | The development and representation of a character in a playscript and a performance. It includes personality, traits, motivations and behaviour for a character to make them believable and relatable to the audience. It may involve a particular style of performance, physical movement, voice and gestures. |
| Costuming | The selection and design of clothing and accessories worn by actors to visually represent their characters. Costumes contribute to establishing the time period, social status, occupation, personality and overall look of the characters within the production. |
| Dialogue, monologue, duologue | Different forms of spoken communication within a play. Dialogue refers to a conversation between 2 or more characters. Monologue is a speech delivered by a single character, addressing the audience, other characters or themselves. Duologue refers to a conversation between 2 characters. |
| Lighting design | The use of lights to create atmosphere, highlight specific areas or actors, and convey mood or emotion. Lighting can also include filters which can add colour to the scene. |
| Line delivery | How an actor says their lines in a play, including the tone of their voice, the speed they speak, and their emphasis on certain words. Line delivery helps to express the character’s emotions and personality. For example, if a character is angry, they might speak loudly and quickly. If they are sad, they might speak softly and slowly. The way an actor delivers their lines can make the dialogue more believable and engaging for the audience. |
| Movement | The way in which actors use their bodies to tell the story, including how they walk, stand, sit and gesture on stage. Movement helps to show the emotions of the characters and can make the action more interesting. For example, if a character is feeling scared, they might move slowly and carefully. The way an actor moves can show the audience how the character is feeling without speaking. |
| Props | Objects used by actors during a performance to help the audience believe they are in a different place and time. These objects may help establish a scene or assist a character to complete an action. They contribute to the storytelling, theme development and visual language of a production. |
| ****Scene descriptions**** | Give important details and instructions for a specific scene. They describe things like where the scene takes place, what props are used, where the characters are and what actions they do. These descriptions help the director, actors and production team understand how the scene should look and feel on stage, so they can bring it to life effectively. |
| Sound design | The selection and inclusion of sound effects, music or other elements to enhance the audience’s experience. |
| Symbols | Objects, actions or elements that carry deeper meanings and represent abstract ideas or concepts within the play. These objects also contribute to the storytelling, theme development and visual language of a production. |
| Time indicators | References or cues within the playscript or stage directions that indicate the specific time or period in which the scene takes place. For example, specific dates, time of day, historical context or any other information that helps establish the setting of the scene. |

## Phase 3, resource 4 – physical engagement with dramatic conventions

**Teacher note: the below activities are designed to encourage students to apply their understanding of the dramatic conventions of characterisation, line delivery, movement and sound delivery. You may need to move the classroom furniture or work outside of the classroom for students to effectively engage in the activities. The teacher may need to prioritise the use of dramatic activities depending on time constraints.**

**Body language**

Build upon the students’ prior understanding of body language and how it communicates feelings. Ask them to consider what a character with their arms crossed might be feeling (defensive or closed off) or to consider what a character with open arms could be feeling (welcoming or open).

Other body language stances could include:

* standing straight and tall (confidence or pride)
* slouched shoulders (sad or insecure)
* hands on hips (impatience)
* fidgeting (nervousness or boredom)
* hand gestures (excitement or to emphasise something)
* avoiding eye contact (shyness or dishonesty).

Ask students to identify and act out other body language stances that they can think of.

**Emotion walks**

Ask students to consider how different emotions affect the way we move. Post the question: Does the way we move when we are happy change when we are feeling sad? Have students walk around the learning environment as if they are feeling a specific emotion, for example, happy, sad, excited, worried, surprised and angry. Students then participate in class discussion about how body movements change when we experience different emotions.

**Sound effects**

**Work through the following list of sound effects that students can create by using various parts of their body. Discuss how these effects could be used to help convey meaning in a play.**

* Clapping (create various rhythms and intensities by clapping hands together)
* Stomping (stomp feet on the ground to mimic sounds like walking, running or thunder)
* Finger clicking (click fingers to produce sharp, quick sounds)
* Rubbing palms (rub palms together to create a rustling or whispering sound)
* Tongue clicking (click your tongue against the roof of your mouth to make clicking sounds)
* Throat gurgling (make gurgling sounds in your throat to mimic water or gargling)
* Lip smacking (smack your lips to create a kissing or popping sound)
* Whistling (whistle to produce high-pitched sounds, useful for wind or bird calls)
* Humming (hum to create a continuous, resonant sound)
* Hand slapping (slap hands against thighs or other body parts to create different percussion effects)
* Chest thumping (thump your chest with your hands to produce a deep, resonant sound)
* Teeth chattering (rapidly clatter your teeth together to mimic the sound of being cold)
* Finger drumming (tap fingers on a surface to simulate drumming or raindrops)
* Breathing sounds (exaggerate breathing noises for effects like wind, panting or sighing)

**Line delivery:**

To build students’ understanding of how line delivery can affect the meaning conveyed in a playscript, give students a simple line, for example ‘I'm here’, to act out. Have students deliver it in different ways to show different emotions (for example, happy, sad, angry, surprised, scared or nervous).

## Phase 3, activity 5 – how to read a scene in a playscript

**Pre-reading activity**

1. Read the following extract and the identified conventions of a playscript.
2. Highlight any words that you are unfamiliar with or do not understand.
3. Explain what should be done by the performers or set designers in the third column. The first row has been done for you.

Table 65 – sample playscript with annotations

|  |  |  |  |
| --- | --- | --- | --- |
| Playscript | Conventions | Language features | What should be done |
| Early Tuesday morning.  The lights come up on a bus shelter somewhere in the Australian countryside.  The sound of heavy rain on the yellow tin roof of the bus shelter. | A **scene description** provides instruction for the design of the set and indicates place. It is usually italicised. | **Proper and common nouns used to denote place** – Tuesday morning, bus shelter, rain.  **Adjectives to create descriptions** – early, yellow, Australian, heavy, yellow.  **Verbs to improve the instructions for the set designer** – come up, rain on. | The set should have a bus shelter with a yellow roof.  A light should be shining on the shelter.  There should be rain used in the sound effects. |
| BEN bolts into the bus shelter, soaked. His frenetic energy is the antithesis of MARK’s stillness. | A **stage direction** is an instruction in the playscript. It is directed to the performer and to the director to tell them what to do and how to do it. They can be integrated within a scene description. A stage direction always includes mention of a character(s). | The **character’s name** will appear in capitalised text followed by italicised text.  **Active verbs to indicate precise action** – bolts, stillness.  **Adjectives to describe a physical description** – soaked. |  |
| Ben: Hey, move your bag! | **Dialogue** is also an instruction in the playscript that is directed to the actor portraying that character. It indicates what a character says, and sometimes even how they say it. Dialogue can indicate who a character is speaking to. | The **character’s name** will appear in capitalised text, followed by a colon.  **Italics** – may be used to indicate that certain words are stressed or emphasised by the actor.  **Punctuation features indicate how a line is delivered** – an exclamation mark indicates strong feelings or indicates emphasis. |  |

## Phase 3, resource 5 – how to read a scene in a playscript suggested responses

Suggested responses have been provided below.

Table 66 – suggested responses

|  |  |  |  |
| --- | --- | --- | --- |
| Playscript | Conventions | Language features | What should be done |
| Early Tuesday morning.  The lights come up on a bus shelter somewhere in the Australian countryside.  The sound of heavy rain on the yellow tin roof of the bus shelter. | A **scene description** provides instruction for the design of the set and indicates place. It is usually italicised. | **Proper and common nouns used to denote place** – Tuesday morning, bus shelter, rain.  **Adjectives to create descriptions** – early, yellow, Australian, heavy, yellow.  **Verbs to improve the instructions for the set designer** – come up, rain on. | The set should have a bus shelter with a yellow roof.  A light should be shining on the shelter.  There should be rain used in the sound effects. |
| BEN bolts into the bus shelter, soaked. His frenetic energy is the antithesis of MARK’s stillness. | A **stage direction** is an instruction in the playscript. It is directed to the performer and to the director to tell them what to do and how to do it. They can be integrated within a scene description. A stage direction always includes mention of a character(s). | The **character’s name** will appear in capitalised text followed by italicised text.  **Active verbs to indicate precise action** – bolts, stillness.  **Adjectives to describe a physical description** – soaked. | Ben runs quickly onto the stage to get under the bus shelter. He is twitchy and moving about a lot. He is very wet.  Mark is sitting still and calmly in the bus shelter. |
| Ben: Hey, move your bag! | **Dialogue** is also an instruction in the playscript that is directed to the actor portraying that character. It indicates what a character says, and sometimes even how they say it. Dialogue can indicate who a character is speaking to. | The **character’s name** will appear in capitalised text, followed by a colon.  **Italics** – may be used to indicate that certain words are stressed or emphasised by the actor.  **Punctuation features indicate how a line is delivered** – an exclamation mark indicates strong feelings or indicates emphasis. | Ben delivers his line abruptly and with emphasis. |

## Phase 3, activity 6 – sampling the play

**Teacher note:** students will activate interest in the playscript by creating a freeze frame for the provided extract. They should be provided with the extract and no other information for the first part of the task. All students must be actively involved as characters, the narrator, objects, the scene, and so on. Take a photo of each group, so they can see changes between freeze frames. For more information on freeze frames, or other reading activities, refer to Activating reading capabilities in English (McGraw and Mason 2022).

1. Read the extract below.

Throughout the following, the SOLDIER and HEIDI run through the war zone of Berlin, which is falling.

**Anna** The smell was disgusting as they climbed up to the street.

**Soldier** They’re hitting the sewers

**Anna** The world was noise, and rubble and splinters of rocks flew through the air. You could smell the blood and hatred just like you could smell the pigs in Frau Leib's mud.

**Soldier** This way.

He picks up HEIDI, helping her over the rubble.

**Anna** There had once been trees and gardens. Now there was just a battle. They ran through the skeleton of the garden, then down, back underground. Along a tunnel now. There were steps but they passed by them, then more steps. They came out at what looked like a railway station.

**Soldier** They should be here by now. They were supposed to be waiting for you ...

We hear the whistle of a bomb dropping. The SOLDIER tries to protect HEIDI with his body.

An explosion.

1. Identify any language you do not understand and work with your group to find out its meaning.
2. Discuss with your group how you could represent this scene.
3. Create a freeze frame of the scene and have your teacher or peer take a photo.
4. Class discussion – Why did your group decide on doing the freeze frame in the way they did? What parts of the extract helped you to decide on these decisions?
5. Predict the story of the play – 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?

## Phase 3, activity 7 – connecting personally with drama in scene 1

**Teacher note:** this resource has been prepared to help you guide students to coordinate the drama conventions of the extract. The purpose of this activity is to engage students in the performance conventions of drama and stimulate an interest in studying the play. This is just one example of working with the play and other examples are provided within the program.

**Reading the scene**

Students:

* read all of scene 1 in a small group
* identify vocabulary items you are unfamiliar with. Either consult a dictionary or work with students in another group of 4 to share insights about the meanings of unfamiliar words
* check meanings of unfamiliar words with the teacher. For example: How can the context of the line ‘Hitler wanted to breed the perfect race … tall children with blue eyes and blond hair’ help you understand the meaning of ‘breed’?

**Performing the scene to another group of 4**

Students:

* take on roles for the scene extract (a table has been provided below to assist)
* let the assigned ‘director’ present the performance (the teacher may like to record it for further analysis)
* perform the scene to another group or play the recording back and reflect on the performance (How did the playscript help you to perform in the way you did?)
* identify 3 features of the playscript that impacted your performance and explain how in your books.

Table 67 – roles in the extract

|  |  |
| --- | --- |
| Role for the extract of scene 1 | Assigned student(s) |
| Director |  |
| Mark |  |
| Anna |  |
| Tracey |  |
| Ben |  |
| Lighting team |  |
| Sound effects team |  |

**Summary**

Students:

* participate in a class discussion about the power of performance
* compose a journal entry using **Phase 3, resource 1 – reflection journal** on their predictions for the play and how they experienced performing the first scene.

## Phase 3, resource 6 – ideas for exploring the extracts

**Teacher note:** the activities below are suggestions for engaging deeper with **Core text 2 – *Hitler’s Daughter: The play*.** It is not necessary to use all, or any, of these suggestions.

**Scene 3**

Some ideas for exploring elements of scene 3 are suggested below.

Table 68 – scene 3 ideas for exploring the text

|  |  |  |
| --- | --- | --- |
| Where | What | How |
| Opening of scene 3 | **Mark** Morning.  **Tracey** Hi, Mark.  **Mark** Your story’s been bugging me all night.  **Anna** Really?  **Mark** Yeah … and it’s like you don’t want to tell it at all. | Experiment with emphasis and pause and how they impact meaning. |
| Character movement | Any | Write stage directions for a scene that does not have sufficient directions. |
| Set design | Bus stop | How is the bus stop used on the stage? Experiment with other ways of set design for this performance. |

**Scene 15 to scene 16**

This is a drama improvisation activity and could be used as a lighter introduction before the action of the scene. It is an activity in splitting audience focus.

1. Students can be split into groups of 4 – two people work on the storytelling and 2 people work on acting it out.
2. Each group is given either the Australian part of the scene or the German part.
3. Two groups come together to perform at the same time. These groups are known as Narrator or Typewriter.
4. Other paired groups perform.
5. Students reflect on how the performances were a good example of why drama should be watched and not read.

## Core text 2 – *Hitler’s Daughter: The play*

**Teacher note**: this core text functions both as reading and performance text to respond to and analyse, and a model text for student composition in the formal assessment task (Graham 2020).

The core texts are available in the **Core texts booklet – From page to stage**.

Core text extracts for *Hitler’s Daughter: The play* for this phase include:

* Extract 1 – scene 1
* Extract 2 – scene 3
* Extract 3 – scene 9
* Extract 4 – scene 15.

## Phase 3, resource 7 – pre-reading activities

**Teacher note**: these activities should be used in combination with the scene summaries. The teacher may wish to approach the close study of the play extracts in a number of ways:

* all students work on each scene
* small groups work on different scenes and present information back in a [jigsaw](https://app.pre.education.nsw.gov.au/learning-tools-selector/LearningActivity/Card/546?clearCache=590a552c-1ece-470c-18ef-bd75ca6a8854)
* pairs or individuals work on each scene
* different groups use a different strategy to complete their scene.

For further information on some of the suggested strategies, refer to the following links. These are particularly effective strategies for differentiation or for use with EAL/D students.

* [Split Dictation](https://ealdaylight.wordpress.com/split-dictation/) (EAL in the Daylight n.d.)
* [Great Idea: Barrier Games](https://www.bell-foundation.org.uk/resources/great-ideas/barrier-games/) (The Bell Foundation n.d.)

**Activities**

* Previewing the text – before reading activity: the teacher provides students with information about the content to build the field and exposes students to language they will encounter when reading. (Gibbons 2009)
* Sequencing – after-reading activity: the teacher divides the summary into sentences. These are jumbled and students work in groups to re-sequence the sentences in the correct order. They add in any missing events then report back by retelling the events of the scene.
* Split dictation – after-reading activity: this is a ‘barrier activity’ where the teacher makes 2 versions of the summary, each with different word groups deleted. Students work in pairs to take turns reading complete sentences to each other while their partner writes the missing words in the gaps on their copy.
* Improve the summary – after-reading activity: note any events that are missing from the summary. Use the structure of the summary as a model to either rewrite the summary or write a summary of a different scene.

## Phase 3, resource 8 – scene summaries

**Scene 1**

It is raining. Four children are waiting in the bus shelter for their school bus. The children are Mark, Anna, Ben, and Tracey. While they wait, Anna begins to tell a story about a girl named Heidi. Anna says that Heidi was Hitler’s daughter, a lonely girl who was kept hidden by her father. Heidi lived at Hitler’s country house, Berchtesgaden. She was cared for by Fraulein Gelber.

Hitler kept Heidi hidden in this way because Heidi had a birthmark on her face and she had a limp. Hitler believed in racial superiority of the German people, so he did not want anyone to know Heidi was his daughter because she was not perfect.

The children have mixed reactions to the story. Ben says the story is ‘weird’, but Tracey says she likes it. Mark wants to hear more of the story the next day when they wait for the bus again.

**Scene 3**

It is Wednesday morning. The children are in the bus shelter. Mark says he has been thinking about the story. He wants to hear more. Tracey continues telling Heidi’s story. Hitler visited Heidi, but not often. Heidi called Hitler ‘Duffi,’ but never ‘vater’ (German for father), and Hitler called Heidi ‘My little girl.’ Fraulein Gelber looks after Heidi. Heidi says she wants to go to school like other children. Fraulein Gelber says this is not allowed. Heidi must stay in seclusion – away from the world, so no-one will know about her. Heidi tells Fraulein Gelber she hopes that one day Hitler will tell her he loves her.

Mark and Anna talk about the story. Mark wants to know why Heidi could want Hitler to love her since he did so many terrible things. Anna says Heidi did not know about the concentration camps.

In the kitchen at Berchtesgaden, Frau Mundt tells Heidi about how hard her life was before Hitler came to power. There was bad unemployment and poverty: ‘We begged.’ Frau Mundt says Hitler gave her hope because he said he would save Germany.

Anna and Mark talk about the 1936 Berlin Olympics and the story that Hitler would not shake the hand of Jesse Owens because he was black.

Heidi hears Freya crying. Frau Mundt explains that Freya’s sister is dead. Freya believes the Nazis killed her sister because she had a disability. The Nazis murdered not only Jewish people, but also people with disabilities. Heidi asks Freya about Jewish people (‘the Jews’). Frau Mundt answers that Jews ‘are sent to camps. Places to work.’ Heidi does not know the truth, that Nazis took Jewish people to concentration camps to kill them.

Mark and Anna reflect on the story and how it might relate to their own lives. Anna asks, ‘Would you know if your parents were doing something wrong?’

**Scene 9**

Mark is at home in the kitchen with his mother and father. In the background, we hear a radio news report about Aboriginal land rights. Mark asks his dad some difficult questions about issues from Anna’s story. Mark wants to know if people are still being exterminated today, and if his father’s farm land was stolen from Aboriginal people. Mark’s father does not like Mark’s questions. He is defensive and does not give answers. Mark’s father leaves.

Mark asks his mother difficult questions. ‘What if everyone thought a really bad person was right?’ and ‘Would you have protested?’ (against Hitler)

**Scene 15**

Anna continues telling Heidi's story. It is the year 1945. Heidi and Fraulein Gelber arrive in Hitler’s bunker in Berlin. The bunker is cold and we can hear the constant sounds of war outside. When Heidi is asleep, Fraulein Gelber leaves the bunker without saying goodbye. Heidi wakes up and is alone. She hears her father’s voice shouting; he is angry because the Germans are losing the war.

Heidi leaves her room in the bunker and goes to find her father. When Hitler sees Heidi, he says he does now know who she is and he has never seen her before.

A soldier takes Heidi out of the bunker into Berlin. They move through the war zone, trying to stay safe. The soldier is killed by a bomb. Heidi is alone.

## Phase 3, resource 9 – understanding idiomatic phrases and colloquial language

**Teacher note:** students may struggle with some of the language used in the play. Both Australian and German idioms and colloquialisms are used and may need to be explicitly explained to students. EAL/D students may have particular difficulty in understanding the Australian slang and idioms.

**Student note:** as you read the play, you may come across some unfamiliar words (‘Check out the creek.’) We call these words idioms or colloquialisms.

**Definitions**

**Idiom:** a commonly used phrase or expression, usually figurative or non-literal, that has an understood meaning specific to a language or dialect.

For example, over the moon, half asleep, pull your socks up.

**Colloquialisms:** words which do not follow standard or conventional language forms but instead use an informal or ‘slang’ version of a word.

For example, instead of saying that someone is lazy, you could say that someone is a ‘bludger’. This is an Australian colloquialism. Countries often have quite different colloquial terminology.

([NESA Glossary 2022](https://curriculum.nsw.edu.au/resources/glossary))

**Understanding idioms and colloquialisms**

Idioms and colloquialisms are used to develop engaging and realistic characters who each have a distinct voice. They often reveal something about a character’s attributes, their perspective and their beliefs and reactions to other characters.

**Useful resources**

The Australia Day Council of NSW (n.d.) [Aussie Slang Dictionary](https://www.australiaday.com.au/fun-activities/browse-the-aussie-slang-dictionary/)

Cambridge University Press (2024) [English Dictionary](https://dictionary.cambridge.org/dictionary/english/give-it-a-rest)

**Examples in the play**

Table 69 – language in the play in scene 1

|  |  |  |  |
| --- | --- | --- | --- |
| Phrase or word in context | Meaning | Idiom or colloquialism? | What it reveals about the character |
| Ben: Check out the creek! It’s gone all yellow. (p 1) | To look at something interesting | Idiom | Ben wants everyone to look at the creek. |
| Ben: Hitler? He was this bloke in World War Two. (p 2) | A man, usually a man who is ordinary | Colloquialism | Ben thinks Hitler was a normal man.  Ben does not know much about history. |
| Mark: Give it a rest, Ben. Let’s just get on with the story. (p 4) | Stop being annoying | Idiom | Mark is taking the story seriously and wants to hear more.  Mark is annoyed by Ben’s interruptions. |

Another strategy for understanding unfamiliar language is to use the following process:

1. Identify unfamiliar words or phrases in context.
2. Write down what you think each word might mean. Think about similar words, word roots, word parts, suffixes and prefixes, and draw on prior knowledge about the topic.
3. Explain how you worked out your meaning in the third column in the table below.
4. Discuss your meaning and reasons as a class or with a peer and revise and improve your definition of the word or phrase.
5. Look up the word in a dictionary and write the definition in your own words.
6. Discuss your final definition and how you worked it out.

An example has been included below.

Table 70 – understanding language sample process

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Phrase or word in context | What I think it means | Why I think this | What I now think it means in context | Definition or explanation |
| Ben: Check out the creek! It’s gone all yellow. (p 1) | I think this means to get out of something. | This is because the word ‘check’ means to look at something and ‘out’ means to get out of something. | The word ‘check’ means to look at something and the word ‘out’ just adds strength to the word. | To look at something interesting |
| Ben: Hitler? He was this bloke in World War Two. (p 2) | I think ‘bloke’ means … | If I look at the proper noun, Hitler, I can see the pronoun ‘he’ is linked to it. This means that I can predict that ‘bloke’ means a man. |  | A man, usually a man who is ordinary |
| Mark: Give it a rest, Ben. Let’s just get on with the story. (p 4) |  | ‘Give’ means to share something with someone else and ‘rest’ means to have a break. So, this means someone is having a break. |  | Stop being annoying |

## Phase 3, activity 8 – understanding idiomatic phrases and colloquial language

**Teacher note:** the teacher may choose to add some information into the table to assist students in identifying language. This will depend on student ability. The teacher may like students to add to the table for the entire play, create a table for each scene, or complete a table for selected studied scenes only. Differentiated examples have also been provided at the end of this activity.

1. While you are listening to the dramatic reading of each scene, write down any words or phrases you do not understand in the table below.
2. Use the suggested dictionaries and strategies from **Phase 3, resource 9 – understanding idiomatic phrases and colloquial language** to work out the meaning and what it reveals about the character.

Table 71 – idiomatic and colloquial language in the play

|  |  |  |  |
| --- | --- | --- | --- |
| Phrase or word in context | Meaning | Idiom or colloquialism? | What it reveals about the character |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

**Differentiated sample**

1. Your teacher has identified some difficult language (in **bold**) in the table below.
2. Identify if each is an idiom or a colloquialism.
3. Circle the true statement about what it reveals about the character.

Table 72 – idiomatic and colloquial language in the play – differentiated sample scene 8

|  |  |  |  |
| --- | --- | --- | --- |
| Phrase or word in context | Meaning | Idiom or colloquialism? | What it reveals about the character |
| Dad: Whose been feeding you all that stuff? (p 28) | (Verb)  To give someone information that they do not think about for themselves |  | Dad does not take Mark’s questions and thinking seriously.  Dad thinks Mark should learn more about history. |
| Dad: Whose been feeding you all that stuff? (p 28) | (Noun)  Things, information or ideas |  | Dad is saying that what Mark is talking about is unimportant.  Dad thinks that what Mark is saying is really important. |
| Dad: The things they teach kids nowadays. Do gooders poking their noses in. (p 28) | (Noun)  A well-meaning but unrealistic person |  | Dad thinks that people are trying to make everyone do what they think is right.  Dad thinks that people are really good and nice and try to do the right thing. |
| Dad: The things they teach kids nowadays. Do gooders poking their noses in. (p 28) | (Verb)  To show too much interest in a situation that does not involve you |  | Dad thinks Mark should be asking more questions.  Dad is frustrated by Mark’s questions and feels defensive. |
| Mum: For the love of mud. (p 28) | (Expression)  To urge someone to stop saying or doing something because the idea is getting complicated |  | Mum wants Mark to keep on asking questions about Hitler.  Mum is getting confused trying to answer Mark’s questions. |

## Phase 3, activity 9 – identifying dramatic conventions in a performance of *Hitler’s Daughter: The play*

**Teacher note: for this activity, students will be required to view a video of the MonkeyBaa stage production of *Hitler’s Daughter: The play*. You may choose to focus on the bunker scene from** [Hitler’s Daughter (5:47–7:10)](https://www.youtube.com/watch?v=Ou4dgs-mNAo&t=347s) **or widen your focus to other scenes contained in this compilation from** [Hitler’s Daughter (7:52)](https://youtu.be/Ou4dgs-mNAo) **before discussing similarities and differences.**

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**.

Your teacher will play you a video of the MonkeyBaa stage production of *Hitler’s Daughter: The play*.

1. Activate your prior knowledge by revising your completed version of **Phase 3, activity 4 – dramatic conventions mix and match**.
2. View the clip for the first time.
3. Read through the below table so that you know which dramatic conventions you are looking for in the clip.
4. Watch the clip for a second time. Identify dramatic conventions and make any notes in the table about how they help to convey meaning to the audience. Use the sentence structures in the student note below to support your writing. An example for lighting design can be seen in the MonkeyBaa production of scene 15 (the bunker scene).

**Student note:** notice the sentence structures associated with analytical and informative writing that are demonstrated in the table in row one. The first is adapted from the Seldon method (State of New South Wales (Department of Education) 2022).

* Noun group or nominalisation (the darkness) + analytical verb (creates) + analysis (a mysterious atmosphere) + (doing) + further analysis (the tension …)
* Extended noun group (single, flickering, amber-toned light bulb) + modal verb + analytical verb (might indicate) to show that the writer is suggesting a possible analysis.

Table 73 – dramatic conventions in a performance of *Hitler’s Daughter: The play*

|  |  |  |
| --- | --- | --- |
| Dramatic convention | Example of the convention in the video clip | How does the convention help to convey meaning to the audience? |
| Lighting design | Darkness and then blue-toned flashing lights. A single, amber-toned light bulb lights up the bunker area where the characters are located. This light flickers at times and there is an episode of full darkness to transition to a new scene, also set in the bunker. In this bunker scene, a red colour wash is used and there are also quick flashes of yellow lighting. | The darkness creates a mysterious atmosphere heightening the tension of the dialogue and sound effects.  The blue-toned flashing lights suggest to the audience that something is not right and keeps their attention as the scene comes to life.  The single, flickering, amber-toned light bulb might indicate to the audience that this is not a stable atmosphere, both physically and mentally.  The full darkness for scene transitions suggests that the bunker life is disorienting. It also makes the audience feel vulnerable, which would be similar to what Heidi is feeling.  The red colour wash symbolises danger and this could warn the audience that something bad is happening.  The quick flashes of yellow light could symbolise bombs going off outside the bunker, which would scare and disorient those involved. This could make the audience feel like they are experiencing the same as Heidi. |
| Sound design |  |  |
| Props |  |  |
| Costuming |  |  |
| Movement |  |  |
| Dialogue, monologue, duologue |  |  |
| Line delivery |  |  |

1. Select one part of a scene and rewrite it using dramatic conventions to change its genre to one of the choices below. Consider how you will change each of the conventions or add in new conventions to change the purpose of the text and the meaning being conveyed to the audience. Don’t forget to use appropriate layout conventions.
2. Comedy – make it funny (for example, use puns, jokes, silly actions, irony)
3. Sci-fi – include conventions such as aliens, space, telepathy, time travel, aliens or scientific language and advanced technology.

|  |
| --- |
|  |
|  |
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|  |

## Phase 3, activity 10 – developing descriptive language through word combinations

**Teacher note:** this activity builds upon the skills learnt in **Phase 3, activity 3 – monitoring your reading** and should be used in conjunction with scene 15 from **Core text 2 – *Hitler’s Daughter: The play*** extracts. This scene is also the focus of the previous activity, **Phase 3, activity 9 – identifying dramatic conventions in a performance of *Hitler’s Daughter: The play***.

**Student note**: for this activity, you will need some highlighters to monitor your reading of scene 15. If you do not have these, you could use 2 different coloured pens or another coding system to annotate.

1. Complete the following activities:
2. Circle the **compound noun** (**hint:** it is in a stage direction).
3. Use one highlighter colour to identify the **prepositions** in the playscript (**hint:** prepositions are words that show the relationship between a noun and other parts of the sentence – they often indicate direction or location).
4. Use another highlighter colour to identify **adjective + noun combinations** (**hint:** in the playscript extract, these will be 2 consecutive words, with one word giving more detail about the next word).
5. Finally, use a different highlighter colour to identify any **adverbs** in the playscript (**hint:** adverbs are used to describe a verb – they ‘add’ meaning to the verb – and they often end in the suffix ‘-ly’).

Below are a series of questions that require you to apply this knowledge of word-level language to demonstrate your understanding of these language features.

1. **Compound nouns** do not always need to be hyphenated. For example, the word ‘flashback’ is a compound noun in the sentence ‘Heidi’s story is a flashback to Nazi Germany’. Using the lines below, **compose 2 sentences that utilise a compound noun** (these sentences should link to the play or the context of Nazi Germany).

|  |
| --- |
| Sentence 1: |
|  |
| Sentence 2: |
|  |

1. Rewrite the original sentence below so that it provides another scenario of what Heidi does immediately after the bomb hits. You must use a **preposition** to help visualise Heidi’s position in relation to her surroundings. Identify this preposition by highlighting it.

**Original sentence:** HEIDI crawls out from under the SOLDIER and touches his face.

|  |
| --- |
| **Your rewritten sentence:** |
|  |
|  |
|  |

1. One of the soldier’s lines from this scene is: ‘Don’t be frightened. You’re going to good people’. The phrase ‘good people’ is made up of an **adjective + noun combination**. Using the lines below, reinvent the scene by adding another 3 sentences to the soldier’s original line. **You must include at least one adjective + noun combination per sentence**.

|  |
| --- |
| **Your rewritten sentence:** |
|  |
|  |
|  |

1. *From the shelter we hear a dog barking frantically* is a stage direction in this scene that supports sound design in the play. The choice of the **adverb** ‘frantically’ reinforces the chaos of the scene, with the dog’s frantic barking adding to the commotion. Using the lines below, provide 3 other descriptive sentences that could be used as stage directions to describe this chaotic scene. **You must use an adverb in each sentence.** While not all adverbs end in the suffix ‘-ly’, you should use this type of adverb when composing your sentences below.

|  |
| --- |
| Stage direction 1: |
|  |
| Stage direction 2: |
|  |
| Stage direction 3: |
|  |

## Phase 3, resource 10 – physical engagement with the playscript

**Teacher note: the below activities can be completed using** **Core text 2 – Hitler’s Daughter: The play extracts**. Students should complete these activities in small groups with each group focusing on a different scene. **The activity is designed to encourage students to apply their understanding of the dramatic conventions of audience engagement, characterisation, line delivery, movement and sound design. You may need to move the classroom furniture or work outside of the classroom for students to effectively engage in the activities.**

**Freeze**

**Freeze frame:** students act out the scene and freeze at key moments. The class discusses what is happening at each frozen moment and how body language and expressions convey meaning.

**Emotion freeze:** call out different emotions while students are acting out the scene. Students freeze in a pose that represents that emotion. You may choose to call out emotions that do not suit the context of the playscript and have a class discussion around the power body language has when conveying meaning in a playscript.

**Tone of voice**

Discuss how the tone of voice changes with different emotions. For instance, a high-pitched, fast tone might show excitement, while a low, slow tone might indicate sadness. Have students read aloud lines from the playscript using different tones and discuss how it may impact how meaning is conveyed by the audience.

**Sound effects**

Referring back to **Phase 3, resource 4 – physical engagement with dramatic conventions**, students implement sound effects to enhance their reading of the scene. Discuss as a class how sound can influence the atmosphere and mood of the playscript and can change how meaning is conveyed.

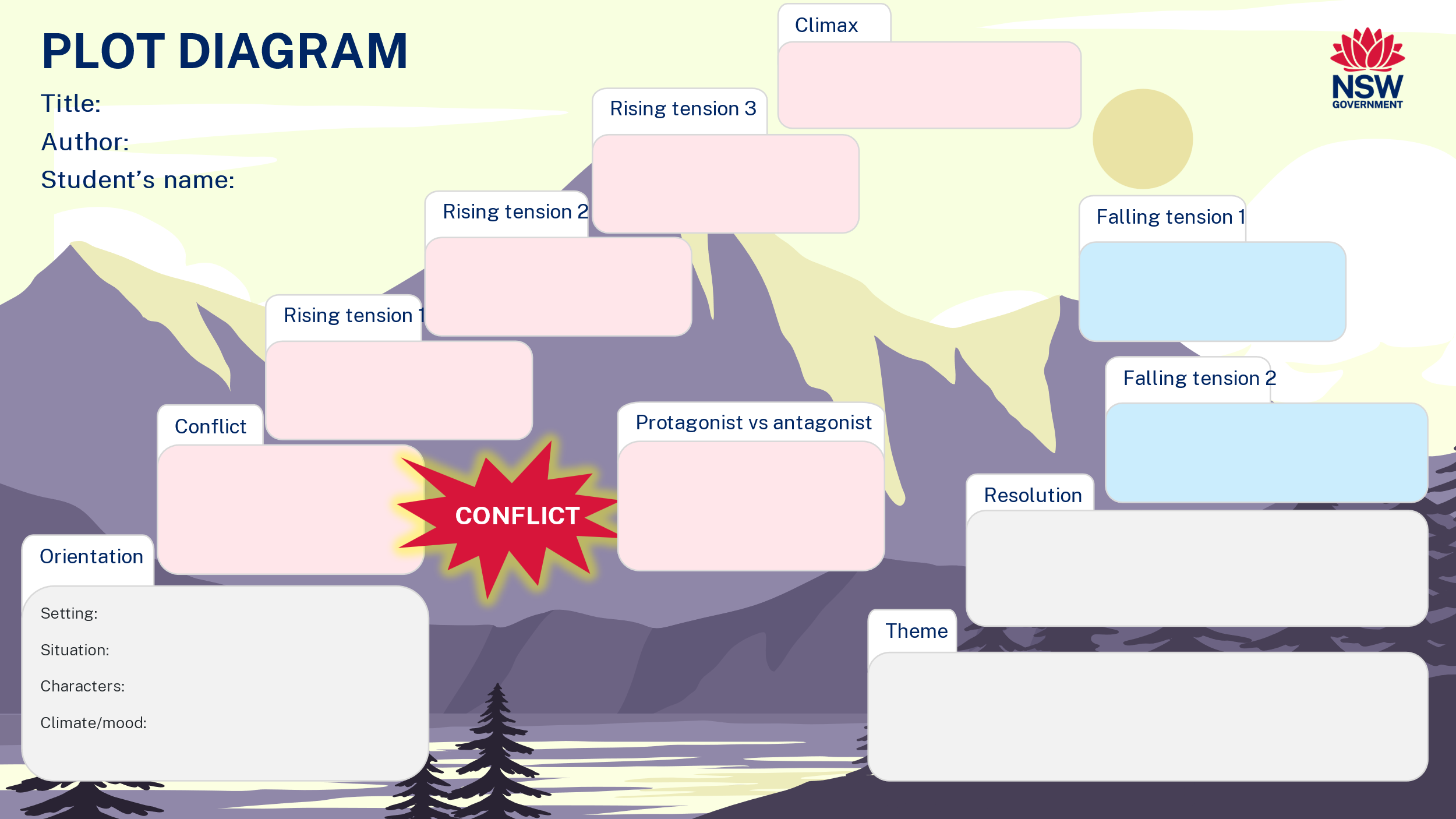
## Phase 3, activity 11 – storyboarding the playscript

**Teacher note:** before printing this resource for students to use, ensure that the table below has enough room for the students in your class to effectively visualise the scene and make notes on the dramatic conventions. You may wish to condense or enlarge the size of the boxes. Consider repeating this activity for the students’ own developing playscripts for the formal assessment task at an appropriate time in the process. You may also like to use the Digital Learning Selector [storyboarding](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/559?clearCache=50f87674-52b1-d5dc-4a90-711e828090b8) template.

**Student note:** storyboarding is a powerful tool for visualising a playscript. It helps you break down the playscript into a sequence of key moments, so that you have a better understanding of how the story unfolds over time. Storyboarding allows you to focus on the characters’ body language and facial expressions and the way they interact with one another and their environment. It can also assist in spatial awareness and set design, as well as technical design, such as lighting and sound.

1. Your teacher will assign your group one of the extracts from **Core text 2 – *Hitler’s Daughter: The play*.**
2. Map the scene onto a plot diagram.

Figure 6 – plot diagram



1. Visualise it on the storyboard below. The storyboard has been designed so that you can draw key moments from the playscript in the left-hand column and make any notes on dramatic conventions in the right-hand column.
2. In your group, select one part of the scene to perform.
3. Practise your short performance to deliver in front of the class.

Table 74 – storyboarding table

|  |  |
| --- | --- |
| Visualisation space | Note taking on dramatic conventions |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |

## Phase 3, activity 12 – creating a sense of place

**Teacher note:** this activity should be used in conjunction with **Phase 3, activity 12 – creating a sense of place – PowerPoint** to support student understanding of setting and creating place in a text. It will also assist students complete **Core formative task 3 – writing an annotated opening scene for a play.**

The key ideas below will help you understand how setting is created.

**Setting** is the time or place of a story. It tells us when and where something is happening. It is usually introduced at the beginning of a story along with the main characters. It can also include the **environment of the story**.

The **environment of the story** is the things that give us contextual background. It can be a combination of the physical location, weather, or social and cultural surroundings. It can play a large part in the setting.

*Mise en scène* (French for ‘setting the stage’) is everything that is on the stage. These combine to give a **sense of place** for the text.

**Sense of place** is a combination of time and space, mood and the character’s state of mind.

**Exploring setting in the play**

1. Read Scene 1.
2. Find evidence of each element of *mise en scène* and add it to the second column in the table below for the German setting.

**German setting in scene 1**

Table 75 – German setting in the play

|  |  |  |
| --- | --- | --- |
| Elements of *mise en scène* | Examples from the text | Language feature used to create a sense of place |
| Set design – backdrop and furniture |  |  |
| Lighting |  |  |
| Props |  |  |
| Sound effects |  |  |
| Hair and make-up |  |  |
| Costume |  |  |

1. Find evidence of each element of *mise en scène* and add it to the second column in the table below for the Australian setting.

**Australian setting in scene 1**

Table 76 – Australian setting in the play

|  |  |  |
| --- | --- | --- |
| Elements of *mise en scène* | Examples from the text | Language feature used to create a sense of place |
| Set design – backdrop and furniture |  |  |
| Lighting |  |  |
| Props |  |  |
| Sound effects |  |  |
| Hair and make-up |  |  |
| Costume |  |  |

A range of language features could be used to create a sense of place. Can you remember what each of these are?

1. Fill out the definition (in your own words) in the second column
2. Explain how it creates a sense of place in the third column.

Table 77 – language features used to create a sense of place

|  |  |  |
| --- | --- | --- |
| Language feature | Definition in your own words | How it creates a sense of place |
| Idiomatic expressions |  |  |
| Colloquialisms |  |  |
| Descriptive imagery |  |  |
| Evocative language |  |  |

1. Use the table below (an adapted word cline) to change the meaning of the **bolded** words or phrases from the text.

Table 78 – using evocative language to change meaning

|  |  |  |
| --- | --- | --- |
| Weak picture created | Neutral picture created | Strong picture created |
| she had big hips | her skirt stuck out over her large hips | **she had a coathanger in her skirt** |
|  | **dark hair pulled back** |  |
|  | **couldn't walk or run too fast** |  |

1. Rewrite this line from scene 3 of the play using strong evocative language.

Her sister was not quite right. In the head, you understand, not clever like other children. So they took her to a special place. No one told the family she had died, not until they wrote to say they would visit next month.

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1. Go back to the German and Australian setting tables above and identify the language features used to create a sense of place in the third column.
2. Select 2 of the language features explored in this activity and explain which features you will use in your playscript to make it engaging to a youth audience. Write an example of each from your script if you have started drafting it.

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**Optional extension activity (can be shifted to later in the term if required) – comparing the openings of the 2 texts**

1. Read Chapter one ‘The game’ from *Hitler’s Daughter,* the novel by Jackie French, and identify the details we are given through the sensory imagery used by the writer. We have given you an example here; you should annotate these on a printed page from the text.

Table 79 – extract from Chapter one – setting the scene in the novel

|  |  |
| --- | --- |
| Extract from Chapter one | Our annotations |
| It was raining the day that Mark first heard about Hitler's daughter. The cows in Harrison's paddock were wet and brown and mournful. Raindrops dripped down their noses as they huddled their backs to the wind.  There was nothing in the world quite as sad-looking as wet cows, thought Mark, as he hauled his damp schoolbag further into the bus shelter. Do cows ever get colds? he wondered. What would happen if they sneezed? | * Visual imagery (‘brown’) and tactile imagery (‘wet’) * Active verbs (‘dripped’ and ‘huddled’) support the ‘mournful’ mood * ‘thought Mark’ indicates the third-person subjective point of view – we are mainly getting one character’s thoughts and feelings * Active verb (‘hauled’) and olfactory imagery (‘damp’) indicate his feelings and movements and support the sense of wetness about the whole scene |

1. There are generally 3 ways that a playscript can create a sense of place – the scene descriptions (which the audience do not see or hear), the dialogue and the stage directions (which the audience only see as the actors do them). For each of these categories, find the matching word, phrase or line from the play (scene 1) for the extracts from the novel. We have given you one example.

Table 80 – creating a sense of place in the play versus the novel

|  |  |  |
| --- | --- | --- |
| Creating a sense of place through: | From scene 1 of the play | Matching word or line from Chapter one of the novel |
| Scene descriptions |  |  |
| Dialogue | **Mark** It's just they're kind of sad looking – wet cows. | The cows in Harrison's paddock were wet and brown and mournful. |
| Stage directions |  |  |

1. Reflection – What have you learned by comparing the play and the novel like this? Why is the job of the playwright especially complicated when it comes to creating a sense of place? Use your reflection journal to jot down some ideas and then discuss as a class.

## Phase 3, activity 12 – creating a sense of place – PowerPoint

**Teacher note:** **Phase 3, activity 12 – creating a sense of place – PowerPoint** can be used to support teachers and students in this learning sequence. This resource can be downloaded from [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10). This PowerPoint contains slides and activities to accompany **Phase 3, activity 4 – dramatic conventions mix and match**, **Phase 3, activity 9 – identifying dramatic conventions in a performance of *Hitler’s Daughter: The play***, **Phase 3, activity 10 – developing descriptive language through word combinations**, **Phase 3, activity 12 – creating a sense of place** and **Core formative task 3 – writing an annotated opening scene for a play.**

## Core formative task 3 – writing an annotated opening scene for a play

**Teacher note:** Phase 3 and **Core formative task 3 – writing an annotated opening scene for a play** are designed to deepen student engagement with form through experimentation with imaginative writing. Students have read the core text *Hitler’s Daughter: The play* and have begun responding to the story and the codes and conventions of drama that are used to represent it. This core formative task supports them to practise the codes and conventions to create a play version of the opening scene from the novel they have selected for the formal assessment task. Students create a playscript adaptation of their chosen novel to encourage engagement with both the chosen novel and the core text of this program. They practise using the codes and conventions of a playscript in an annotation of their own writing, to prepare for the formal assessment task.

You are to write the opening scene of the adaptation of your chosen novel. To prepare you will plan with the novel in mind, and then use the codes and conventions of the playscript to write a first draft. You will annotate this so that your peers and teacher can understand your planning. You will:

1. use the support materials to choose your source novel and plan your idea
2. brainstorm elements of *mise en scène* that you will use in your playscript
3. look back over the class play to clarify the use of codes and conventions
4. compose a scene in playscript form
5. annotate your playscript to show which language forms and features you have used and why.

## Phase 3, activity 13 – developing and annotating a sense of place in a playscript

**Student note:** in this task, you will develop your understanding of *mise en scène* and how drama conventions build a sense of place for the audience. You are required to create an opening scene for the novel you are using for your formal assessment task that demonstrates or creates a **sense of ‘place’.** If you have not yet done so, you will need to work on **Phase 6, activity 2 – developing your novel choice** before you can complete this activity.

1. Identify the main ideas about your selected novel.

Table 81 – text details

|  |  |
| --- | --- |
| Text details | Notes |
| Title of book |  |
| Author |  |
| Theme |  |
| Main characters |  |

1. Identify the setting from your chosen novel. Provide as much detail as possible.

Table 82 – examples of setting

|  |  |
| --- | --- |
| Setting | Explanation and description of setting |
| Time |  |
| Place |  |

1. Complete the table below with some examples you could use in your own playscript.

Table 83 – examples of setting for my playscript

|  |  |  |
| --- | --- | --- |
| Elements of *mise en scène* | Examples from the text | Language feature used |
| Set design – backdrop, furniture and props |  |  |
| Lighting |  |  |
| Sound effects |  |  |
| Hair and make-up |  |  |
| Costume |  |  |

**Model annotations**

1. Write annotations for **Core formative task 3 – writing an annotated opening scene for a play.**

On your playscript circle at least 4 words or phrases that you have included to create a sense of place. Label each one by writing in the margin, what language or textual feature you have used to create a sense of place. Refer to the examples below as models, noticing the use of terminology you have been practising in the previous few lessons:

1. I have used the symbolism of the moonlight to suggest the romantic scene where the couple first meets.
2. Here I have used a compound noun (riverbank) and a prepositional phrase (on the bridge) in my stage directions to indicate the location and suggest the mood of the place.
3. I have included a picnic basket and the guitar in the *mise en scène* to give a sense of the characters and their interests.

## Phase 3, activity 14 – investigating Hitler’s power through images

**Teacher note:** use these images to connect with and build students’ background knowledge of the historical context as relevant to the core text. Students should be put into small groups and each group should be assigned an image to explore. For an interactive activity, issue students with an A3 page to glue the image to and for collaborative brainstorming.

The second part of this activity requires students to make connections to prior learning from the [Seeing through a text – Year 7, Term 2](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-4-year-7-seeing-through-a-text) program. This includes terminology such as ‘vectors’ and ‘gaze’. If students have not undertaken previous learning in visual literacy, this will need to be taught explicitly by the teacher.

1. You have been assigned one of the following images (United States Holocaust Memorial Museum n.d.).
2. For your image, complete a Harvard Project Zero [See, Think, Wonder](https://pz.harvard.edu/resources/see-think-wonder) routine and record your ideas on your A3 page.

1. [Reich party day parade](https://encyclopedia.ushmm.org/content/en/photo/reich-party-day-parade)
2. [A crowd cheers Hitler in Vienna](https://encyclopedia.ushmm.org/content/en/photo/cheering-crowds-greet-hitler-as-he-enters-vienna)
3. [Pro-Hitler slogan displayed at the 1936 Olympic games](https://encyclopedia.ushmm.org/content/en/photo/pro-hitler-slogan-displayed-at-the-1936-olympic-games)
4. [Hitler arrives at the Olympic stadium](https://encyclopedia.ushmm.org/content/en/photo/hitler-arrives-at-the-olympic-stadium)
5. [Opening of the Olympic Games in Berlin](https://encyclopedia.ushmm.org/content/en/photo/opening-of-the-olympic-games-in-berlin)
6. [Spectators salute Adolf Hitler during the 1936 Olympic Games](https://encyclopedia.ushmm.org/content/en/photo/spectators-salute-adolf-hitler-during-the-1936-olympic-games)
7. [US runner Jesse Owens racing the 200 meters](https://encyclopedia.ushmm.org/content/en/photo/us-runner-jesse-owens-racing-the-200-meters)

**Visual literacy**

1. Using your knowledge of visual texts, and the ways that visual forms and features are used to impact the viewer, complete the following table. For each visual language feature, read the definition then add an example and explain how this might impact on the viewer.

Table 84 – visual language features and definitions

|  |  |  |  |
| --- | --- | --- | --- |
| Visual language features | Definition | Example | Effect |
| Background | The area furthest from the viewer, behind the subject, or in the distance. |  |  |
| Symbolism | A word or concrete object that represents something else, especially an object representing something that is abstract. |  |  |
| Vectors | Lines, real or implied, which direct a viewer’s attention to a focal point in a visual text. Example: some vectors are invisible (as in a glance between people), but others are real, and draw the viewer’s eye directly. |  |  |
| Body language | The body in general can suggest or symbolise many emotions: relaxation, energy or attractiveness. |  |  |
| Gaze – direct or indirect | The direct gaze of the figure in the visuals (straight into the eyes of the viewer) is said to suggest power or an invitation. |  |  |

**Analytical response**

1. Using evidence from **Core text 2 – *Hitler’s Daughter: The play*,** write a paragraph in your books on **how** the composers have represented these events to reveal their perspectives about them.

**Student note**: use this opportunity to practise key skills you have been developing through Years 7 and 8. These will be helpful in writing the persuasive cover letter as part of your assessment task. You could:

* start with a topic sentence that introduces your view on the perspectives that the writers of the play have about the events of World War II
* develop supporting sentences that explain how they have represented their perspectives in the play. Consider the dialogue of the characters, the way the settings are described, how characters respond to events
* use textual evidence to support your ideas and refer to language forms and features such as symbolism
* practise nominalisation and connectives.

## Phase 3, resource 11 – investigating Hitler’s power through images suggested responses

Suggested responses for **Image A – ‘Reich party day parade’** have been provided below to support teachers

Suggested answers have been provided in the table below for visual features in the image ‘Reich party day parade’. These examples are suggestions and may vary depending on your classroom environment and student interpretation of the image. It should be noted that, in subject English, as long as clear and appropriate justification supports an inference, then the response is acceptable.

Table 85 – ‘Reich Party Day Parade’ – visual literacy features and definitions

|  |  |  |  |
| --- | --- | --- | --- |
| Visual literacy features | Definition | Example | Effect |
| Background | The area furthest from the viewer, behind the subject, or in the distance. | In the background of the photo there is a large gathering of people in front of a large, monumental building. | The large gathering of people in front of the imposing building highlights the sense of mass support for the Nazi party and reinforces its power and influence. |
| Symbolism | A word or concrete object that represents something else, especially an object representing an idea. | The swastika was the symbol of Nazi ideology. The large building in the background symbolises the mighty nature of the Nazi state. | The swastika reinforces to the audience the complete control the Nazi party had at this time. It represents their totalitarian control over the German people. |
| Vectors | Lines, real or implied, which direct a viewer’s attention to a focal point in a visual text. | The architecture of the building and position of the crowd allows for defined vector lines in the image. This is supported by the precision of the soldiers marching at either side of the bottom third of the photograph. | The clear horizontal vector lines created by the building, crowd and soldiers in the photograph results in attention being drawn to the Nazi flag, as it does not align with the crowd. Similarly, the vertical vector line created by the gap in the marching soldiers draws attention to the single saluting figure. |
| Body language | The body in general can suggest or symbolise many emotions: relaxation, energy or attractiveness. | In the image we see the synchronised marching soldiers, the rigid, powerful stance of a lone figure saluting and a standing crowd, attentive to what is happening in front of them. | The body language in this image suggests that the soldiers are a part of a powerful military with a unified focus. They are led by Hitler, whose body language suggests that he commands respect, loyalty and authority. |
| Gaze – direct or indirect | The direct gaze of the figure in the visuals (straight into the eyes of the viewer) is said to suggest power or an invitation. | The figures in the image do not make direct eye contact with the photographer. | The lack of direct eye contact indicates that the photographer’s intent was most likely to capture a moment in time that reinforced the power and authority of the Nazi state. |

## Phase 3, resource 12 – key contextual ideas

**Teacher note:** students should read the summary of key contextual ideas to consolidate knowledge prior for engaging with **Core text 2 – *Hitler’s Daughter: The play***, and **Core text 3 – *Hitler’s Daughter* (prose fiction)** extracts. The teacher should introduce concepts and terms that may be unfamiliar to students, connecting these new ideas to prior knowledge and observations of the images. Use this context to support understanding of German language and unfamiliar vocabulary (in bold below). Students should add these to a list in their books.

As part of the [Controversial issues in schools policy](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045), teachers should spend some time explaining the legal edict of [Public display of Nazi symbols now banned in NSW](https://dcj.nsw.gov.au/news-and-media/media-releases-archive/2022/public-display-of-nazi-symbols-banned-in-nsw-1.html) and the potential repercussions of the use of symbols or gestures.

Split students into groups and give each group one dot point. Each group should:

1. Read the point.
2. Define the words in bold.
3. Summarise the idea into their own words to explain to the class.
4. Find a moment from *Hitler’s Daughter: The play* that connects to the idea.
5. Share their information with the class to create collaborative knowledge. The teacher could ask students to complete this activity on a collaborative document, so all students have the finalised information.

* **Hitler** was the leader of the **Nazi** party. He was known as the ‘**Führer**’ (absolute leader) and called his rule of Germany the **Third Reich**. Hitler wrote a book called **Mein Kampf** (My struggle) in which he describes his world view, including his hatred of Jewish people.
* The German crowds in the photographs are offering Hitler a distinctive salute known as the **Seig Heil**. Hitler required the Seig Heil to be accompanied by the words ‘**Heil Hitler’**.
* **Hitler** was popular with many German people in 1932. He used **propaganda** very effectively, and part of his propaganda was to organise events with large crowds of cheering masses. He used the 1932 Berlin Olympics in this way.
* One of the reasons for the popularity of Hitler and the Nazi party was their promise to fix the severe **economic** problems Germany faced after World War 1. These included a lack of money, **inflation** and unemployment as described by Fraulein Mundt (Act 3 p 12): ‘A wheelbarrow full of money wouldn’t buy you a loaf of bread … we begged.’
* Another reason for Hitler’s rise to power was his use of violence, carried out by his group **the Brownshirts** and the secret police – the **Gestapo.**
* Central to **Nazi** ideology was the idea of the racial **superiority** of the ‘**Aryan’ race**. This led to **work camps** and **concentration camps** as part of what is known as the **Holocaust.**
* At the 1932 Olympics, African American athlete, **Jesse Owens,** won 4 gold medals in track and field. Owens’s victory would likely not have been welcomed by Hitler, although reports that Hitler ‘snubbed’ Owens have not been **substantiated**.

## Phase 3, resource 13 – What is historical fiction?

**Teacher note:** this is background information for the teacher. Use it as required in the class context. It could be adapted and supplied to students as part of an activity where they share and discuss examples of historical fiction that they have read.

Historical fiction is a unique literary genre of fiction that is based on historical facts. It is a form of hybrid text, combining fictional characters and events with historical facts or setting. The text usually reflects the social norms, manners, customs and traditions of the time period. The author uses imaginative and creative elements to make the story more entertaining. Historical fiction is popular in both novels and film.

**Main purpose of historical fiction**

Historical fiction allows readers to see history from a different perspective. It can make the reader question their present and future circumstances by reflecting on the past in a ‘safe’ context.

**Characteristics of historical fiction**

* Setting – the most important part of a historical fiction novel. It must take place during an authentic period in history and be set in a real historical place.
* Plot – a combination of real and fictional events. They must make sense for the time period.
* Characters – can be real or fictional or a combination of both. They should look, speak and act appropriately to the time period.
* Dialogue – must be authentic to the time period.
* Conflict – the problems encountered in the story should be ones that would have happened in the time period.

## Phase 3, activity 15 – examining historical fiction

**Teacher note:** students should be split into small groups and directed to [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.) (Varga 2023). If web access is not possible, the teacher may need to print a copy of the website article for students. Depending on the class cohort, they could complete the following activity as a whole class, one group assigned a section each, complete in pairs, or complete individually. The information should be shared in a class discussion to ensure all students have a sound understanding of the purpose of historical fiction.

The teacher should refer to **Pre-reading, resource 4 – supporting writing** to support students complete the sentence expansion work at the end of this activity.

1. Your teacher has assigned you a text to read.
2. Take notes in the table below of information that supports each idea.

Table 92 – notes supporting ideas of historical fiction

|  |  |
| --- | --- |
| Ideas | Notes |
| Helps us learn about other cultures and times |  |
| Teaches the significance of the past |  |
| Teaches bad or unpleasant parts of history |  |
| Teaches values and how we should treat others or act in current situations |  |

**The sentence expansion method**

One of the best ways to complete expanded sentence writing is to use the 5 Ws – **Who**, **What**, **When**, **Where** and **Why**. By adding some, or all, of this information to your sentences, you will create more complex sentences.

Sample base sentence: ***Hitler’s Daughter*** is a good **text**.

Sample expanded sentence: ***Hitler’s Daughter***, a **play** about Hitler’s imaginary daughter set in **Germany** **during World War II**, is a fantastic text because **it draws on historical knowledge to connect to problems of modern Australia**.

1. Use the sentence expansion method to improve this sentence:

Historical fiction teaches us important information.

|  |
| --- |
| Who: |
| What: |
| When: |
| Where: |
| Why: |

1. Add the extra information into the base sentence to improve it below.

|  |
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1. Reflect on what you have learned about historical fiction in a short paragraph in your books. Why is it important for modern audiences to engage with historical fiction?

## Phase 3, activity 16 – *Hitler’s Daughter* as historical fiction

**Teacher note**: part of this activity relies on students having access to the prose fiction text *Hitler’s Daughter* by Jackie French. If reading all of the text or using extracts, this is a good opportunity to continue the process of comparing historical (prose) fiction to its adaptation into the drama form.

**Reading, responding to and analysing the novel**

1. Read the sections of the novel allocated to you by your teacher. Give at least 2 examples for each of the categories in the table below.

Table 93 – examples of historical fiction in the novel

|  |  |
| --- | --- |
| Historical content | Examples from the novel |
| Historical events, details and issues  (for example the existence of the concentration camps) |  |
| Dramatised historical figures or events  (for example the conversations between Hitler and Heidi) |  |

In what ways does this novel fit into the genre of historical fiction? Work by yourself to write your ideas in the space below. Then swap with a partner and complete the ‘Refining writing’ activity to help your partner improve their writing.

Think about:

* the kinds of story or narrative being told (Is it typical do you think of this genre?)
* the purpose of the text
* the themes
* the tone (the attitude of the writer to the subject).

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**Refining writing** (through considering sentence fragments)

**Student note**: a frequent error when writing is to use a dependent clause without an independent clause. This is sometimes called a sentence fragment. An independent clause is a complete sentence that has a subject and a verb. A dependent clause starts with a subordinating conjunction and does not make sense on its own.

1. Identify which of the following is a fragment or a sentence.
2. Fix the sentence fragments by making them into complete sentences. An example has been done for you.
3. Check your partner’s writing for any sentence fragments.

Table 94 – sentences and fragments

|  |  |  |
| --- | --- | --- |
| Example | Sentence or fragment? | Fixed sentence |
| Hitler was the leader of | Fragment | Hitler was the leader of the Nazi party. |
| Hitler hated Jewish people, people with disability and different races and nationalities |  |  |
| The Aryan race, superior by Hitler |  |  |
| Germany suffered after World War I because |  |  |
| When Jesse Owens won |  |  |
| People in concentration camps |  |  |
| Hitler used the Gestapo to control the people |  |  |
| Propaganda is |  |  |

## Phase 3, resource 14 – sentence fragments suggested responses

Suggested responses have been provided below.

Table 95 – sentences and fragments

|  |  |  |
| --- | --- | --- |
| Example | Sentence or fragment? | Fixed sentence |
| Hitler was the leader of | Fragment | Hitler was the leader of the Nazi party. |
| Hitler hated Jewish people, people with disability and different races and nationalities. | Sentence | - |
| The Aryan race, superior by Hitler | Fragment | The Aryan race was believed to be superior by Hitler. |
| Germany suffered after World War I because | Fragment | Germany suffered after World War I because it had to pay money to the other countries. |
| When Jesse Owens won | Fragment | When Jesse Owens won his first medal at the Olympics, Hitler left the stadium. |
| People in concentration camps were | Fragment | People in concentration camps were exposed to horrific living conditions and events. |
| Hitler used the Gestapo to control the people. | Sentence | - |
| Propaganda is | Fragment | Propaganda is information used to deliberately influence and persuade people to believe in or do something. |

## Phase 3, activity 17 – investigating the interview – PowerPoint

**Teacher note:** **Phase 3, activity 17 – investigating the interview – PowerPoint** can be used to support teachers and students in this learning sequence. This resource can be downloaded from [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10). This PowerPoint contains slides and activities to accompany **Phase 3, activity 17 – investigating the interview**, **Phase 3, resource 15 – In Conversation With Writers – *Hitler’s Daughter: The Play*** and **Phase 3, activity 19 – the author’s purpose**.

## Phase 3, activity 17 – investigating the interview

**Teacher note:** students will need to be shown the clip [Jackie French talking about Hitler's Daughter](https://www.youtube.com/watch?v=QEu-owGdk-g) to complete the first part of this activity (Questions 1 to 3). The remainder of the activity should be completed in conjunction with **Phase 3, activity 17 – investigating the interview – PowerPoint.** This contains a link to the podcast interview with the writers.

**Jackie French interview**

1. Read the questions before you view the clip.
2. Complete the table while you are listening to the clip.

Table 96 – questions and notes

|  |  |
| --- | --- |
| Stimulus questions | Notes |
| Whose idea was it to turn *Hitler’s Daughter* into a play? |  |
| What was Jackie French’s initial reaction to the request? |  |
| What was French’s reaction to the drama performance? |  |
| What was the reaction from the audience? |  |

1. Summarise your understanding of French’s response in one sentence.

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**Interview with the playwrights**

1. Think back to the work you completed in the **Transport me to the ‘real’ – Year 8, Term 2** program on podcasts and complete the KWLH table below.

Table 97 – connecting learning – podcasts

|  |  |  |  |
| --- | --- | --- | --- |
| What do I know? | What do I want to know? | What have I learned? | How can I learn more? |
|  |  |  |  |

1. Read the definitions and highlight the key words that clarify the meaning.

* Clarifying – to make something clear or easier to understand through more details
* Paraphrasing – restating of someone else's thoughts or ideas in your own words
* Summarising – to express the most important facts or ideas about something in a short and clear form.

1. When you listened to the Jackie French interview, you were given some prompt questions to answer. This time, you will take notes that demonstrate effective listening skills by paraphrasing, summarising and asking clarifying questions.
2. Read the interview questions below and highlight the main ideas of each question.
3. Listen to the podcast and summarise the playwrights’ responses in the table below.

Table 98 – notes for interview with the playwrights

|  |  |
| --- | --- |
| Interview question | Paraphrasing the ideas of the response |
| Can you tell me, well, can you answer for me the big question, that is why did you choose to adapt *Hitler's Daughter* for the stage? What made you feel this particular novel had literary value and by literary value I mean what makes *Hitler's Daughter* an important text and how is it relevant now? |  |
| Let's talk about intertextuality, the way texts can reference and relate to each other. In adapting *Hitler's Daughter*, you created a new text that's closely connected to Jackie French's novel, but it's also separate from it. Did you assume your audience would be familiar with the novel and how did this influence your choices in adapting the novel? |  |
| *Hitler's Daughter* is such an award-winning and a really well-loved novel. How do you decide what parts of Jackie French's story to keep and what parts to change for the play? And can you give examples of where you stay close to the novel and when you change things? |  |
| How did you handle representing those two very different worlds on a single stage, and what techniques helped your audience to separate those things? |  |
| So you were able to lean into the constraints of theatre that you only had so many actors to work with and it can be confusing sometimes for an audience when you see an actor playing multiple roles, but here it actually worked for you. |  |
| We know that obviously *Hitler's Daughter* deals with some very heavy topics, but it also deals with arguably one of the most infamous characters of modern history. That's no small thing to do. How did you balance addressing that with still making the play engaging and appropriate for young audiences? What were the decisions that went around that? |  |
| I understand that initially Jackie French wasn't sure the novel could be adapted for stage, and I could certainly see why. |  |

1. Go back over your notes and decide on the 5 key or main ideas that were presented in the podcast. Summarise them below.

|  |
| --- |
|  |
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|  |

1. Write 3 clarifying questions you would like to ask the playwrights.

|  |
| --- |
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1. Use your interview podcast transcript to identify responses to the key or main ideas of the text. Highlight information that relates to each idea using the legend below.

Table 99 – legend for deconstructing the podcast transcript

|  |  |
| --- | --- |
| Key or main idea | Highlight colour (for example) |
| Drama conventions | Pink |
| Characterisation | Blue |
| Constraints of theatre | Red |
| Intertextuality | Yellow |
| Literary value | Green |

**Teacher note:** students should reflect on constructing analytical sentences from earlier programs such as [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) prior to completing this activity. Relevant prompts have been included in this activity to support student writing.

**Embedding evidence in analytical sentences**

Evidence can include quotations from a text, or parts of a text, that support your perspective. When using evidence, it is important to do it accurately, so the reader can identify the evidence you are using to support your claims.

Tips for embedding quotes:

* use single quotation marks around the ‘quote’
* use an ellipsis (3 full stops …) to show that words in the quote have been left out
* longer quotes should be included in an indented paragraph
* do not include the word ‘quote’.

An example of how you could embed a quotation into an analytical sentence is:

* Jacquie French said ‘…it was the most extraordinary moment of my life… ‘ when she saw the drama adaptation of her novel.

**Constructing verb + effect analytical sentences**

The model in the table below will help you construct analytical sentences for your response. Remember, you can swap the order around to add variety to your sentences.

Table 100 – the parts of an analytical sentence

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Creator | Present tense verb | Evidence | Showing verb | Effect or object of the sentence | Doing word (analytical verb to introduce your idea) |
| Jackie French | says | ‘…it was the most extraordinary moment of my life… ‘ | when she saw | the drama adaptation of her novel | reinforcing how … |

1. Select one key or main idea and write an analytical response reflecting on how the podcast helped you understand the purpose of adapting the novel to the play version.

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1. Seek peer feedback by:
2. swapping your work with a peer
3. reading your peer’s response
4. identifying 3 of the main ideas of the response
5. summarising these at the bottom of the response in order of importance.
6. Find someone who has completed their response for a different topic. Work with them to complete a Venn diagram about your ideas. Compare the similarities and differences of your response in a [Think, Pair, Share](https://pz.harvard.edu/resources/think-pair-share).

Figure 7 – Venn diagram

## Phase 3, resource 15 – In Conversation With Writers – *Hitler’s Daughter: The Play*

**Teacher note:** a link to the podcast and the transcript are found within the **From page to stage – Year 8, Term 3** resource card on the [English resources 7–10 webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources). A link to the podcast is also embedded within the **Phase 3, activity 17 – investigating the interview – PowerPoint**.

## Phase 3, activity 18 – plot summary

1. Read the plot summary below for Hitler’s Daughter by Jackie French.

*Hitler’s Daughter* tells the story of 4 friends who live in a small Australian town and wait together each morning for the school bus to arrive. Their names are Mark, Anna, Ben and Little Tracey.

One rainy morning, Anna starts telling a story about a girl named Heidi, who lives in Germany in World War II and is the daughter of Adolf Hitler, the leader of the Nazi party. In the story, Heidi is hidden away in the countryside to protect her from the world and is cared for by Fraulein Gelber. Anna unveils to Mark, Ben and Little Tracey that Heidi lives an isolated life and longs for her father’s love and affection. Gradually, she becomes more aware of the horror Hitler was causing across Europe during this time.

In current day Australia, Mark begins to think about the impact of history on society and individuals. He reflects on his own life, engaging in in-depth discussions with his friends and family about right and wrong. He ponders on whether an individual should be judged by their family tree or by the actions they take in their own lives.

Throughout the novel, parts of history are woven with fiction to create an engaging story that challenges readers to think about the importance of exploring and learning from history.

1. Circle any words with which you are not familiar.
2. Complete a Frayer diagram for one word you have identified.
3. Write down 5 key ideas you have learned about the story.

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## Phase 3, activity 19 – the author’s purpose

**Teacher note**: the teacher will need to use [Inspiration for writing Hitler’s Daughter](https://www.jackiefrench.com/hitler-s-daughter) from Jackie French’s website for students to complete this activity. Several differentiated approaches have been suggested for this activity and the teacher should select the most suitable one for their class or for student groups.

**Approach 1** – students should work independently to complete the activity. This approach is most suited to HPGE students or those who can work independently with success.

1. Read the text about French’s inspiration for writing the novel.
2. Identify any unfamiliar words and add them to a list of new words in your book.
3. Respond to the following questions in complete sentences.
4. How was French first introduced to Hitler’s Germany?

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1. Using evidence from the text, explain how a 14-year-old German boy had become indoctrinated (taught to believe) in the Nazi beliefs.

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1. A juxtaposition (comparison) is made with French’s son. Discuss how he explained the ease of being indoctrinated into a set of beliefs.

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1. Extend your thinking and respond to the last 3 questions from the text in the space below.

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**Approach 2** – students should work in pairs to complete the activity.

1. Read the text about French’s inspiration for writing the novel.
2. Identify any unfamiliar words and add them to the list in your book.
3. Respond to the following questions in complete sentences.
4. How did French find out about Nazi Germany?

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1. What were the beliefs of the Nazis?

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1. What made French’s son realise it would have been easy to become a Nazi in that time period? Use evidence to justify your response.

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1. Do you think that you know the difference between good and evil at age 14? Explain.

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**Approach 3** – students can work in small groups drawing on the strengths of their peers to complete this activity.

1. Read the text about French’s inspiration for writing the novel. Each person in the group should read one paragraph.
2. At the end of each paragraph, circle any words that you do not know what they mean.
3. In your group, find a clue in the sentence around the word that could help you to work out the meaning of the words.
4. Write the word and definition in the table below.
5. Write the main idea from each paragraph in the last column.
6. Continue reading each paragraph and finding new words.

Table 101 – ideas from the text

|  |  |  |  |
| --- | --- | --- | --- |
| Paragraph | Words I don’t know | Meaning of the words | Main idea from the paragraph |
| 1 |  |  |  |
| 2 |  |  |  |
| 3 |  |  |  |
| 4 |  |  |  |
| 5 |  |  |  |
| 6 |  |  |  |
| 7 |  |  |  |
| 8 |  |  |  |

1. When you have finished, check your understanding with your teacher.
2. Why did French write the book, *Hitler’s Daughter*?

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**Approach 4** –students work with an SLSO or other assistant to complete the activity using a guided instruction approach.

1. The teacher will read you the text one paragraph at a time.
2. When you hear a word you do not understand, raise your hand and the teacher will circle it.
3. At the end of each paragraph, work with the teacher to find out what the words mean.
4. Your teacher will create a word wall for these words, so you can check back on them later.
5. Take turns to tell the teacher the main idea of each paragraph.
6. Why did French write the book, *Hitler’s Daughter*?

## Phase 3, activity 20 – 6-word summaries

**Teacher note:** this activity for developing strategic readers is adapted from page 168 of Closing the Reading Gap (Quigley 2020). Students could complete this activity for specific chapters, and the table can be adapted or adjusted to suit teacher purpose.

1. For key chapters in the book, summarise the events of the chapter into 6 words. Your summaries can be literal or figurative, but they should capture the overall essence of the chapter. You could choose to use some of the language from the text in your summaries. Complete this task by:
2. identifying the chapter in the first column of the table below
3. writing your 6-word summary in the second column of the table.
4. **Negotiate with a partner to agree on a new 6-word summary.**
5. **You and your partner should negotiate with another pair to agree on a new 6-word summary to refine the key information from the chapter.**

**Extension activity –** in pairs or small groups, share your summaries by reading them aloud. Other members of the group try to identify which chapter you have summarised.

Table 102 – 6-word summaries

|  |  |
| --- | --- |
| Chapter | 6-word summary |
| Chapter six | Heidi’s scary trip to move home |
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## Phase 3, activity 21 – making connections through word-level language

**Teacher note:** students will need access to a German–English dictionary. The online Cambridge Dictionary [German–English Dictionary](https://dictionary.cambridge.org/dictionary/german-english/) is a useful tool.

The novel extracts include some German words.

1. You will be assigned one word from the table below. Look up the meaning and write its English meaning in your own words.
2. Look at the German word and its meaning – Does it have a connection to English? Write your observations in the third column.

Table 103 – German vocabulary

|  |  |  |
| --- | --- | --- |
| German word | Meaning | Observations about connections to English |
| Gestapo |  |  |
| Sieg heil |  |  |
| Heil Hitler |  |  |
| Frӓulein |  |  |
| Messerschmidt |  |  |
| Führer |  |  |
| Frau |  |  |
| Mädchen |  |  |
| Herr Schmidt |  |  |

1. Prepare your thoughts in response to the following questions for a class discussion:
2. How does the use of words from other languages make texts more realistic, authentic and effective? Would you put them in if, say, you were writing a story set in another country?
3. How can we interpret the meaning of foreign words using contextual cues without using a dictionary? Use the following example to help you explain your answer, then choose another from the play to show what you mean:

We know that Fraulein Gelber looks after Heidi, then we meet Frau Mundt who is described as ‘an old widow who worked in Hitler's household’. Do you think you could have guessed the difference between Fraulein and Frau just from the clues in the sentence?

## Phase 3, activity 22 – themes in *Hitler’s Daughter* by Jackie French

**Teacher note:** prompt students to ask clarifying questions in relation to the terminology. Students may need some of the language explained or defined. A Frayer model can be used to assist students in developing a deeper understanding of a word. For a version of this template that you can edit, visit the department’s page, [Digital Learning Selector – Frayer diagrams.](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/553) The Frayer model, as pictured below, has been adapted from *Closing the Vocabulary Gap* (Quigley 2018:155).

1. Read the definition below for ‘theme’ from the [NESA Glossary](https://curriculum.nsw.edu.au/resources/glossary) (2022).
2. Circle or highlight any words you do not understand.

**Theme** – an overarching or recurring idea that describes attitudes or values that are perceived in a text. A theme may range from the understood ‘moral’ of a text to philosophical observations that the audience makes about the events, characters and experiences depicted in a text. A text may have more than one theme.

1. The Frayer model is a graphic organiser that can help us unpack unfamiliar vocabulary we encounter in texts. To use the Frayer model, we complete the following steps:
2. Place the target word – the word you would like to understand – in the middle square of the diagram. Look up the definition of the target word in a dictionary. Choose the most appropriate definition and rewrite it in your own words.
3. Next, look at the ‘characteristics’ section of the diagram. In this section, write down words or phrases that you have come across in the dictionary definition that give us more of an idea of the target word.
4. To consolidate your understanding of the word, use it in a sentence.
5. To consolidate understanding, look for non-examples (the word used incorrectly on purpose) to include in the last section of the diagram.

Figure 8 – Frayer model

1. Make a copy of the blank diagram to use for any unfamiliar words.

Figure 9 – Frayer model

1. Write a definition for ‘theme’ in your own words.

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1. In the table below, match the theme with an example from the book.

Table 104 – themes in *Hitler’s Daughter* by Jackie French

|  |  |
| --- | --- |
| Theme | Example in the book |
| People living in extreme times may not know what their leaders are doing. | Chapter eighteen – Anna talks about how Heidi and the Schmidts came to Australia. |
| Different groups of people can be discriminated against at different times of history. | Chapter eleven – Mark hears a radio broadcast about land rights and talks about it with Dad. |
| Children are not responsible for their parent’s actions. | Chapter nine – Mark wrestles with the idea of whether children are responsible for their parents’ actions. |
| Displaced people and refugees have genuine reasons for their plight. | Chapter thirteen – Heidi wants to do something to help the Jews because she thinks they are outcasts like she is. |
| Empathy (to understand what it is like to walk in another person’s shoes – to feel what they feel) allows us to consider others. | Chapter three – Mark and Mum talk about World War 2. |

1. Select one theme and write a reflection about what perspective Jackie French develops about this theme in her novel. Provide reasons for your ideas.

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## Phase 3, resource 16 – themes in *Hitler’s Daughter* by Jackie French suggested responses

1. The suggested responses for the mix and match activity are below.

Table 105 – themes in *Hitler’s Daughter* by Jackie French

|  |  |
| --- | --- |
| Theme | Example in the book |
| People living in extreme times may not know what their leaders are doing. | Chapter three – Mark and Mum talk about World War 2. |
| Displaced people and refugees have genuine reasons for their plight. | Chapter eighteen – Anna talks about how Heidi and the Schmidts came to Australia. |
| Children are not responsible for their parent’s actions. | Chapter nine – Mark wrestles with the idea of whether children are responsible for their parents’ actions. |
| Empathy (to understand what it is like to walk in another person’s shoes – to feel what they feel) allows us to consider others. | Chapter thirteen – Heidi wants to do something to help the Jews because she thinks they are outcasts like she is. |
| Different groups of people can be discriminated against at different times of history. | Chapter eleven – Mark hears a radio broadcast about land rights and talks about it with Dad. |

## Phase 3, activity 23 – the parallel plots of *Hitler’s Daughter* by Jackie French

The novel Hitler’s Daughter by Jackie French has parallel plots. One plot is focused on the Australian children and their storytelling and the other focuses on Heidi’s life in Hitler’s World War II Germany. The novel cleverly intertwines the 2 plots to reflect important themes.

1. Read the extracts from **Core text 3 – *Hitler’s Daughter*** by Jackie French.
2. Map the plot events from each chapter into the correct column in the table below.

Table 106 – parallel plots

|  |  |  |
| --- | --- | --- |
| Chapter | Australian setting plot events | German World War II setting plot events |
| 1 |  |  |
| 9 |  |  |
| 17 |  |  |

1. What do you think is a positive impact of using parallel plots? Explain your ideas.

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1. What could be a negative impact of using parallel plots? Explain.

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# Phase 4 – deepening connections between texts and concepts

The ‘deepening connections between texts and concepts’ phase is centred on extending students’ conceptual understanding 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.

## Phase 4, activity 1 – making connections between self and text

**Teacher note:** students are prompted to use the Project Zero thinking routine [Outside In](https://pz.harvard.edu/resources/outside-in) to make connections to intertextuality. Using this routine regularly helps students form lifelong learning habits of making connections between themselves with ‘outside’ knowledge. It promotes a connectedness to learning as having a real-life purpose.

Use the opportunity of question 12 to check for student understanding of the key ways in which the terminology connected to ‘intertextuality’ in the syllabus can be used accurately. In their answer students could:

* argue that *Hitler’s Daughter: The play* is a faithful adaptation of the novel *Hitler’s Daughter*
* discuss how both texts draw on the historical context of World War II
* discuss how, even though the protagonist changes from Anna (in the novel) to Mark (in the play), this is a shift related to adapting the text from prose fiction to drama. It is not an appropriation as this is only a shift in point of view necessitated by the adaptation in form.

1. Complete the [Outside In](https://pz.harvard.edu/resources/outside-in) Project Zero thinking routine. An adapted diagram has been provided for you in the table below.
2. List your hobbies and interests in the left column.
3. List topics from the novel or Hitler’s Daughter: The play in the right column.
4. Draw a line between one of your hobbies or interests and a topic from the texts.
5. Along the line, write a possible connection between the 2.
6. Repeat steps 4 and 5 with a second interest and topic.

Table 107 – outside in template

|  |  |
| --- | --- |
| Hobbies or personal interests | Topics from the novel or *Hitler’s Daughter: The play* |
|  |  |

1. Imagine what you could do to investigate or expand the connections further.

Table 108 – expanding connections

|  |  |
| --- | --- |
| Connections | Possible investigation or expansion |
|  |  |
|  |  |

**Student note**: in your responses to the following questions, take the time to practise the analytical writing skills you have been working on through this program. In each answer practise at least one approach from the following list.

* The Seldon method for combining sentences (this does that, doing that …)
* Extended noun groups + modal verb + analytical verb
* The 5 W’s sentence expansion method
* Checking for sentence fragments
* Constructing verb + effect analytical sentences

1. Do you think the playwrights used personal connections when they decided to write their play based on the novel? Explain why or why not.

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1. Re-read the information about intertextuality taken from the poster in **Phase 2, resource 1 – intertextuality** and highlight any ideas that link to ‘connectedness’.

**Intertextuality refers to the interrelationships among texts that shape a text’s meaning**. Recreating aspects of a text (specific reference, language, structure or convention) adds layers of meaning because the composer brings with them their own context, ideas and interpretations. This influences our understanding and invites us to revisit the earlier text, often with new insights into its meaning.

In Phase 2, you looked at ideas such as: draw on, adapt, appropriate and transform.

**Challenge yourself**: answer one of the questions below.

1. Is the intertextuality (connectedness) of the original novel *Hitler’s Daughter* and the play version clear (other than the use of the same title)? Provide an example to justify your response.

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1. *Hitler’s Daughter: The play* is a faithful adaptation of the original text. Explain why this statement is true.

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1. Is *Hitler’s Daughter: The play* a combination of aspects of intertextuality (draws on, adapts or appropriates)? Discuss if the play can be described as a combination of these aspects using a wide range of textual evidence.

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## Phase 4, activity 2 – comparing the texts

**Teacher note**: this activity can be completed with printed sections of the texts found in the **Core texts booklet – From page to stage**. It can also be completed using the published texts with students writing in key phrases from assigned sections.

**Student note**: for this activity, you will work in pairs to compare a scene from each of the core texts listed below. You will need to draw a T-chart (as shown below) onto an A3 page to complete this activity.

1. Draw a T-chart onto your A3 page.

Figure 10 – sample T-chart

|  |  |
| --- | --- |
| *Hitler’s Daughter* by Jacquie French | *Hitler’s Daughter: The play* by Di Cesare, Eldridge and McGarry |
| It was raining the day that Mark first heard about Hitler’s daughter. | *The sound of heavy rain on the yellow tin roof of the bus shelter. The crack of thunder and lightning.* |

1. Split the text into parts and glue the novel text in the left column.
2. Glue the corresponding play text in the right column.
3. Leave the space blank if there is no corresponding item.
4. Highlight any examples that indicate relevance to a modern audience.
5. When you have glued all your sections from both texts onto the T-chart, compare the texts to outline similarities. Are there any major differences? Have important things been left out of the playscript? You will be asked to contribute your ideas to a class discussion.
6. Class discussion: How important is accuracy in an adaptation? Can a text set in a specific time period change the historical facts for dramatic effect? Should an adaptation change important details in the source text? What is the line between adaptation and appropriation?

## Phase 4, activity 3 – relevance to the audience

Both the novel and the play address some important issues. You have already looked at some of these themes. Now you will examine why 3 of these ideas have **enduring relevance** to the audience.

Let’s start by examining the phrase **enduring relevance**.

1. Look up the meanings of the following words:

|  |
| --- |
| Endure: |
| Relevance: |

1. If we put these words together, what can we understand this phrase to mean?

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| --- |
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1. Complete the table below with ideas that are in the texts and those that connect to modern (or contemporary) events.

Table 109 – enduring relevance

|  |  |  |
| --- | --- | --- |
| Theme | Ideas addressed in the texts | Connections to modern events |
| Moral dilemmas |  |  |
| Empathy |  |  |
| Racism, prejudice and intolerance |  |  |

1. Using the information you have gathered, you will participate in a debate on one of the following topics:

* Composers should not draw on older texts to create new texts.
* Composers who adapt a text to create their own are just being lazy.
* It’s ok to just borrow ideas from older texts; it happens all the time – composers do not have to acknowledge every little appropriation.

**To the teacher:** this may be an opportunity to review debating skills developed in the [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) program (Resource booklet, part 2).

## Phase 4, resource 1 – character poster

**Teacher note**: for this activity, students will create a character poster for one of the main characters in the texts. The posters should be displayed in the room, so students can refer to them for character development references.

1. Split students into small groups of no more than 4.
2. Issue each group with a character and an A3 poster.
3. Students should complete their poster with as much detail as possible using the prompts below. Students should write information from the play in one colour and the novel in another.
4. Allow students to get creative and decorate the character on their poster to build engagement.

Table 110 – list of main characters

|  |  |
| --- | --- |
| Australian characters | German characters |
| Anna | Heidi |
| Mark | Fraulein Gerber |
| Mum | Duffi |
| Dad | Frau Leib |

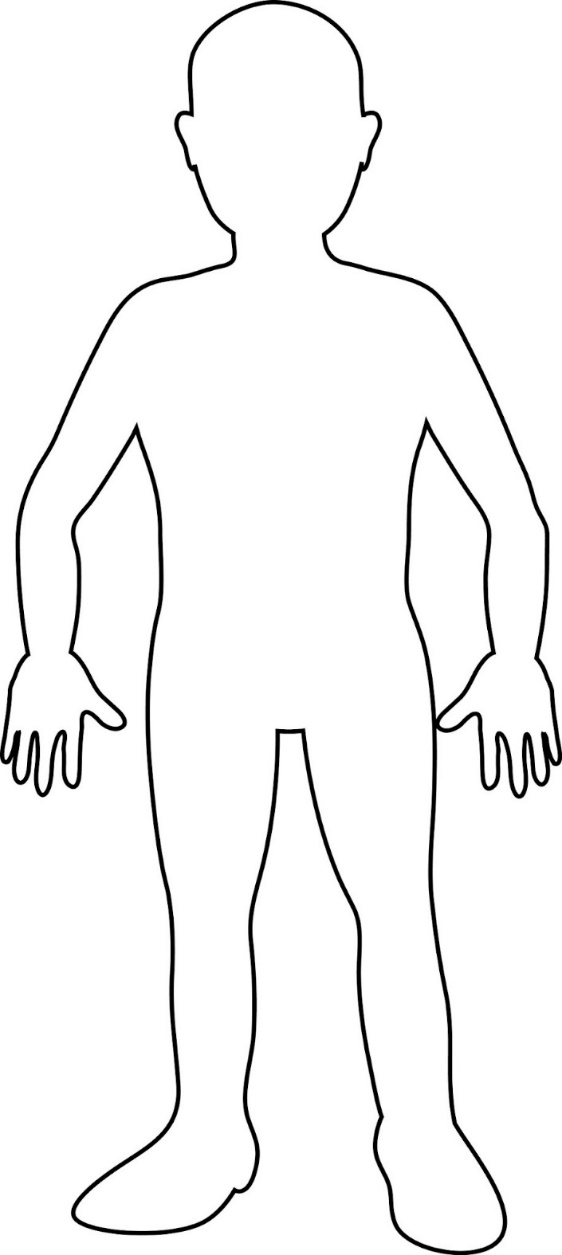
1. The information below must be included on the posters.

Table 111 – mandatory information to go on the posters

|  |
| --- |
| Information to go on the poster |
| Physical description – what the character looks like and wears |
| Relationships – who the character is related to, who they spend time with or who they dislike |
| Plot events – list the main events the character is involved in |
| Values – what the character considers important |
| Feelings – how the character feels about a particular situation or event |
| Complications – problems they experience in the story |
| Quotes about them – including the page number where the quote has come from |

1. Print the template on an A3 page for student posters.

Figure 11 – body outline



## Phase 4, activity 4 – using modality to express a balanced understanding of characters

The use of language in the playscript can help the reader or audience understand the characters.

**Glossary**

**Modality** – aspects of language that suggest a particular perspective on subjects or events. It is used by writers or speakers to express how certain they are, but also to suggest or discuss in a balanced way.

**Polarity** – the quality of being the opposite of something

[(NESA Glossary 2022)](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary)

**Modality and polarity**

Speakers and writers can use modality to express how **certain** they are that a statement is true. It can be used to develop an understanding of characterisation.

For example, in the extract below, the children are discussing the story of Hitler’s daughter. They discuss whether this statement is true:

* Hitler loved Heidi.

**Scene 1**

**Mark** Why did he keep her a secret?

**Anna** Because she had a birthmark … across her face. And she had a limp. She wasn’t perfect and Hitler wanted to breed the perfect race … tall children with blue eyes and blonde hair who could run and jump and conquer the world. His daughter was small and dark like him.

**Tracey** Then he didn’t love her.

**Mark** Of course not. He was Hitler. I bet Hitler never loved anyone.

**Anna** I don’t know if he loved her or not. She always hoped he did.

1. Highlight any words or language features that indicate that Hitler loved Heidi.
2. In another colour, highlight any words or language features that indicate Hitler did not love Heidi.

**Changing the polarity**

If someone makes the statement, ‘Hitler loved Heidi’, someone else can always state the opposite – ‘Hitler did not love Heidi.’ This is called changing the polarity of the statement (from positive to negative or negative to positive). Notice that the polarity is changed in this example by adding the auxiliary verbs **did not** to make the statement negative.

1. Find an example from the text in scene 1 above and change its polarity by rewriting it on the line below.

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| --- |
|  |
|  |

**Degree of modality**

Not only can speakers and writers take a position on how true a statement is by changing the polarity, they can also express their attitude to the statement. This is called changing the degree of modality.

Table 112 – example of modality of certainty

|  |  |  |  |
| --- | --- | --- | --- |
| Statement | Modality | Degree of certainty | Degree of modality |
| Hitler might have loved Heidi. | might have (verb) | I am not very certain this is true. | low modality |
| Hitler definitely loved Heidi. | definitely (adjective) | I am highly certain this is true. | high modality |

1. Use modality to write one sentence for each of the main characters to show that you have not finalised your opinion about them (because it is a complex subject and you are keeping your mind open.)
2. Bold the **modal** word and indicate the degree of modality in the final column.

Write a sentence in each row, including the rows which already have an example.

Table 113 – sentences about the characters

|  |  |  |
| --- | --- | --- |
| Character | Sentence | Degree of modality |
| Mark | Judging from his conversations with his teacher and his parents, Mark **seems** to be struggling to understand how people behaved towards each other during key historical and political events. | Seems – suggests a possible idea about Mark (low modality) |
| Anna |  |  |
| Dad | Mark’s father responds in a **harsh** way when his ideas are **challenged** by Mark, **suggesting that he may have** some guilt about these issues. | Harsh (adjective) – clear meaning (high modality)  Challenged (verb) – dramatic (high modality)  Suggesting that he may have – a possible analysis (medium modality) |
| Heidi |  |  |
| Fraulein Gelber |  |  |
| Hitler |  |  |

## Phase 4, activity 5 – characterisation through dialogue

**Characterisation**

The technical construction and representation of any personality or person-like figure in text, including features such as their appearance, actions, words or thoughts. ([NESA Glossary 2022](https://curriculum.nsw.edu.au/resources/glossary))

In a play, they are essential to the 5 Ws (Who, What, When, Where and Why) of the plot or narrative. The characters are the ones who communicate the main ideas, themes and purpose of the play. Therefore, they must be believable and well-formed through an understanding of their contexts.

**Dialogue**

A conversation between 2 or more people; the conversation between characters in a text; an exchange of ideas or opinions on a particular issue; or a literary work in the form of a conversation. ([NESA Glossary 2022](https://curriculum.nsw.edu.au/resources/glossary))

Not only can dialogue propel the plot forward, but it can develop characterisation of both the speaker and the person being spoken about. When a playwright writes their playscript, they must consider how each character speaks, the vocabulary they use and the tone of delivery.

**Punctuation**

Different types of punctuation can add different meanings to a spoken word text. For example, the following punctuation can be used to signify various details about a character:

* Exclamation mark – can signify that a character is abrupt, shocked or excited
* Ellipsis – can indicate a character is hesitant, thoughtful, careful or considerate
* Hyphen – can indicate similar character traits as an ellipsis
* Parentheses – can signify an ‘aside’ is being said. In a play, this is predominantly aimed at the audience.

**Stage directions**

Stage directions provide the actors with advice on how to move around the stage or deliver a line of dialogue. These are essential for characterisation as they help create the depiction of the character for the audience.

1. You have been assigned a character from the play. Complete the table below for your character, identifying 5 examples from the text and explaining what the example tells you about the character. An example for Ben has been done for you.

Table 114 – examples of dialogue used to develop characterisation

|  |  |  |
| --- | --- | --- |
| Character saying the dialogue (page number) | Evidence from the text | What it tells me about the character |
| Ben (p 1) | Hey, move your bag! | The use of an exclamation mark says this is spoken quite abruptly. The short command suggests that Ben is a bit rude and aggressive. |
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1. Based on the evidence you have collected and what you think this tells you about the character, summarise this into the table below.

Table 115 – *dramatis personae*

|  |  |
| --- | --- |
| Aspect of characterisation | Information |
| Physical description |  |
| Personality |  |
| What they care about |  |
| What they don’t like |  |
| Who they are linked with in the plot |  |

1. A character glossary is also known as a [dramatis personae](https://www.etymonline.com/word/dramatis%20personae#etymonline_v_31871). Use the Online Etymology Dictionary to determine the origins of the word and complete the table below.

Table 116 – word origins

|  |  |
| --- | --- |
| Word origin component | Explanation |
| Word | *dramatis personae* |
| Meaning |  |
| Origin |  |
| Base (root) word(s) |  |

1. Write a character glossary or dramatis personae for your character below.

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## Phase 4, resource 2 – writing realistic dialogue

Teachers could use the following annotation of dialogue from scene 9 in the following ways to support student understanding and imaginative writing.

1. Begin with a teacher-oriented stage – show students the annotated extract, explain the annotations and key terminology and demonstrate finding other examples in the extract. Students could offer alternative examples that would achieve the same purpose.
2. Collaborative exploration – delete the annotations from the table, provide them in a separate resource and ask students to insert them at the correct spot. Students could also be guided to use the resource to annotate another extract from the play.
3. Guided independent work – discuss with students the implications for imaginative writing and ask them to apply new understandings to their developing draft for the formal assessment task.

The following table provides annotations for how realistic dialogue develops character, drives action and suggests themes in a key moment of the text.

Table 117 – annotations of scene 9 for realistic dialogue

|  |  |
| --- | --- |
| Extract from scene 9 (*Hitler’s Daughter: The play*) | Dialogue writing skills |
| Mark Dad?  ****Dad**** Mmm?  ****Mark**** Are people being exterminated today?  ****Dad**** What?  ****Mark**** Being exterminated. You know, like Hitler and the Jews.  ****Dad**** No.  ****Mark**** But on the news it just said about people being killed …  ****Dad**** Can’t say I’ve been following it.  ****Mark**** Dad?  ****Dad**** Now what?  ****Mark**** How did great great grandpa get our farm?  ****Dad**** What? He bought it.  ****Mark**** He didn’t steal it from the Aborigines?  ****Dad**** Don’t be ridiculous. Anyway, it wasn’t like that in the old days.  *MUM enters with MARK’s lunch-order bag and a pen.*  ****Mum**** Vegemite or peanut butter?  ****Mark**** But what if he did take it from the Aboriginal people?  ****Mum**** Mark!  ****Mark**** But just suppose. It wouldn't be our fault, would it?  ****Dad**** Who’s been feeding you all that stuff?  ****Mark**** I was just listening to the news, and someone said––  ****Dad**** The things they teach kids nowadays. Do-gooders poking their noses in.  ****Mark**** But, Dad––  ****Mum**** Mark, give it a rest would you? Vegemite or peanut butter?  ****Mark**** Peanut butter. | Sounds like ‘Mmm’ make dialogue appear realistic. Dad’s noise suggests that he is preoccupied.  Mark repeats himself (in a truncated sentence) as we often do in real dialogue.  The ellipses suggests he is trailing off. Mark is perhaps unsure of his idea or nervous about saying it.  Dad’s missing ‘I’ shows how we often shorten sentences and speak informally with family and friends.  Dad asks the question ‘What?’ but we know he has heard. It is more like an exclamation and shows his annoyance.  The interchange of short sharp sentences is very realistic – each person doesn’t usually speak for a long time in conversation.  Dad and Mum both interrupt Mark (represented by the dash). This is a very common feature of conversation. |

## Phase 4, activity 6 – deconstructing the sample persuasive cover letter response

1. Read the student sample cover letter response you have been provided.
2. Complete the strengths and areas for improvement table by adding 3 comments for each.

Table 118 – strengths and areas for improvement

|  |  |
| --- | --- |
| Strengths | Areas for improvement |
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1. Re-read the sample cover letter and identify any language that could be improved or made better.
2. Use a thesaurus to find better words or more formal similes and write these above the words on the sample.
3. Working with the teacher, identify features of the different types of text that are blended in the sample (informative and persuasive) and some of the other styles of writing involved (analytical).
4. Write a 50-word ‘teacher comment’ offering ideas for improvement.

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## Phase 4, activity 7 – exploring the foreword

**Teacher note:** students should be provided with a copy of the foreword for *Hitler’s Daughter: The play*, so they can annotate their ideas.

The gradual release of responsibility model has been applied to this activity. The gradual release of responsibility model begins with the teacher making decisions that support students’ cognitive load to be managed through sequencing and chunking of ideas. Modelled instruction is when the teacher models how the task is completed with a particular emphasis on the skill, concept or knowledge focus. This section is when the teacher is saying ‘I do, you watch’. The next stage is guided practice when the student takes on significantly more responsibility with the teacher saying ‘we do’ while continuing to check for understanding and modelling, as required. Once the student is confident with the learning, they continue to practise independently. The teacher is present and available and is now saying ‘you do alone, and I will watch.’ Teachers will need to make decisions about gradual release of responsibility based on student understanding and move between the stages.

**I do – What is a foreword?**

1. Spelling and morphology warm-up – students are guided to investigate the prefix ‘fore-‘ by:
2. noting its connection to the word ‘before’
3. revising the meaning of ‘prefix’ and brainstorming other words beginning with that prefix (forecast, forehead)
4. distinguishing it from words that do not contain the ‘e’ such as ‘fortunately’ and ‘forget’.
5. The teacher demonstrates the language forms and features that make the foreword a hybrid text that is informative, reflective and analytical. Then:
6. annotates the model text and guides students to complete annotations on their copy
7. explains the purpose of the text and that it is always written by someone other than the author.

**We do – identifying key ideas and features of the text**

1. Class discussion – Why would the authors ask another author to introduce their work?
2. Re-read the foreword for *Hitler’s Daughter: The play*. In pairs, prepare for class discussion about whether it is a good idea to ask the author of the original text to write the foreword for the adaptation.
3. Class discussion – What are the benefits of asking the author of the original text to write the foreword for an adaptation?
4. With a partner, identify examples of the features of a foreword and add them to the table.

Table 119 – features of a foreword

|  |  |
| --- | --- |
| Features of a foreword | Examples from the text |
| Description of main topic or theme of the text |  |
| Description of how and why the text was created |  |
| A personal opinion on the topics and themes in the text |  |
| Praise for the author or writer and how the text will impact on the reader |  |

**I do – language features of a foreword**

Forewords are often written in the style of a letter to the reader. They often use the following language features for the following effects. Your teacher will review these with you.

Table 120 – language features of a foreword

|  |  |  |
| --- | --- | --- |
| Language feature | Definition and effect | Example from the foreword |
| Descriptive language | extensive description provides detail to the reader | ‘I saw … I heard … I felt …’ |
| Imagery | language that appeals to our senses and helps the reader imagine the setting and characters | ‘ … the floodwaters are brown and frothy …’ |
| Juxtaposition | two opposing ideas placed together which surprises the reader and evokes interest | ‘The play isn’t the book, just as the book isn’t the play.’ |
| Figurative language | the non-literal words or phrases used to convey a message and add interest and appeal to a text [SHAMPOO] | ‘ … the magic of the production.’ |
| Anecdote | a story or recount of an event that gives a sense of realism and relatability to the text | ‘And then I saw a dress rehearsal.’ |
| Evaluative language | Strongly evocative or high modality words that make the author’s perspectives and opinions clear | ‘extraordinary gift … audiences silent in shock and wonder… |

**We do – identifying language features**

1. Re-read the foreword and annotate one more example of each of the language features onto the text. You may like to use a key or legend to do this.
2. Complete the ‘because, but, so’ exercise about what you have learned from reading the foreword.
3. Because explains why something is true.
4. But indicates a change of direction—similar to a U-turn.
5. So tells us what happens as a result of something else (cause and effect).

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1. Find an example of each of the following from the foreword. Work with a partner:
2. Simple sentence
3. Compound sentence
4. Complex sentence
5. Connectives – words that organise the text for time
6. Connectives – words that organise the text for ideas

**You do – transferring knowledge**

1. Think back to the novel you have chosen for your adaptation in the assessment task. Imagine you are the author of the original novel and the writer of the adaptation has asked you to write the foreword. In the space below plan what you would write about. Use the features of a foreword table from earlier in this activity. Use dot points for planning (do not write the full foreword) but practise using a range of sentence types and connectives.

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1. Complete **Core formative task 4 – writing an author’s foreword**.

## Phase 4, activity 8 – brainstorming ideas for writing

**Teacher note:** students could be provided with more explicit scaffolding or work as a class on the same source novel for the formal assessment task.

**Student note:** in this task, you will develop your understanding of why your selected text would be a good candidate or option for making into a play. This task will support you to consolidate ideas and prepare you for the formal assessment task.

**Imaginative writing**

1. Identify the main plot events from your chosen novel and list them in the table below.
2. Explain what it could look like in a play or what should be done in the third column. If you have written a draft already, explain what you **have** done to the plot. An example for [The Story of the Three Little Pigs](https://www.gutenberg.org/files/18155/18155-h/18155-h.htm) has been completed for you in the first row.

Table 121 – chapter details for adaptation

|  |  |
| --- | --- |
| Chapter plot events | What it looks like or what should be done in the play |
| When the little Pig saw what he was about, he hung on the pot full of water, and made up a blazing fire, and, just as the Wolf was coming down, took off the cover of the pot, and in fell the Wolf.’ | Needs to include extensive stage direction using active verbs to indicate precise action of this event.  Include dialogue using punctuation features to indicate how a line is delivered. Stage directions should use adverbs to suggest characterisation. For example,  Third Little Pig: [*chuckling*] You can’t outsmart me, Mr Wolf! Just you wait! |
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**Persuasive, informative and analytical writing**

To prepare for **Core formative task 4 – writing an author’s foreword**, and the persuasive cover letter in your formal assessment task, make notes under the following questions. The answers are all up to you – they are imaginary – because you are the real writer of the adaptation. So be creative. Any answer is acceptable.

1. Is the new version of the novel an adaptation or an appropriation. Why?

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1. How does the original author feel about this?

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1. How did the whole adaptation come about? Did the original author help in any way?

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1. What does the original author think of the final product?

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## Core formative task 4 – writing an author’s foreword

**Teacher note:** Phase 4 and Core formative task 4 support students to refine their planning for the nature of the adaptation they will create in the formal assessment task. To do this, they will write as the author of their chosen novel and compose their foreword to the play version. This is modelled on Jackie French’s foreword to *Hitler’s Daughter: The Play*, written by Di Cesare, Eldridge and McGarry. See Graham (2020) on the importance of providing model texts to inspire student writing.

In writing this foreword, students will also be supported to further consider, and practise, aspects of hybrid writing which will help them to refine the persuasive cover letter part of the formal assessment task. The foreword introduces the idea, the playwright and the history of the adaptation. It may also contain aspects of reflection as well as analysis of the relevance of the adaptation for a new, contemporary audience.

You are to write the foreword to your adapted playscript

Write as the author of the original novel and imagine that you have been invited to write the foreword to your new version. Use Jackie French’s foreword as your model. You will:

1. plan the foreword by completing **Phase 4, activity 7 – exploring the foreword** and **Phase 4, activity 8 – brainstorming ideas for writing**
2. use the codes and conventions, including the language forms and features, of a foreword to make sure your writing is well organised
3. use your knowledge about effective informative, reflective and analytical writing to find the best way to introduce the adaptation.

## Phase 4, activity 9 – literary value of *Hitler’s Daughter: The play* (extension activity)

**Teacher note:** take care to direct students to suitable texts on the [Prime Minister’s Literary Awards](https://creative.gov.au/advocacy-and-research/events/prime-ministers-literary-awards/) webpage. The content of some nominated texts and the language of the descriptions may not be suitable for all contexts. We recommend that the teacher chooses and paraphrases the descriptions to support student learning if necessary. Students may benefit from listening to the award presentation for further context.

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.**

Do you think that Hitler’s Daughter: The play has literary value? You have been asked to nominate the text for the [Prime Minister’s Literary Awards](https://creative.gov.au/advocacy-and-research/events/prime-ministers-literary-awards/) and need to support the nomination with evidence of why it has literary value. First, you will learn a little about the award.

1. Consider one recommended text from the Literary Awards webpage. Inferring from the description of the story and the judges’ comments, what do you think the author’s purpose is?

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1. Inferring from the judges’ comments, what do you think are the themes and stylistic qualities that could make this text valued in different contexts?

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1. With a partner, consider each of the indicators of whether a text has literary value and write how *Hitler’s Daughter: The play* addresses each indicator. Leave the space blank if you do not think it does.

Table 122 – evidence of meeting the indicators of literary value

|  |  |
| --- | --- |
| Indicator | Example from *Hitler’s Daughter: The play* |
| Raises questions |  |
| Opens new ways of thinking |  |
| Has universal and timeless appeal |  |
| Has social significance |  |
| Has a complex plot, structure, language and ideas |  |
| Helps us understand something about ourselves or the world |  |

1. Individually, write a nomination for the play adaptation you are proposing for your formal assessment in the table below. Use the structure of one of the model nominations.

**Student note**: in a brief informative text of this kind, choosing the right information to include in your introduction is important. What are the key pieces of information you want your reader to know by the time they get to the end of the introduction? This is called ‘orienting the reader to the topic’ and may involve accurate titles, dates and biographical information, as well as a succinct overview and any other information that will make the subject and purpose of the whole text clear.

Table 123 – nomination template

|  |  |
| --- | --- |
| Structure | Your response |
| Introduce the text including the title, playwrights, and an overview of the story. |  |
| Outline, with supporting evidence, the reasons why it has literary value. |  |
| Conclude with a summary of why the text should win the award. |  |

1. Show your nomination to a partner, focusing specifically on the introduction. Give each other feedback, using the codes below written onto the text, on whether there is enough, not enough or too much detail about basic information in the introduction:
2. E – enough
3. NE – not enough
4. TM – too much.

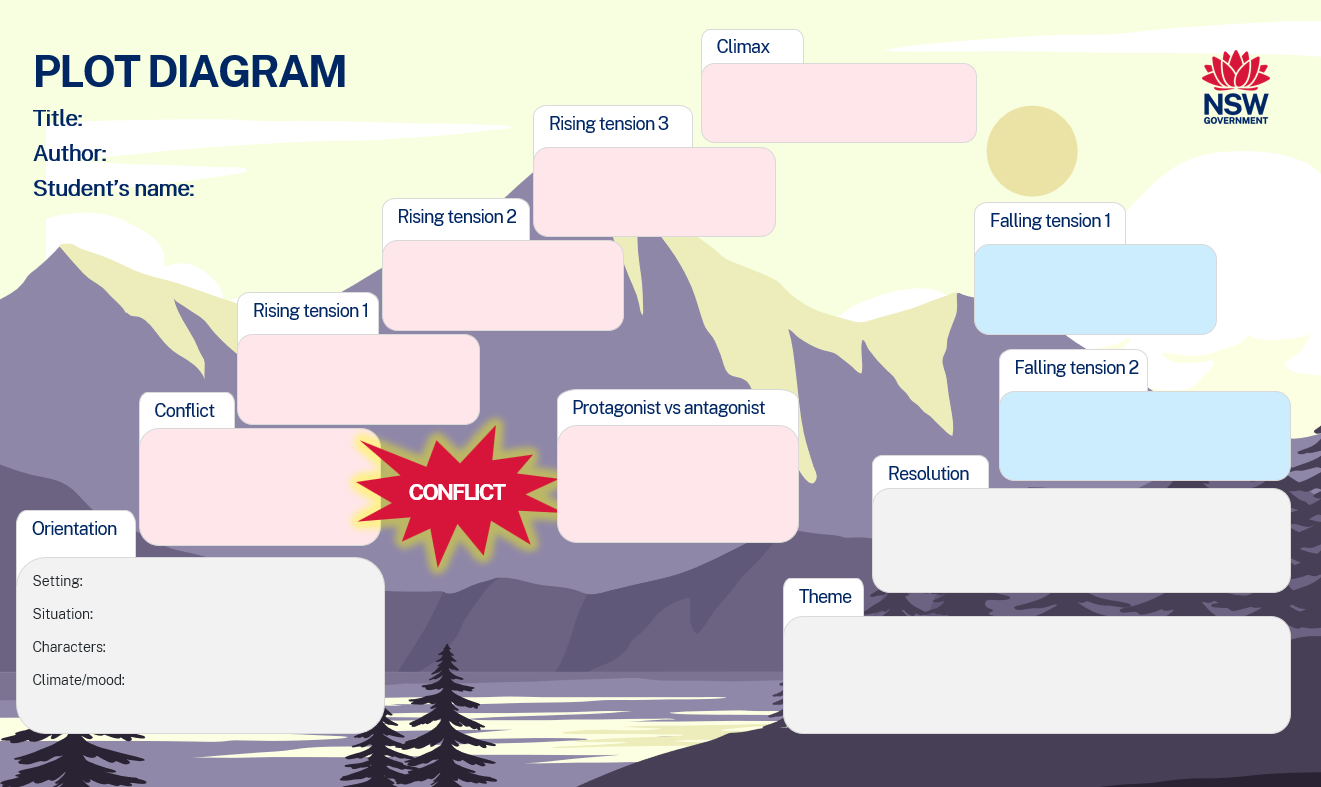
## Phase 4, activity 10 – narrative structure of a scene

**Teacher note:** this activity should be used in conjunction with **Phase 4, activity 10 – narrative structure of a scene – PowerPoint** to deepen students’ understanding of the narrative structure of a scene to prepare them to write their imaginative playscript.

**Narrative structure of a playscript**

1. Choose one scene from the play that we have not yet investigated as a class and map the narrative elements onto the plot diagram below. Work with a partner.

Figure 12 – plot diagram



1. Re-read scene 15 from the play and annotate the 6 components of plot on the playscript.

**Spotlight on language features in scene 15**

Once you have a good grasp of the following language features, you will identify them in the scene 15 playscript.

* Using active or action verbs
* an active verb is used when the subject of the sentence is doing the verb
* it gives a sentence an active voice
* it usually follows a subject-**verb**-object structure
* Using descriptive adjectives in your writing
* they help build a picture of what is being spoken about
* using a variety of adjective types improves your writing overall
* Making evocative vocabulary choices
* by thinking about words along a word cline, you can determine the extent, or degree, of how someone feels about something.

1. Annotate the language features above onto your copy of the playscript for scene 15. Two sample annotations have been provided below to guide your thought process.

Table 124 – sample annotations

|  |  |  |
| --- | --- | --- |
| Language features | Excerpt from scene 15 (with key words bolded for analysis) | Purpose |
| Now – vocabulary choice  shadow – noun | Hitler [voice-over, in English] Who is this girl? I’ve never seen her before. This is no place for a child. Take her away now. Now, do you hear me! **Now**!  Soldier Yes, *mein Führer*.  He salutes.  The **shadow** of HITLER disappears. A swastika appears in its place. | * The word ‘Now’ with the exclamation mark makes it very clear the conversation is over and the action needs to be done immediately. There is no room for argument. * The use of ‘shadow’ has dual meaning in this line of the play. It represents Hitler’s character. But it also has connotations of him being a ‘shadow’ of his former powerful self. It alludes to his demise. |

1. What is the mood of the scene? Is there only one mood? How is the mood created by specific language features?

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1. In scene 15, the 2 stories blend into each other. Describe this juxtaposition. Why do you think this was done?

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1. Use the skills you have developed in this program to identify the language features and codes and conventions that help to create a dynamic scene. (You could use this idea when you complete your formal assessment task to add depth to your response). If you do not think a language feature is present, write ‘nil’ in the example column.

Table 125 – language features and codes and conventions that create a dynamic scene

|  |  |
| --- | --- |
| Language features and codes and conventions | Examples from the playscript |
| Scene description |  |
| **Stage direction** |  |
| Dialogue |  |
| Idiomatic phrase |  |
| Colloquialism |  |
| Modal verbs |  |
| Words from other languages |  |
| Descriptive imagery |  |
| Evocative language |  |
| Mood words |  |
| Central complication or conflict |  |

**The role of complication and conflict**

Consider these 2 ideas about the role of conflict and complication in a narrative.

* Conflict provides tension but also gives the responder a moral choice – working out who you support in the conflict can signal your perspectives on the key themes of the text.
* A good complication functions like a turning point – afterwards nothing can be the same. The action is heading towards some kind of crisis and this also brings into light the thematic concerns of the text.

In this table below, fill in the spaces for scene 15, then – at an appropriate time in your planning process – fill in the spaces for the scene you are writing for the assessment task.

Table 126 – complication and conflict in core text and student playscript

|  |  |
| --- | --- |
| Complication and conflict | Your notes |
| For scene 15 – What is the moral choice that the conflict sets up? How does this conflict connect to the themes of the novel? |  |
| For scene 15 – What is the complication in the scene? How does the complication reveal key thematic concerns of the play? |  |
| For your playscript – What is the moral choice that the conflict sets up? How does this conflict connect to the themes of your adaptation? |  |
| For your playscript – What is the complication in the scene? How does the complication reveal key thematic concerns of the play as a whole? |  |

## Phase 4, activity 10 – narrative structure of a scene – PowerPoint

**Teacher note:** **Phase 4, activity 10 – narrative structure of a scene – PowerPoint** can be used to support teachers and students in this learning sequence. This resource can be downloaded from [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10). This PowerPoint contains slides and activities to accompany **Phase 4, activity 10 – narrative structure of a scene,** and **Phase 4, resource 3 – description across the forms**.

## Phase 4, resource 3 – description across the forms

**Teacher note**: this activity is best completed as a physically active one where students move around the room and work collaboratively on the different stages. If this is not appropriate to context, it can be completed by pairs working at their desks.

**Activity instructions for the teacher – scene 15 and Chapter seventeen comparison.**

1. Cut up extracts A to H and stick each to a large sheet of paper. Put each large sheet up in a different spot around the classroom.
2. Split the class into small groups of 3 or 4 and give each group a set of ‘descriptive writing labels’. Copy the set for each group on different coloured paper so each group can tell their own.
3. Consolidate learning about descriptive language by checking for understanding in relation to each label.
4. Direct each group to walk around to every extract and attach (using an appropriate method) each label to one spot somewhere across the 8 extracts. They should attach labels to at least 5 extracts. They should use a pen to draw a line to the precise word or phrase their label refers to.
5. When all groups are finished, assign one extract to each group and ask them to consider the attached labels and discuss whether they agree or not. If they do not agree they should explain why in writing on the sheet of paper but they should not move labels.
6. Support each group to decide whether their extract is from the prose fiction or playscript. Give each group time to rewrite the extract into the style of the other form.
7. Prepare each group to report back to a class plenary: Is the extract from the prose fiction or the playscript? What were the main descriptive features that people noticed? Groups should read aloud their transformed version.
8. Give each student time to write reflectively in their reflection journals: What have they learnt about writing descriptively in a playscript during the past few weeks? In particular, students should consider how descriptions of setting and place in the playscript can emotionally affect them and a young audience.

**Extracts from the 2 core texts – note that extracts A to D are from the play (scene 15) while extracts E to H are from the prose fiction (Chapter seventeen)**

Extract A

The soldier takes Heidi’s suitcase and, holding her hand, they begin their journey to the surface. As they surface, they simultaneously hear the rumble of the bombs in Berlin.

Extract B

The world was noise, and rubble and splinters of rocks flew through the air. You could smell the blood and hatred just like you could smell the pigs in Frau Leib's mud.

Extract C

There had once been trees and gardens. Now there was just a battle. They ran through the skeleton of the garden, then down, back underground. Along a tunnel now. There were steps but they passed by them, then more steps. They came out at what looked like a railway station.

Extract D

… the whistle of a bomb dropping. The soldier tries to protect Heidi with his body. An explosion. They get thrown to the ground. The soldier is dead. Heidi crawls out from under the soldier and touches his face … the whistle of another impending bomb. Heidi looks to the sky.

Extract E

The second soldier took her suitcase. He was older, and his eyes looked sad. He hesitated, then he took her hand.

Extract F

Along a tunnel now. The world was quieter, but the ground still shivered under their feet. Along the tunnel, round a corner, along again. There were steps, but they passed them, then more steps, and they climbed those.

Extract G

She walked for a few seconds, or a few minutes, she didn't know. Then something exploded behind her and reality closed in. She ran for the protection of a rubble wall and crouched there, her suitcase in front of her like a shield.

Extract H

Suddenly, one of the Tanks erupted in flames of blue and grey and yellow. The world disappeared below her feet. She fell into the crater and debris rained on top of her, softly it seemed, till she caught her breath, and realised that it hurt.

**Labels for descriptive language**

Table 127 – descriptive language labels

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| --- |
| Labels to be printed on different coloured paper and cut up for each group |
| Aural imagery to create a sense of place in a playscript |
| Olfactory imagery to create a sense of place in a playscript |
| Objects as symbols to develop character in a playscript |
| Metaphor to create an evocative sense of place and mood in a playscript |
| Short sentences to create a sense of action in a playscript |
| Active verbs to describe character movement in a playscript |
| Visual imagery to describe character in prose |
| Active verbs to describe character movement in prose |
| Simile to convey character movement and feeling in prose |
| Visual imagery in prose |
| Metaphoric verb to describe action and setting in prose |

**Reflective writing**

Use your reflection journal to write about the following prompt.

Writers choose descriptive language such as the examples explored here to have maximum impact on the reader. Which of these did you find most engaging (emotionally or intellectually)? What descriptive language are you using to impact on your reader for the assessment task?

## Phase 4, activity 11 – peer feedback on playscript

Seeking and applying peer feedback can improve your work.

1. Once you have finished writing your playscript, ask a peer to complete one or both of the following feedback forms on your work.

Table 128 – peer feedback

|  |  |
| --- | --- |
| Feedback focus | Peer feedback and suggestions for improvement |
| Drama conventions have been used to write the playscript. |  |
| Appropriate stage directions have been included. |  |
| The sequence of the plot events makes sense. |  |
| The dialogue makes sense. |  |
| Characterisation has been developed. |  |
| The work has been checked for accurate spelling and punctuation. |  |

**Stars and stairs**

Stars are the things that have been done really well.

Stairs are the things that need to be done for improvements – think ‘next steps’.

Table 129 – stars and stairs

|  |  |
| --- | --- |
| Stars and stairs | Peer feedback |
| Star |  |
| Stair |  |
| Stair |  |
| Stair |  |

# 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.

# 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 may take a few minutes in a once-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 the assessment task for the **Knowing the rules to break the rules – Year 8, Term 1** program. For that poetry composition and reflection task, these may include understanding instructions, being aware of the demands of marking criteria, or using samples to improve their response.

## Phase 6, resource 1 – evidence-based practice in assessment procedures

This is a brief overview drawn from the acknowledged resources. Teachers should familiarise themselves with the evidence base in this area and evaluate practices on an ongoing basis.

* Notice the key sections in the sample assessment task for Term 3 of Year 8, accompanying this resource, and ensure all sections are written in student-friendly language.
* Ensure that practices focus on identifying where students ‘are in their learning so that teaching can be differentiated, and further learning progress can be monitored over time’ (CESE 2020a:25).
* Build in explicit opportunities for peer and teacher feedback, both during task preparation and after return of the assessed task (CESE 2020a; Hattie and Timperley 2007).
* Create clear marking rubrics, explain the place of the task in the learning context, and set up consistent and objective marking practices (CESE 2020b).
* Support the students’ writing process through the task preparation stage by explicitly scheduling brainstorming, planning, drafting, editing and revising time. See for example, ‘The process writing approach: A meta-analysis’ (Graham and Sandmel 2011).

## Phase 6, resource 2 – avoiding plagiarism

The information below is adapted from the [What is plagiarism](https://www.nsw.gov.au/education-and-training/nesa/hsc/all-my-own-work/what-is-plagiarism)? webpage (NESA 2024). You may like to access the website for more detailed information.

**What is plagiarism?**

Plagiarism is when you pretend that you have written or created a piece of work that someone else originated. It is cheating and it is dishonest.

Plagiarism is:

* copying and pasting information from the internet
* using the ideas of others as if they were your own
* copying and pasting information from the internet and only changing a few words
* using information without citing it (saying that it is someone else’s work) and providing a reference list.

**Why does plagiarism matter?**

Because:

* it is dishonest – it is stealing other people’s ideas
* authors own their own words and ideas
* you are not developing the skills and knowledge that are important for your learning development and life ahead.

**How can you prevent plagiarism?**

You can prevent the chances of plagiarising by:

* avoiding cutting and pasting completely
* reading the content of a source and then put it away and write from what you have learned
* ensuring all direct quotes are put in single quotation marks
* using in-text referencing for other people’s work
* acknowledging the sources you got the information from in a reference list.

## Phase 6, activity 1 – structure and features of the email format

**Teacher note:** **Phase 6, activity 1 – structure and features of the email format** has been created to support the introduction of the cover letter in Phase 2. It can be used to support student writing in **Core formative task 2 – fairytale adaptation for advertising (formal cover letter)**, and part 2 of the formal assessment task (persuasive cover letter).

Use the information in the following table to structure and check your formal email.

1. Read the email message in the left-hand column.
2. Check the annotations to write or edit your email, or to provide feedback on a peer’s email.
3. If you have time, experiment with rewriting this whole message as a text message, then as an informal letter. What do you notice in either of these 2 new versions?

Table 130 – structure and features of the email format

|  |  |
| --- | --- |
| Model formal email | Annotations |
| To: admin@stylish-clothes.com | Notice the ‘To’ and colon structure for the recipient. This is usually automatic in a real email but you will need to write this in for the tasks. |
| From: sample.student@gmail.com | From and colon used for the sender. Notice that email addresses appear on the first 2 lines. |
| Subject: Application for position as a sales assistant | The ‘Subject’ and colon structure is also usually automatic, but you will need to write this in for the tasks. |
| To whom it may concern, | This is the formal greeting or salutation when you do not know the name of the person. |
| I am writing this email in response to the advertisement on your Facebook page for a new sales assistant for your Sydney city store. | For this content paragraph, notice:   * the single sentence paragraph * the clear statement of why you are writing * the formal language, for example ‘in response to’ (in place of the more conversational ‘because I saw’ for example) * the use of first person to introduce sentences but no slang or contractions (‘I’m). |
| I am a Year 11 student at Sample High School currently studying fashion and business. I have experience as a sales assistant at Sample Clothes and a long-term interest in helping customers find the right clothing. | For this content paragraph, notice:   * the matter-of-fact tone focused on key pieces of information * some variety of sentence types: a simple sentence followed by a compound one * the use of noun groups or ‘nominalisation’ (‘long-term interest’) instead of the more conversational (‘and I am really interested in’). |
| I have attached my resume and the names and contact details of two referees as requested. | Statement of what has been attached to the cover letter email. |
| I look forward to your reply. | Concluding line. |
| Yours, | Complimentary close  You may notice different advice about how to end your formal letter or email. Some advice suggests:   * using ‘Yours sincerely’ or ‘Yours faithfully’ for formal situations where you do not know the name of the recipient (generally ‘sincerely’ is popular in the US and ‘faithfully’ in the UK and Australia) * simply ending with ‘Sincerely’ or ‘Yours’ or ‘Kind regards’ in formal situations.   In this situation you are permitted to use any of these formal expressions. |
| Sample Student | End with your name. |

**Modality and confidence**

1. Look at the following sentences from the model email and answer the questions to examine the ways confidence is expressed.
2. ‘I am writing this email in response to the advertisement.’

This sentence is written in the present tense. It is one of the conventions of formal writing that we do not write ‘I wrote this email’ (past tense). Do you think the present tense sounds more confident? Why, or why not? (Does it help if you know that this is sometimes called the ‘timeless present’?)

|  |
| --- |
|  |
|  |
|  |

1. ‘I have experience as a sales assistant.’

This timeless present tense statement is confident because there is no hint of doubt. For example, it is not ‘I have some experience’. What would you write that could sound too arrogant here, instead of just confident?

|  |
| --- |
|  |
|  |
|  |

**Using topic-specific vocabulary**

1. In the following table you will find words and phrases from the model email. Next to each is an alternative that is not appropriate to this form and context. Explain why in the third column.

Table 131 – topic-specific vocabulary in the formal email

|  |  |  |
| --- | --- | --- |
| Example from model text | Inappropriate alternative | Your explanation |
| To whom it may concern | Hey! |  |
| A new sales assistant | A job |  |
| Currently studying fashion and business | I’ve got some classes about clothes and making money |  |
| I have attached my resume | I’m sending you my info as well |  |

## Phase 6, activity 2 – developing your novel choice

**Teacher note:** **Phase 6, activity 2 – developing your novel** **choice** is intended to support the development of both the playscript and the persuasive cover letter. The planning tables have been split to support ease of use. Depending on class context, they can be completed all at once as part of the assessment process, or introduced at different points to guide the development of ideas in relation to activities in the teaching and learning program. Suggestions for the timing of use are included in the program.

Note also that the terminology of ‘adapting’ has been used here. Add ‘or appropriating’ if you are providing that option for students in your class.

1. Think of a novel you have read recently. You will need to choose one for the assessment task as you will be writing an adaptation of a key moment or scene.
2. Use the following planning tables to help you make the decision about which novel, and what you will do to it.
3. After each stage of planning, complete the discussion or reflection activity with a partner.

**Stage 1 – key aspects of the novel**

Use this table to clarify your choice of novel. What is it about this novel that makes it a good choice to adapt?

Table 132 – key aspects of your novel

|  |  |
| --- | --- |
| Key aspect | Your notes |
| Title of novel |  |
| Author and year of publication |  |
| Genre |  |
| Setting |  |
| Protagonist (and their desire line) |  |
| Antagonist |  |
| Themes |  |

**Activity** – share the information above with your partner and ask them questions about their experiences reading their novel. For example:

1. Which parts did you enjoy most?
2. Do you think reading this novel changed you in some way?

**Stage 2 – developing the key scene**

Use this table to develop your choice of scene. Give as much detail as you can in the notes.

Table 133 – key aspects of your chosen scene

|  |  |
| --- | --- |
| Key aspect | Your notes |
| Key moment or scene to adapt |  |
| Where does your scene fit into the narrative structure of the whole play? | [complication, for example] |
| What is the basic narrative structure of your scene? (What will be the orientation, complication and resolution within the scene?) |  |
| How do conflict and complication within the scene develop the themes or perspectives you are interested in? | [see **Phase 4 activity 10 – narrative structure of a scene** for support] |
| Why did you choose this scene? |  |
| *Mise en scène* | [list all props and useful stage and setting description] |

**Activity** – share the information above with your partner and ask them questions about their choice of scene. For example:

1. What other scenes could you choose apart from this one? Why is this one best for your purposes?
2. What will you need to do to make this genre look good and be engaging on the stage?
3. What is it in this scene that will most impact on the audience – emotionally and intellectually?

**Stage 3 – planning for adapting**

Use these tables to plan the intertextuality between your adaptation and the source novel you have chosen.

1. First, consider one example you have looked at, apart from *Hitler’s Daughter: The play*. This could be the sample in the assessment notification from *Across the Risen Sea* by Bren MacDibble, or *Running on the Roof of the World* by Jess Butterworth and *King of Shadows* by Susan Cooper in the student sample responses from Phase 6.

Table 134 – considering an example of adaptation

|  |  |
| --- | --- |
| Questions to consider | Your notes |
| What did you like most about the play version of the scene? |  |
| What would you have done differently as the writer and why? |  |
| Write in a sentence of dialogue from the play version, that is not dialogue in the source novel. Why do you think the writer chose to make this dialogue in their new version? |  |
| Write in a stage direction or scene description from the play that is similar to a description extract in the novel. Explain how the language and grammar are different in the play. For example, is the same tense used? Is it longer or shorter, with more or less detail? |  |

1. Now, apply this thinking back to your idea. Complete the next planning table, then share your ideas and discuss with your partner using the questions below the table.

Table 135 – planning your version

|  |  |
| --- | --- |
| Questions to consider | Your notes |
| Scene descriptions are usually shorter in playscripts. What will you choose to include to help the director, actors and set designer plan for the production? |  |
| What aspects of place will you describe in your playscript? Give one example in this row and note the language feature you have used (for example visual imagery). Then explain how you would hope to emotionally affect your audience through this description.  Key learning – choose what you will describe and how you will describe it carefully to have maximum impact on your audience. |  |
| Write in one example of dialogue that a character will say. Then change it to show something about their personality without adding a stage direction.  Key learning – How can you get across a sense of character through dialogue only? |  |
| Choose a moment from the novel that is not dialogue. Change it to dialogue and add a stage direction that reveals something important about the character that is adapted from the scene in the novel. |  |
| If the scene from your novel contains action, how will you change it to stage direction and dialogue?  Key learning – the audience cannot read scene descriptions and stage directions. You can suggest things like a chase but too long without dialogue can become boring for a live audience.  Use this space to brainstorm some ideas or (re)draft your scene with this in mind. |  |
| The following can be challenging to transform from fiction to drama.   * Long descriptions of a character from a third-person narrator. * Long first-person internal monologues where a character reveals what they are thinking.   Choose a scene from your novel that is one of the types above. Plan how you will use dialogue, stage directions and scene description to stage this scene. |  |

**Activity** – share the information above with your partner and ask them questions about their scene. For example:

1. What will make your idea engaging and interesting for the young contemporary audience?
2. If you have listened to the podcast interview with the writers of *Hitler’s Daughter: The play*, what is one thing you remember from their discussion that could help you write a powerful scene?

**Stage 4 – preparing for the persuasive cover letter**

Use this table to plan how to persuade a theatre company to stage your adaptation of the scene from the novel.

Table 136 – planning for persuasive cover letter

|  |  |
| --- | --- |
| Key aspect | Your notes |
| Importance of this novel in its own context | [Why did people value it when it was written?] |
| Why would it make for good theatre today? |  |
| Why would it be relevant for a contemporary audience? |  |
| What stylistic qualities of drama will you use to engage your audience? |  |

**Activity** – share the information above with your partner and ask them questions about their adaptation. For example:

1. Which arguments do you think will be most useful to persuade the theatre company?
2. Do you think the author of the novel would be pleased with what you are going to do? Why?

## Phase 6, resource 3 – exploring hybrid texts

**Teacher note:** the explanations below were written by the English curriculum team, unless otherwise stated. They may be adjusted as necessary and shared with students or retained as a teacher resource.

**Background information**

Hybrid texts are those that share features of more than one type of text or form. The following definitions from the [NESA Glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary) to the English K–10 Syllabus (NESA 2022) may be useful as starting points for teacher and student reference.

**Definitions for types of text**

Table 137 – definitions for types of text

|  |  |
| --- | --- |
| Definition (NESA 2022) | Discussion |
| Imaginative texts – texts that represent ideas, feelings and mental images in words or visual images. Imaginative texts entertain or provoke thought through their creative use of literary elements and make connections between ideas and experiences. | Notice:   * the possible modes of ‘words or visual images’ * the purposes of ‘entertain or provoke thought’. |
| Informative texts – texts whose primary purpose is to provide information through explanation, description, argument, analysis, ordering and presentation of evidence and procedures. | Notice:   * the purpose of ‘provide information’ * the ways in which this is done through explanation, argument and analysis, for example. |
| Persuasive texts – texts designed to convince a reader of a particular opinion or way of thinking on an issue. A persuasive text may express an opinion while discussing, analysing and/or evaluating an issue. | Notice:   * the purpose of ‘convince a reader’ * the ways in which this can be achieved, through discussing and analysing, for example. |
| Discursive texts – texts whose primary focus is to explore an idea or variety of topics. These texts involve the discussion of an idea(s) or opinion(s) without the direct intention of persuading the reader, listener or viewer to adopt any single point of view. | Notice:   * the purpose of ‘explore an idea’ * the difference to persuasion. |

**Definitions for other key terms**

Some of the terminology used to explain the ways in which these types of text achieve their purposes is included in the [NESA Glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary).

Table 138 – definitions of other key terminology related to types of texts

|  |  |
| --- | --- |
| Definition (NESA 2022) | Discussion |
| Reflection – the thought process by which students develop an understanding and appreciation of their own learning. This process draws on both cognitive and affective experience. | Notice:   * that this is described as a thought process not a type of text – the focus is on process * the emphasis on intellectual and emotional impacts. |
| Analyse – identify components and the relationship between them; draw out and relate implications. | Notice:   * that this is included as a verb and not a type of text * the focus on identifying and relating. |
| Argument – a stated position about an idea. The way in which various dimensions of a text (such as theme, perspective and style) can be understood to represent a particular position on an issue. | Notice:   * that this is included as a noun (‘stated position’) and not a type of text * the idea of a position (which then implies that it is supported by evidence). |

**Implications of this terminology**

**Teacher note**: the following discussion is for teacher reference to support the clarification of student understanding of the required writing for the persuasive cover letter, and the author foreword in Core formative task 4. It could be used to stimulate faculty discussion and be presented to students if appropriate.

|  |  |
| --- | --- |
| Example explanations | Discussion |
| A news report is an informative text which involves the description of events. | The news report (form) is an example of an informative type of text. In order to inform the writer describes and explains.   * In what other ways do we inform? * Can these terms help us identify the point at which a news report crosses the line to an opinion piece? |
| A podcast is a hybrid informative, discursive (and sometime persuasive) type of text. | The podcast form typically involves a blend of types of text and styles.   * What other styles (reflective?) and types of writing (storytelling?) can be found in different types of podcast? * Are the labels ‘persuasive podcast’ and ‘discursive podcast’ useful? |
| An essay is a hybrid informative and persuasive text in which students write analytically to create and sustain an argument. | The essay is now formally referred to as the ‘extended response’. |
| A magazine feature article is an informative and discursive text which may include analysis and reflection. | The form (magazine feature article) is an example of an informative text. Depending on the publication it may involve more or less description, analysis, reflection and argument.   * How important is the nature of the publication in which these examples appear? |

**Resources and activities to support understanding of hybridity in sample Stage 4 programs**

**From page to stage – Year 8, Term 3:**

* Phase 4, activity 7 – exploring the foreword (the blend of informative, analytical and reflective writing in an author’s foreword)

**Transport me to the ’real’ – Year 8, Term 2:**

* Phase 4, resource 1 – hybrid non-fiction texts (the blend of informative and imaginative types of text)
* Phase 4, activity 5 – the construction of hybrid non-fiction texts

**Knowing the rules to break the rules – Year 8, Term 1**:

* Phase 4, activity 16 – independent hybrid paragraph (the blend of analytical and reflective writing in response to a stimulus text)
* Phase 6, resource 5 – hybrid writing

**Hybrid writing in the persuasive cover letter**

The cover letter required in the formal assessment task requires students to explain their thinking and convince the theatre company. It is therefore a blend of informative and persuasive writing. The form of the cover letter supplies a socially mandated means, complete with codes and conventions, for presenting documents, including applications and ideas, to an institution. It is formal, and yet allows for the composer to present an argument to influence decision-making.

Suggestions for student-facing activities – students could be supported to:

* change the balance of appeals to ethos, pathos and logos, then discuss the impact on the type of text. How much reasoned argument would you expect in a pitch to an institution as part of a potential business deal?
* rewrite sections of their draft to be more or less personal or informal. How does changing the register or tone impact on the effectiveness of the letter?
* decrease the persuasive nature of their writing. Can you get across why your idea should be produced if you use only informative writing?

**Hybrid writing in the author foreword to an adaptation of their work**

Suggestions for student-facing activities – students could be supported to:

* write a section of the foreword in a purely informative style. They then swap work with a partner to rewrite the section with added reflective elements, focusing on the author’s feelings about the adaptation
* add a section to this developing draft that analyses the differences between the original text and the play. Students are reminded of the definition above of ‘analyse’, particularly the need to ‘draw out and relate implications’.

## Phase 6, resource 4 – D-range student sample

**Teacher note**: the following is a student sample that has been graded as a ‘D’. To support flexible classroom use, the sample is presented in 3 ways. First, as the plain playscript and cover letter; then, in a table with room for student annotations; and, finally, in a table with sample annotations to support student and teacher exploration.

In this sample the student has adapted a significant moment from Chapter 12 ‘Ransack’ from Jess Butterworth’s novel *Running on the Roof of the World*. This is approximately pages 58 to 62 of the Hodder and Stoughton edition (2017), but there has been inclusion from some other sections of the novel.

### Student sample – ‘D’ range

**Part 1 – adaptation**

There are some mountains in the background because this is in tibet.

Tash: We have to go and find my dad

Sam: I’ll help you.

Sam and Tash are best friends so he really helps her when she needs him he gets her to pack the bag.

Sam: Lets go. You need to pack a bag.

Tash starts packing a bag. She puts her pamphlet from her father in it because she knows it’s containing all the clues to where he is. Tash says to sam that he needs to promise me something.

Tash: Sam. I need you to promise me something. If the guards come and we get captured, you should try to run away.

Sam and Tash are really scared of the guards. They are from the Chinese government and have guns so they are quite threatening.

Sam: I’ll never do that Tash. We will always support each other.

Tash: OK

They leave the house and off they go through the mountains which are very snowy and its so cold there in Tibet.

Sam: What about your parents.

Tash: I am worried about them. I remember the smell of the tsampa my father made.

Sam: Yeah that’s bad bro.

Tash is really worried about her parents. She looks at a picture of the Dalai Lama who is a really important religious figure for Tibetan Buddhists as he is like their spiritual leader.

Sam: why don’t we try going through the markets we might find some people who can point us in the right direction.

They head for the markets. They can see prayer flags in the distance.

Tash: OMG look! (points up to the right)

Sam: What is it?

Tash: It’s fire. Theres a man on fire!

They stand in the snow looking down at the market where they can see a man on fire. This is because in Tibet lots of people protested at the Chinese government like this.

Sam: What should we do?

Tash: We need to go down there anyway.

They go down anyway.

Sam: Lets ask that guy

Tash: OK

Sam goes and chats to a man with a market stall of prayer flags spread out in front of him. He comes back to Tash with a sad expression on his face.

Sam: He said we would need to have the luck of the sky dragon to find your parents Tash

**Part 2 – persuasive cover letter (in email format)**

I’ve written a play about the book Running on the Roof of the World by Jess Butterworth. I picked this because Jess does a great job of writing a book about Tibet, which you don’t get to see very often, and it’s interesting because the characters have to go through a lot and get through it together.

My play is really good for you to do because it’s exciting like the book. It uses lots of things like stage directions, characterisation, narrative structure, and emotive language which is good in a play because the audience really needs to feel the emotions of the play. It’s also a really good play cos it’s set in a different country which is good to see and helps audiences see other ideas about the world.

You should definitely produce my play because it will be so good for young people to see.

They will like it because

1. It is about young people like them so they will relate
2. They get to explore Tibet which is an amazing country
3. The storyline is so exciting and its all about friendship and resilience

Bye!

### Student sample – student annotations copy

The following table includes space for you to annotate this student sample. Use the marking criteria for the task and write in comments that show what this student has done well, and what needs improving.

**Part 1 – adaptation (student annotations copy)**

Table 139 – student D-range sample with student annotations space (adaptation)

|  |  |
| --- | --- |
| Student work sample | Annotations in relation to the task |
| There are some mountains in the background because this is in tibet.  Tash: We have to go and find my dad  Sam: I’ll help you.  Sam and Tash are best friends so he really helps her when she needs him he gets her to pack the bag.  Sam: Lets go. You need to pack a bag. |  |
| Tash starts packing a bag. She puts her pamphlet from her father in it because she knows it’s containing all the clues to where he is. Tash says to sam that he needs to promise me something.  Tash: Sam. I need you to promise me something. If the guards come and we get captured, you should try to run away.  Sam and Tash are really scared of the guards. They are from the Chinese government and have guns so they are quite threatening.  Sam: I’ll never do that Tash. We will always support each other.  Tash: OK |  |
| They leave the house and off they go through the mountains which are very snowy and its so cold there in Tibet.  Sam: What about your parents.  Tash: I am worried about them. I remember the smell of the tsampa my father made.  Sam: Yeah that’s bad bro.  Tash is really worried about her parents. She looks at a picture of the Dalai Lama who is a really important religious figure for Tibetan Buddhists as he is like their spiritual leader.  Sam: Why don’t we try going through the markets we might find some people who can point us in the right direction. |  |
| They head for the markets. They can see prayer flags in the distance.  Tash: OMG look! (points up to the right)  Sam: What is it?  Tash: It’s fire. Theres a man on fire!  They stand in the snow looking down at the market where they can see a man on fire. This is because in Tibet lots of people protested at the Chinese government like this.  Sam: What should we do?  Tash: We need to go down there anyway.  They go down anyway. |  |
| Sam: Lets ask that guy  Tash: OK  Sam goes and chats to a man with a market stall of prayer flags spread out in front of him. He comes back to Tash with a sad expression on his face.  Sam: He said we would need to have the luck of the sky dragon to find your parents Tash |  |

**Part 2 – persuasive cover letter (student annotations copy)**

Table 140 – student D-range sample with student annotations space (persuasive cover letter)

|  |  |
| --- | --- |
| Student work sample | Annotations in relation to the task |
| I’ve written a play about the book Running on the Roof of the World by Jess Butterworth. I picked this because Jess does a great job of writing a book about Tibet, which you don’t get to see very often, and it’s interesting because the characters have to go through a lot and get through it together. |  |
| My play is really good for you to do because it’s exciting like the book. It uses lots of things like stage directions, characterisation, narrative structure, and emotive language which is good in a play because the audience really needs to feel the emotions of the play. It’s also a really good play cos it’s set in a different country which is good to see and helps audiences see other ideas about the world. |  |
| You should definitely produce my play because it will be so good for young people to see.  They will like it because   1. It is about young people like them so they will relate 2. They get to explore Tibet which is an amazing country 3. The storyline is so exciting and its all about friendship and resilience   Bye! |  |

### Student sample – scaffolded annotations copy

**Part 1 – adaptation (scaffolded annotations copy)**

Table 141 – student D-range sample with scaffolded annotations (adaptation)

|  |  |
| --- | --- |
| Student work sample | Example annotations in relation to the task |
| There are some mountains in the background because this is in tibet.  Tash: We have to go and find my dad  Sam: I’ll help you.  Sam and Tash are best friends so he really helps her when she needs him he gets her to pack the bag.  Sam: Lets go. You need to pack a bag. | Description of place but limited in detail, plus punctuation error.  Dialogue used but does not develop character – mainly describes actions which overlaps with stage directions. |
| Tash starts packing a bag. She puts her pamphlet from her father in it because she knows it’s containing all the clues to where he is. Tash says to sam that he needs to promise me something.  Tash: Sam. I need you to promise me something. If the guards come and we get captured, you should try to run away.  Sam and Tash are really scared of the guards. They are from the Chinese government and have guns so they are quite threatening.  Sam: I’ll never do that Tash. We will always support each other.  Tash: OK | Stage directions begin to develop the plot, but dialogue would be better to reveal these important moments. |
| They leave the house and off they go through the mountains which are very snowy and its so cold there in Tibet.  Sam: What about your parents.  Tash: I am worried about them. I remember the smell of the tsampa my father made.  Sam: Yeah that’s bad.  Tash is really worried about her parents. She looks at a picture of the Dalai Lama who is a really important religious figure for Tibetan Buddhists as he is like their spiritual leader.  Sam: Why don’t we try going through the markets we might find some people who can point us in the right direction. | ‘off they go’ is too informal for stage directions – these need to give a sense of place and characterisation.  ‘snowy’ and ‘cold’ are descriptive adjectives that adequately create a sense of place – but there is limited emotional impact on the audience  Key moments do not flow to create narrative (Why is she worried about them?), plus continued overlap of dialogue and stage direction. |
| They head for the markets. They can see prayer flags in the distance.  Tash: OMG look! (points up to the right)  Sam: What is it?  Tash: It’s fire. Theres a man on fire!  They stand in the snow looking down at the market they can see a man on fire. This is because in Tibet lots of people protested at the Chinese government like this.  Sam: What should we do?  Tash: We need to go down there anyway.  They go down anyway. | Satisfactory inclusion of moment of tension and action.  Dialogue is limited in revealing character or heightening tension.  Errors in punctuation and sentence structure continue.  Inconsistency in stage directions. Short ones that repeat dialogue to longer ones that give background and more detail. |
| Sam: Lets ask that guy  Tash: OK  Sam goes and chats to a man with a market stall of prayer flags spread out in front of him. He comes back to Tash with a sad expression on his face.  Sam: He said we would need to have the luck of the sky dragon to find your parents Tash | Scene finishes without clear resolution to narrative elements. |

**Part 2 – persuasive cover letter (scaffolded annotations copy)**

Table 142 – student D-range sample with scaffolded annotations (persuasive cover letter)

|  |  |
| --- | --- |
| Student work sample | Annotations in relation to the task |
| I’ve written a play about the book Running on the Roof of the World by Jess Butterworth. I picked this because Jess does a great job of writing a book about Tibet, which you don’t get to see very often, and it’s interesting because the characters have to go through a lot and get through it together. | Limited use of codes and conventions of cover letter and email format. |
| My play is really good for you to do because it’s exciting like the book. It uses lots of things like stage directions, characterisation, narrative structure, and emotive language which is good in a play because the audience really needs to feel the emotions of the play. It’s also a really good play cos it’s set in a different country which is good to see and helps audiences see other ideas about the world. | The informal language of ‘good for you to do’ is not appropriate for the audience and purpose. |
| You should definitely produce my play because it will be so good for young people to see.  They will like it because   1. It is about young people like them so they will relate 2. They get to explore Tibet which is an amazing country 3. The storyline is so exciting and its all about friendship and resilience   Bye! | Ideas about why the play should be put on are included but very basic in explanation: ‘so they will relate’. |

## Phase 6, resource 5 – A-range student sample

**Teacher note**: the following is a student sample that has been graded as an ‘A’. To support flexible classroom use, the sample is presented in 3 ways. First, as the plain playscript and cover letter; then, in a table with room for student annotations; and, finally, in a table with sample annotations to support student and teacher exploration.

In this sample response the student has appropriated a significant moment from Susan Cooper’s novel *King of Shadows*, pages 61 to 65 of the Red Fox edition (1999).

### Student sample – ‘A’ range

**Part 1 – adaptation**

The Queen of Shadows

Characters:

* Natalie Field (one of the first women to perform on stage – dressed as a male fairy)
* William Shakespeare (the playwright – shirt unbuttoned and sleeves rolled up)
* Mistress Jenkins (the costumer – hair in a tight bun and buttons closed around her neck)
* Richard Burbage (the famous actor – unshaven, beer-belly showing)

Setting:

The Globe Theatre in Elizabethan England. The stage is bustling with actors and stagehands preparing for a performance of ‘A Midsummer Night’s Dream.’ The sound of pan pipes and laughter floats down from the open window.

Actors in Elizabethan costumes rehearse their lines. Natalie stands nervously at the edge, watching the activity. William Shakespeare is in the centre, directing the rehearsal.

**SHAKESPEARE**: (calling out) Burbage, more passion. Deliver like you mean it. Remember, you’re in the forest, enchanted by the fairies, not shopping for bread.

Richard Burbage, playing Oberon, rolls his eyes, nods and repeats his lines with more intensity. Natalie takes a deep breath and steps forward, approaching Shakespeare.

**NATALIE**: (hesitantly) Excuse me, Master Shakespeare, where would you like me to begin?

**SHAKESPEARE**: (turning to her with a smile) Ah, Mistress Field, welcome. You’ll be our Puck. Let’s see how you handle the mischief-maker’s lines.

Natalie nods, taking her place on the stage. She begins her lines, embodying Puck’s playful and mischievous nature.

**NATALIE**: (as Puck) ‘I’ll follow you, I’ll lead you about a round, Through bog, through bush, through brake, through brier: Sometime a horse I’ll be, sometime a hound, A hog, a headless bear, sometime a fire…’

Shakespeare watches, nodding in approval. Mistress Jenkins, the costumer, approaches looking worried.

**MISTRESS JENKINS**: (whispering to Shakespeare) Is it wise to have a girl play such a big role, Master Shakespeare? The audience may not take kindly -

**SHAKESPEARE**: (firmly) Sod them. Natalie has the spirit and talent for this role. It’s time we challenge these old notions. She will play Puck, and she will be magnificent.

Natalie finishes her lines, receiving applause from the other actors. She smiles, starting to gain more confidence.

**BURBAGE**: (approaching Shakespeare, whispering) Are you out of your mind Will? She’s… well, you know.

**SHAKESPEARE**: A woman?

**BURBAGE**: Don’t muck around with this Shakespeare. You’re being a fool. Did you not hear what happened to Marlowe when he tried this? They had his tongue… (he trails off as Natalie approaches then speaks quietly into Shakespeare’s shoulder). And the woman is still peeling potatoes for the Duke of York.

The three stand silent for a moment. Natalie has heard him. The cast pretends not to be listening. Shakespeare spins a prop sword into the wood of the stage floor until there is a hole.

**SHAKESPEARE**: (less sure of himself, mumbling a little) Thank you, Master Burbage. Your opinion, as always, is masterfully presented.

*Natalie has been visibly worried through these conversations but then a change comes over her*

**NATALIE**: (spritely) Thank you, Master Burbage. I’m honoured that you believe in me! I’m honoured to be part of this company. I’m honoured to perform beside a star such as yourself.

Burbage smiles and shakes his head. Shakespeare beams then claps his hands to gather everyone’s attention.

**SHAKESPEARE:** (enthusiastically) Right then. Let’s take it from the top.

The scene ends with the actors resuming their rehearsal, the stage filled with the excitement and energy of the Globe Theatre. Natalie moves to the side and starts to put on her Puck costume. She faces towards the audience looking nervous and excited as she gets dressed. Finally when she is fully in Puck’s costume, she walks to the front of the stage and takes a deep breath, showing she’s ready to take on this challenge.

Lights out.

**Part 2 – persuasive cover letter (in email format)**

FROM: Sam Pell Student

[Sam.p.student@education.nsw.gov.au](mailto:Sam.p.student@education.nsw.gov.au)

07/08/2024

TO: Waratah Players Theatre Company

[applications@southernstarstheatre.com.au](mailto:applications@southernstarstheatre.com.au)

SUBJECT: 2026 ‘Adaptations’ Application

Dear Waratah Players Selection Committee,

I would like to submit my gender-swapped adaptation of Susan Cooper’s ‘King of Shadows’ for your 2026 season themed ‘Adaptations.’ Please find attached my sample scene; I am more than happy to send through the entire playscript as soon as you would like to read it.

My version, ‘Queen of Shadows’, reimagines the protagonist as a young girl, Natalie Field, (instead of Nathan Field), to help explore the ways gender roles have changed between Elizabethan times and now. By changing the gender of the protagonist, I aim to offer a fresh perspective on the original story and highlight the importance of gender equality historically and today.

‘King of Shadows’ is a wonderful novel because of the fascinating setting of the Globe Theatre and Elizabethan England, as well as the unique idea of time travelling to work with Shakespeare on one of his plays. My adaptation keeps many ideas from the original, while transforming it by changing the gender of the main character to keep it interesting to a modern audience. The exciting dialogue and vivid stage directions bring the bustling environment of the Globe Theatre to life, making it an engaging and immersive experience for the audience.

Thought Shakespeare was old and boring? Well, it’s not any more! This adaptation will captivate contemporary audiences by showcasing the story of Natalie Field, who defies social norms to pursue her passion for acting in a time when men played all the roles on stage. What an inspiring tale of courage and determination!

Incorporating a female protagonist into the Elizabethan setting challenges historical gender roles and encourages modern viewers to reflect on the progress made and the challenges that are still around. I hope to encourage my audience to think about the inequalities that still exist for girls and women today. I believe this adaptation will appeal to many different audience members, drawing in those familiar with the novel and attracting new viewers with its thought-provoking themes.

I believe ‘Queen of Shadows’ is the perfect choice for a season of ‘Adaptations’. In a world where the Barbie movie changed our understanding of feminism and Taylor Swift rules the charts, audiences are ready to seek stories of female empowerment and equality. This fresh take on the idea would have a lasting impact on the audience – I guarantee it!

Sincerely,

Sam Pell Student

### Student sample – student annotations copy

The following table includes space for you to annotate this student sample. Use the marking criteria for the task and write in comments that show what this student has done well, and what needs improving.

**Part 1 – adaptation (student annotations copy)**

Table 143 – student A-range sample with student annotations space (adaptation)

|  |  |
| --- | --- |
| Student work sample | Annotations in relation to the task |
| The Queen of Shadows  Characters:   * Natalie Field (one of the first women to perform on stage – dressed as a male fairy) * William Shakespeare (the playwright – shirt unbuttoned and sleeves rolled up) * Mistress Jenkins (the costumer – hair in a tight bun and buttons closed around her neck) * Richard Burbage (the famous actor – unshaven, beer-belly showing)   Setting:  The Globe Theatre in Elizabethan England. The stage is bustling with actors and stagehands preparing for a performance of ‘A Midsummer Night’s Dream.’ The sound of pan pipes and laughter floats down from the open window.  Actors in Elizabethan costumes rehearse their lines. Natalie stands nervously at the edge, watching the activity. William Shakespeare is in the centre, directing the rehearsal. |  |
| SHAKESPEARE: (calling out) Burbage, more passion. Deliver like you mean it. Remember, you’re in the forest, enchanted by the fairies, not shopping for bread.  Richard Burbage, playing Oberon, rolls his eyes, nods and repeats his lines with more intensity. Natalie takes a deep breath and steps forward, approaching Shakespeare.  NATALIE: (hesitantly) Excuse me, Master Shakespeare, where would you like me to begin?  SHAKESPEARE: (turning to her with a smile) Ah, Mistress Field, welcome. You’ll be our Puck. Let’s see how you handle the mischief-maker’s lines. |  |
| Natalie nods, taking her place on the stage. She begins her lines, embodying Puck’s playful and mischievous nature.  NATALIE: (as Puck) ‘I’ll follow you, I’ll lead you about a round, Through bog, through bush, through brake, through brier: Sometime a horse I’ll be, sometime a hound, A hog, a headless bear, sometime a fire…’  Shakespeare watches, nodding in approval. Mistress Jenkins, the costumer, approaches looking worried. |  |
| MISTRESS JENKINS: (whispering to Shakespeare) Is it wise to have a girl play such a big role, Master Shakespeare? The audience may not take kindly -  SHAKESPEARE: (firmly) Sod them. Natalie has the spirit and talent for this role. It’s time we challenge these old notions. She will play Puck, and she will be magnificent.  Natalie finishes her lines, receiving applause from the other actors. She smiles, starting to gain more confidence. |  |
| BURBAGE: (approaching Shakespeare, whispering) Are you out of your mind Will? She’s… well, you know.  SHAKESPEARE: A woman?  BURBAGE: Don’t muck around with this Shakespeare. You’re being a fool. Did you not hear what happened to Marlowe when he tried this? They had his tongue… (he trails off as Natalie approaches then speaks quietly into Shakespeare’s shoulder). And the woman is still peeling potatoes for the Duke of York.  The three stand silent for a moment. Natalie has heard him. The cast pretends not to be listening. Shakespeare spins a prop sword into the wood of the stage floor until there is a hole. |  |
| SHAKESPEARE: (less sure of himself, mumbling a little) Thank you, Master Burbage. Your opinion, as always, is masterfully presented.  *Natalie has been visibly worried through these conversations but then a change comes over her*  NATALIE: (spritely) Thank you, Master Burbage. I’m honoured that you believe in me! I’m honoured to be part of this company. I’m honoured to perform beside a star such as yourself.  Burbage smiles and shakes his head. Shakespeare beams at Natalie. He claps his hands to gather everyone’s attention.  SHAKESPEARE**:** (enthusiastically) Right then. Let’s take it from the top.  The scene ends with the actors resuming their rehearsal, the stage filled with the excitement and energy of the Globe Theatre. Natalie moves to the side and starts to put on her Puck costume. She faces towards the audience looking nervous and excited as she gets dressed. Finally when she is fully in Puck’s costume, she walks to the front of the stage and takes a deep breath, showing she’s ready to take on this challenge.  Lights out. |  |

**Part 2 – persuasive cover letter (student annotations copy)**

Table 144 – student A-range sample with student annotations space (persuasive cover letter)

|  |  |
| --- | --- |
| Student work sample | Annotations in relation to the task |
| FROM: Sam Pell Student  [Sam.p.student@education.nsw.gov.au](mailto:Sam.p.student@education.nsw.gov.au)  TO: Waratah Players Theatre Company  [applications@southernstarstheatre.com.au](mailto:applications@southernstarstheatre.com.au)  SUBJECT: 2026 ‘Adaptations’ Application  Dear Waratah Players Selection Committee,  I would like to submit my gender-swapped adaptation of Susan Cooper’s ‘King of Shadows’ for your 2026 season themed ‘Adaptations.’ Please find attached my sample scene; I am more than happy to send through the entire playscript as soon as you would like to read it. |  |
| My version, ‘Queen of Shadows’, reimagines the protagonist as a young girl, Natalie Field, (instead of Nathan Field), to help explore the ways gender roles have changed between Elizabethan times and now. By changing the gender of the protagonist, I aim to offer a fresh perspective on the original story and highlight the importance of gender equality historically and today. |  |
| ‘King of Shadows’ is a wonderful novel because of the fascinating setting of the Globe Theatre and Elizabethan England, as well as the unique idea of time travelling to work with Shakespeare on one of his plays. My adaptation keeps many ideas from the original, while transforming it by changing the gender of the main character to keep it interesting to a modern audience. The exciting dialogue and vivid stage directions bring the bustling environment of the Globe Theatre to life, making it an engaging and immersive experience for the audience. |  |
| Thought Shakespeare was old and boring? Well, it’s not any more! This adaptation will captivate contemporary audiences by showcasing the story of Natalie Field, who defies social norms to pursue her passion for acting in a time when men played all the roles on stage. What an inspiring tale of courage and determination! |  |
| Incorporating a female protagonist into the Elizabethan setting challenges historical gender roles and encourages modern viewers to reflect on the progress made and the challenges that are still around. I hope to encourage my audience to think about the inequalities that still exist for girls and women today. I believe this adaptation will appeal to many different audience members, drawing in those familiar with the novel and attracting new viewers with its thought-provoking themes. |  |
| I believe ‘Queen of Shadows’ is the perfect choice for a season of ‘Adaptations’. In a world where the Barbie movie changed our understanding of feminism and Taylor Swift rules the charts, audiences are ready to seek stories of female empowerment and equality. This fresh take on the idea would have a lasting impact on the audience – I guarantee it!  Sincerely,  Sam Pell Student |  |

### Student sample – scaffolded annotations copy

**Part 1 – adaptation (scaffolded annotations copy)**

Table 145 – student A-range sample with scaffolded annotations (adaptation)

|  |  |
| --- | --- |
| Student work sample | Example annotations in relation to the task |
| The Queen of Shadows  Characters:   * Natalie Field (one of the first women to perform on stage – dressed as a male fairy) * William Shakespeare (the playwright – shirt unbuttoned and sleeves rolled up) * Mistress Jenkins (the costumer – hair in a tight bun and buttons closed around her neck) * Richard Burbage (the famous actor – unshaven, beer-belly showing)   Setting:  The Globe Theatre in Elizabethan England. The stage is bustling with actors and stagehands preparing for a performance of ‘A Midsummer Night’s Dream.’ The sound of pan pipes and laughter floats down from the open window.  Actors in Elizabethan costumes rehearse their lines. Natalie stands nervously at the edge, watching the activity. William Shakespeare is in the centre, directing the rehearsal. | Sustained use of codes and conventions, for example character list.  Setting description involves effective use of imagery and detail to create a sense of place. The active verb ‘bustling’ impacts the audience to feel the energy on the stage. |
| SHAKESPEARE: (calling out) Burbage, more passion. Deliver like you mean it. Remember, you’re in the forest, enchanted by the fairies, not shopping for bread.  Richard Burbage, playing Oberon, rolls his eyes, nods and repeats his lines with more intensity. Natalie takes a deep breath and steps forward, approaching Shakespeare.  NATALIE: (hesitantly) Excuse me, Master Shakespeare, where would you like me to begin? | Dialogue is realistic and effective: short and truncated sentences develop character and give a sense of the action and setting. |
| SHAKESPEARE: (turning to her with a smile) Ah, Mistress Field, welcome. You’ll be our Puck. Let’s see how you handle the mischief-maker’s lines.  Natalie nods, taking her place on the stage. She begins her lines, embodying Puck’s playful and mischievous nature.  NATALIE: (as Puck) ‘I’ll follow you, I’ll lead you about a round, Through bog, through bush, through brake, through brier: Sometime a horse I’ll be, sometime a hound, A hog, a headless bear, sometime a fire…’  Shakespeare watches, nodding in approval. Mistress Jenkins, the costumer, approaches looking worried. | Stage directions are effective, though could be refined to add extra nuance. For example, ‘turning to her with a smile’ does not add significantly to the dialogue. |
| MISTRESS JENKINS: (whispering to Shakespeare) Is it wise to have a girl play such a big role, Master Shakespeare? The audience may not take kindly -  SHAKESPEARE: (firmly) Sod them. Natalie has the spirit and talent for this role. It’s time we challenge these old notions. She will play Puck, and she will be magnificent.  Natalie finishes her lines, receiving applause from the other actors. She smiles, starting to gain more confidence. | Introduction of a complication that effectively challenges the main characters and sets up for a meaningful resolution.  Realistic dialogue structures including interruption and short sentences with appropriate colloquialism. |
| BURBAGE: (approaching Shakespeare, whispering) Are you out of your mind Will? She’s… well, you know.  SHAKESPEARE: A woman?  BURBAGE: Don’t muck around with this Shakespeare. You’re being a fool. Did you not hear what happened to Marlowe when he tried this? They had his tongue… (he trails off as Natalie approaches then speaks quietly into Shakespeare’s shoulder). And the woman is still peeling potatoes for the Duke of York.  The three stand silently for a moment. Natalie has heard him. The cast pretends not to be listening. Shakespeare spins a prop sword into the wood of the stage floor until there is a hole. | Complication is extended and deepened to create conflict.  Thoughtful use of stage direction to support dialogue and narrative structure. |
| SHAKESPEARE: (less sure of himself, mumbling a little) Thank you, Master Burbage. Your opinion, as always, is masterfully presented.  *Natalie has been visibly worried through these conversations but then a change comes over her.*  NATALIE: (spritely) Thank you, Master Burbage. I’m honoured that you believe in me! I’m honoured to be part of this company. I’m honoured to perform beside a star such as yourself.  Burbage smiles and shakes his head. Shakespeare beams then claps his hands to gather everyone’s attention.  SHAKESPEARE**:** (enthusiastically) Right then. Let’s take it from the top.  The scene ends with the actors resuming their rehearsal, the stage filled with the excitement and energy of the Globe Theatre. Natalie moves to the side and starts to put on her Puck costume. She faces towards the audience looking nervous and excited as she gets dressed. Finally when she is fully in Puck’s costume, she walks to the front of the stage and takes a deep breath, showing she’s ready to take on this challenge.  Lights out. | The complication is effectively resolved through both dialogue and stage direction. |

**Part 2 – persuasive cover letter (scaffolded annotations copy)**

Table 146 – student A-range sample with scaffolded annotations (persuasive cover letter)

|  |  |
| --- | --- |
| Student work sample | Annotations in relation to the task |
| FROM: Sam Pell Student  [Sam.p.student@education.nsw.gov.au](mailto:Sam.p.student@education.nsw.gov.au)  TO: Waratah Players Theatre Company  [applications@southernstarstheatre.com.au](mailto:applications@southernstarstheatre.com.au)  SUBJECT: 2026 ‘Adaptations’ Application  Dear Waratah Players Selection Committee,  I would like to submit my gender-swapped adaptation of Susan Cooper’s ‘King of Shadows’ for your 2026 season themed ‘Adaptations.’ Please find attached my sample scene; I am more than happy to send through the entire playscript as soon as you would like to read it. | Highly effective use of the codes and conventions of the cover letter and the email format.  Formal language suitable to context and purpose: ‘please find attached …’  Use of first person appropriate for purpose and second person ‘you’ appropriate for the context. |
| My version, ‘Queen of Shadows’, reimagines the protagonist as a young girl, Natalie Field, (instead of Nathan Field), to help explore the ways gender roles have changed between Elizabethan times and now. By changing the gender of the protagonist, I aim to offer a fresh perspective on the original story and highlight the importance of gender equality historically and today. | Thoughtful engagement with intertextuality and effective use of analytical writing structures (‘by changing …’) to explain ideas.  Content area terminology highly effectively incorporated. |
| ‘King of Shadows’ is a wonderful novel because of the fascinating setting of the Globe Theatre and Elizabethan England, as well as the unique idea of time travelling to work with Shakespeare on one of his plays. My adaptation keeps many ideas from the original, while transforming it by changing the gender of the main character to keep it interesting to a modern audience. The exciting dialogue and vivid stage directions bring the bustling environment of the Globe Theatre to life, making it an engaging and immersive experience for the audience. | Sustains and develops argument though could have included more specific textual evidence here to support explanations (Which ‘ideas’ and which quote support ‘exciting dialogue’?). |
| Thought Shakespeare was old and boring? Well, it’s not any more! This adaptation will captivate contemporary audiences by showcasing the story of Natalie Field, who defies social norms to pursue her passion for acting in a time when men played all the roles on stage. What an inspiring tale of courage and determination! | Effectively uses persuasive devices and targets an appeal to logos through the main argument. |
| Incorporating a female protagonist into the Elizabethan setting challenges historical gender roles and encourages modern viewers to reflect on the progress made and the challenges that are still around. I hope to encourage my audience to think about the inequalities that still exist for girls and women today. I believe this adaptation will appeal to many different audience members, drawing in those familiar with the novel and attracting new viewers with its thought-provoking themes. | Returns to the purpose of task effectively and discusses relevance, perspective and context in detail.  Use of nominalisation (‘historical gender roles’) to guide analysis. Effective use of first person appropriate to context and purpose. |
| I believe ‘Queen of Shadows’ is the perfect choice for a season of ‘Adaptations’. In a world where the Barbie movie changed our understanding of feminism and Taylor Swift rules the charts, audiences are ready to seek stories of female empowerment and equality. This fresh take on the idea would have a lasting impact on the audience – I guarantee it!  Sincerely,  Sam Pell Student | Engaging and persuasively effective ending: reference to contemporary culture is a thoughtful appeal to ethos.  Evocative and persuasive vocabulary choices drive argument throughout. |

## Phase 6, resource 6 – support for writing the playscript

**Teacher note: Phase 6, resource 6 – support for writing the playscript** facilitates student preparation for the formal assessment task. The script will draw on students’ understanding of the codes and conventions of the form, as well as the language and textual features that can be used to impact on the audience.

Your playscript must demonstrate the codes and conventions of the playscript form, including its purpose and the intended audience. The following activities and resources support the development of the playscript adaptation.

* Phase 3, activity 4 – dramatic conventions mix and match
* Phase 3, activity 5 – how to read a scene in a playscript
* Phase 3, activity 9 – identifying dramatic conventions in a performance of *Hitler’s Daughter: The play*
* Phase 3, activity 10 – developing descriptive language through word combinations
* Phase 3, activity 11 – storyboarding the playscript
* Phase 3, activity 12 – creating a sense of place
* Phase 3, activity 12 – creating a sense of place – PowerPoint
* Core formative task 3 – writing an annotated opening scene for a play
* Phase 3, activity 17 – investigating the interview – PowerPoint
* Phase 4, activity 2 – comparing the texts
* Phase 4, activity 5 – characterisation through dialogue
* Phase 4, resource 2 – writing realistic dialogue
* Phase 4, activity 8 – brainstorming ideas for writing
* Phase 4, activity 10 – narrative structure of a scene
* Phase 4, activity 10 – narrative structure of a scene – PowerPoint
* Phase 4, resource 3 – description across the forms
* Phase 4, activity 11 – peer feedback on playscript
* Phase 6, activity 2 – developing your novel choice

## Phase 6, resource 7 – support for writing the persuasive cover letter

**Teacher note: Phase 6, resource 7 – support for writing the persuasive cover letter** facilitates student preparation for the formal assessment task. The cover letter will draw on students’ understanding of the codes and conventions of the form, as well as the language and textual features that can be used to achieve the persuasive purpose.

Your cover letter must demonstrate the codes and conventions of the form, including its purpose and the intended audience.

The following activities and resources support the development of the persuasive cover letter.

* Phase 1, activity 3 – applying ethos, pathos or logos
* Phase 1, activity 4 – types of ‘pitches’
* Phase 1, activity 7 – analysing the language of *Shark Tank* Throat Scope segment
* Phase 1, activity 9 – analysing persuasive writing forms and features – PowerPoint
* Phase 1, activity 11 – preparing the pitch
* Core formative task 1 – product pitch
* Phase 2, activity 2 – exploring intertextuality – PowerPoint
* Phase 2, activity 4 – clarifying audience and purpose
* Phase 2, activity 7 – writing a fairytale concept to sell a product
* Phase 2, resource 3 – What is a cover letter?
* Phase 2, activity 8 – examining the language of a formal cover letter
* Phase 2, activity 9 – analysing the structure of a cover letter
* Phase 2, activity 11 – finalising Core formative task 2
* Core formative task 2 – fairytale adaptation for advertising (formal cover letter)
* Phase 3, activity 14 – investigating Hitler’s power through images
* Phase 3, activity 17 – investigating the interview
* Phase 4, activity 1 – making connections between self and text
* Phase 4, activity 3 – relevance to the audience
* Phase 4, activity 4 – using modality to express a balanced understanding of characters
* Phase 4, activity 6 – deconstructing the sample persuasive cover letter response
* Core formative task 4 – writing an author’s foreword
* Phase 4, activity 9 – literary value of *Hitler’s Daughter: The play* (extension activity)
* Phase 6, activity 1 – structure and features of the email format

## Phase 6, activity 3 – peer feedback

Collaboration with your peers is a very effective way to learn! You will gain feedback and also see another person’s view of your composition. In this activity, you are going to ask your peer to be an editor to check for your use of the writing mechanics.

1. Find a partner in your class and swap drafts of your playscript or persuasive cover letter transcript.
2. Read over your partner’s draft as they read over yours.
3. Using the peer feedback scaffold below, make notes on your partner’s draft. Each feedback prompt asks you to:
4. look at a specific aspect of your partner’s writing
5. assess how often they are doing that aspect well
6. provide an example of where they can improve
7. give advice on the next steps they need to take to make their draft even better.
8. Once you have completed the peer feedback scaffold, complete the feedback comments table where you summarise your feedback and identify 3 strengths and 3 areas for improvement, overall.
9. Remember that feedback should always be offered in a positive and helpful way. Think about what type of feedback would help you to improve.

Table 147 – peer feedback scaffold

|  |  |  |  |
| --- | --- | --- | --- |
| Feedback prompts  Look for these areas in the writing | Always / Mostly / Sometimes / Never  How often is the area being done well? | Example  Provide an example from the writing to support your feedback. | Advice  What steps are needed to improve the writing? Be specific. |
| Opening  Do the playscript and cover letter begin with an appropriate opening to engage and orient the reader? |  |  |  |
| Playscript  Does the playscript use the codes and conventions of drama to engage the audience? |  |  |  |
| Imaginative writing  Does the playscript create an engaging story that impacts on the reader? |  |  |  |
| Intertextuality  Does the playscript connect to the source novel and does the cover letter explain how and why? |  |  |  |
| Argument  Does the cover letter make a clear and powerful argument about the relevance of the play idea? |  |  |  |
| Cover letter in email format  Does the cover letter follow the appropriate codes and conventions and is it organised into the email format? |  |  |  |
| Vocabulary  Is vocabulary appropriate to audience and purpose used? |  |  |  |
| Spelling  Are all words spelled correctly? |  |  |  |
| Punctuation  Is punctuation used appropriately? |  |  |  |
| Sentence types  Is there a variety of sentence types used (simple, complex, compound)? |  |  |  |
| Formatting  Is the format and layout correct (playscript format and email format for cover letter)? |  |  |  |
| Tense  Is tense used consistently throughout? |  |  |  |

**General feedback comments**

Table 148 – feedback comments

|  |  |
| --- | --- |
| Strengths | Areas for improvement |
|  |  |
|  |  |
|  |  |

## Phase 6, activity 4 – actioning feedback

**Teacher note**: the traffic lights strategy used in this activity is an expansion of the strategy from the department’s [Strategies for student peer assessment webpage](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). This webpage contains a variety of feedback strategies that could be used in the classroom.

**You need your drafts and the following:**

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

**Fine-tuning your writing**

The ‘traffic lights’ method will help you to reflect, revise and rewrite where necessary. Use this strategy to apply the written feedback you have received about your playscript and persuasive cover letter.

**Step 1 – revise**

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

**Step 2 – refine and rewrite**

1. Refine your response based on the traffic lights strategy. Seek clarification or advice from your peer on areas that you have highlighted in red. Alternatively, discuss these issues with your teacher during your student–teacher conference.

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

**Teacher note:** students should be introduced to the student–teacher conference if they have not already used it. The goal of this activity is to provide teacher feedback to assist the student to improve their work prior to the final submission of this task. The student focus of this activity engages students in actively understanding what they need to do to improve their work.

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

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

**Before the conference**

1. Review the peer feedback you received on your drafts.
2. Complete the ‘traffics lights’ strategy to reflect on your writing.

**Self-evaluation**

Complete the following questions before the student–teacher conference.

1. My adapted (or appropriated) playscript explores these ideas, issues and features from the source novel:

|  |
| --- |
|  |
|  |

1. I have used these structures and features of a playscript:

|  |
| --- |
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1. My persuasive cover letter makes the following argument for why my play should be performed:

|  |
| --- |
|  |
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|  |

1. I have used the following structures and features of persuasive writing, the cover letter and the email format:

|  |
| --- |
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1. I think I have done these things well in both my playscript and cover letter:

|  |
| --- |
|  |
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|  |

1. Some questions I need to ask are:

|  |
| --- |
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**Conference**

Complete the following sections with your teacher during the conference.

1. The strengths of my response are:

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| --- |
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1. Areas for improvement:

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1. My plan moving forward:

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1. The strategies I am going to use to reach my goals:

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**Revise and refine**

1. Use the feedback from your conference to refine your playscript and cover letter.

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