English Stage 5 (Year 9) – teaching and learning program – engage, orient, apply and evaluate

Exploring the speculative – Phases 1, 2, 5 and 6

This resource is a sample teaching and learning program for Year 9, Term 4. It provides an example of one way to approach programming through a conceptual lens. In this program, students will develop their understanding of how the style of a text can represent larger ideas through genre. Students will explore how the composers of speculative fiction use their texts to comment on real-world concerns. Students will analyse the form and features of a suite of texts to develop their understanding of how and why genres evolve in response to changing values.

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

Table 1 – class details

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

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**Updating the table of contents**

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

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

# About this resource

This sample teaching and learning program has been developed to assist teachers in NSW Department of Education schools to create learning experiences that are contextualised to their students’ needs, interests and abilities. It provides an example of one way to approach programming through a conceptual lens.

## Purpose of resource

This document includes teaching and learning instructions for:

* Phase 1 – engaging with the unit and the learning community
* Phase 2 – unpacking and engaging with the conceptual focus
* Phase 5 – engaging critically and creatively with model texts
* Phase 6 – preparing the assessment task.

It is not a standalone resource. It has been designed for use by teachers in connection to the following resources:

* Year 9 – sample scope and sequence
* Resource booklet – engage, orient, apply and evaluate – Exploring the speculative – Phases 1, 2, 5 and 6
* Teaching and learning program – television series – Exploring the speculative – Phases 3a and 4a – *Crazy Fun Park*
* Resource booklet – television series – Exploring the speculative – Phases 3a and 4a – *Crazy Fun Park*
* Teaching and learning program – novel – Exploring the speculative – Phases 3b and 4b – *The Giver*
* Resource booklet – novel – Exploring the speculative – Phases 3b and 4b – *The Giver*
* Core formative tasks – Exploring the speculative – Term 4
* Sample assessment notification – Exploring the speculative.

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

## Target audience

This sample is intended to support teachers and curriculum leaders as they develop contextually appropriate teaching and learning resources for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022). There are additional support and educative notes for the teacher (blue boxes), specific literacy notes (pink boxes in this program) and notes for the student (pink boxes in the resource booklet).

## When and how to use

This learning sequence, which includes Phases 1, 2, 5 and 6, has been designed for the Term 4 Year 9 teaching and learning program, Exploring the speculative. It provides opportunities for the teacher to introduce the conceptual focus of the teaching and learning program and prepare for assessment before exploring substantial text(s) in Phases 3 and 4.

The teaching and learning activities within Phases 1 and 2 should be used to introduce the program and its conceptual focus. The activities in Phases 5 and 6 can be used alongside or after the delivery of the teaching and learning activities contained in English Stage 5 (Year 9) – teaching and learning program – Exploring the speculative – Phases 3a and 4a and English Stage 5 (Year 9) – teaching and learning program – Exploring the speculative – Phases 3b and 4b and their associated resource booklets.

Phases 3 and 4 have been designed to allow teachers the flexibility to adopt and adapt as appropriate for their contexts. The **English Stage 5 (Year 9) – teaching and learning program – Exploring the speculative – Phases 3a and 4a** document and accompanying resource booklet focus on the ABC television series *Crazy Fun Park*. The **English Stage 5 (Year 9) – teaching and learning program – Exploring the speculative – Phases 3b and 4b** document and accompanying resource booklet focus on the prose fiction text *The Giver.* The teaching and learning activities in these documents are driven by the same syllabus outcomes and content points and follow a similar structure. This models how teaching and learning instructions can be adapted for a range of texts. The ways these documents could be used include:

* teaching both *The Giver* and *Crazy Fun Park* in their entirety
* teaching either *The Giver* OR *Crazy Fun Park*. If this option is selected, teachers should ensure that the text selections across the stage meet the text requirements
* teaching key extracts or excerpts from *The Giver* and *Crazy Fun Park* rather than the entire texts
* teaching one text in class and allocating the study of the second text as a student independent research project
* selecting a different text or texts and adapting the teaching and learning activities accordingly to explore the new text.

The program and associated materials can be used as a basis for the teacher’s own program, assessment or scope and sequence, or be used as an example of how the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022) can be implemented. The program and associated resources are not intended to be taught exactly as is presented in their current format. Teachers using this program and the associated materials should adapt these to suit their students’ needs, interests, abilities and the texts selected. The resource should be used with timeframes that are created by the teacher to meet the overall assessment schedules.

This program provides success criteria aligned to each learning sequence. These are suggestions only. While success criteria can be presented to students, evidence-based research suggests that [success criteria should be discussed and agreed with students](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/aspects-of-assessment/actions-to-take#:~:text=Best%20practice%20suggests%20you%20discuss%20and%20agree%20to%20success%20criteria%20with%20the%20students%20in%20advance%20of%20the%20learning%20experiences.) at the beginning of each lesson. The department’s [Teaching and learning](https://education.nsw.gov.au/teaching-and-learning/learning-from-home/teaching-at-home/assessment/primary-assessment/five-elements-of-effective-assessment-practice/success-criteria) webpage provides a range of links to support the use of success criteria.

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

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

This program aligns with the completed Year 9 scope and sequence. This ensures all syllabus requirements are met across the stage.

# Exploring the speculative

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

## Overview

Students will develop their understanding of how the style of a text can represent larger ideas through genre. Students will explore how the composers of speculative fiction use their texts to comment on real-world concerns. Students will analyse the form and features of a suite of texts to develop their understanding of how and why genres evolve in response to changing values.

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

# Teaching and learning program rationale

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

This teaching and learning program supports students to investigate and analyse the ways that composers of speculative fiction texts use and manipulate language in the creation of their texts. Students will explore how the imagined worlds and characters of speculative fiction texts can represent real-world people, events and experiences. Students will explore notions of authorial intent and investigate how this has influenced the thematic messages communicated through the texts. By exploring these layers of meaning, students will reflect on how reading enables them to understand wider universal issues.

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

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

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

## Guiding questions

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

* Why do composers use and manipulate the elements of genre to provide commentary about the world?
* How do literary or cultural movements shape the popularity of specific genres?
* How do characters in speculative fiction narratives serve structural roles and represent ideas and values?

### Conceptual programming questions

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

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

|  |
| --- |
| **Phase 1 – engaging with the unit and the learning community** |
| * Why do composers choose to speculate about our world and explore alternate versions of reality? * What are the common conventions of speculative fiction? * How has speculative fiction evolved in response to different time periods and social contexts? |
| **Phase 2 – unpacking and engaging with the conceptual focus** |
| * How can the conventions of genre and form combine to create layers of meaning? * How can composers adapt the conventions of genre to engage a range of audiences? * How can an understanding of genre be developed through wide reading? |
| **Phase 3 – discovering and engaging analytically with the core text** |
| * How can narrative conventions and point of view be constructed to shape a reader’s response to a text? * How do composers of speculative fiction draw on the familiar in their construction of imaginary worlds? * Why is characterisation integral to an audience’s intellectual and emotional connection to a text? |
| **Phase 4 – deepening connections between texts and concepts** |
| * How can the conventions of speculative fiction be used to represent social, personal, ethical or philosophical issues? * Why is speculative fiction used to comment on the real world? * What influences the way that a text is valued? |
| **Phase 5 – engaging critically and creatively with model texts** |
| * How can writers apply understanding of codes and conventions to shape meaning when composing imaginative and reflective texts? * How can an understanding of the speculative fiction genre be used to guide critical exploration of real-world issues? |
| **Phase 6 – preparing the assessment task** |
| * How can marking guidelines and sample assessment task responses be used as a support for learning? * What are the best strategies for developing and expanding skills in planning, monitoring and refining compositions? |

## Assessment overview

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

**Formal assessment:** students will compose a discursive response exploring the relationship between speculative fiction and the ‘real’ world. Students will engage with the ideas of at least one of the set texts.

**Formative assessment:** students engage in the following core formative tasks, which are outlined in detail in the **English Stage 5 (Year 9) –** **core formative tasks – Exploring the speculative – Term 4** document:

* **Core formative task 1 – generating ideas**. Students respond to prompt which requires them to speculate about what life in the future might be like. (Phase 1)
* **Core formative task 2 – reflecting on self-selected texts. Students engage in a structured discussion with peers about a self-selected speculative fiction text. (Phase 2)**
* **Core formative task 3 – response to characterisation, writing discursively**. Students engage in a silent discussion and then transform their collaborative notes into a short discursive response. (Phases 3a and 3b)
* **Core formative task 4 – research task. Students research their core text and at least one of the real-world issues or experiences represented in the text. (Phases 4a and 4b)**

## Outcomes and content groups

A student:

* **EN5-RVL-01** uses a range of personal, creative and critical strategies to interpret complex texts
* **reading, viewing and listening for meaning**
* **reading for challenge, interest and enjoyment**
* **reflecting**
* **EN5-URA-01 analyses how meaning is created through the use and interpretation of increasingly complex language forms, features and structures**
* **point of view**
* **characterisation**
* **narrative**
* **EN5-URB-01 evaluates how texts represent ideas and experiences, and how they can affirm or challenge values and attitudes**
* **theme**
* **perspective and context**
* **style**
* **EN5-URC-01 investigates and explains ways of valuing texts and the relationships between them**
* **genre**
* **literary value**
* **EN5-ECA-01 crafts personal, creative and critical texts for a range of audiences by experimenting with and controlling language forms and features to shape meaning**
* **writing**
* **text features**
* **sentence-level grammar and punctuation**
* **word-level language**
* **EN5-ECB-01 uses processes of planning, monitoring, revising and reflecting to purposefully develop and refine composition of texts**
* **planning, monitoring and revising**

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

## Core texts and text requirements

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

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

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| Jamieson T and Cai R (2020) *The Giant and the Sea*, Lothian Children’s Books, Australia and New Zealand.  The extracts included in this resource have been reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Hachette Australia. We are grateful for their support in the development of this resource. This resource is licensed up until May 2027. | This text is a moderately complex text as per the [National Literacy Learning Progressions (NLLP) (V3),](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) due to the visual features which add subtlety to text meaning.  **EN5-RVL-01** requires students to use a range of personal, creative and critical strategies to engage with complex texts. The picture book meets 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:~:text=requirements%20K%E2%80%9310-,Text%20requirements,-Engaging%20with%20texts) as students are required to study a range of text types which give them experiences of a range of cultural, social and gender perspectives, including from popular and youth cultures. | This picture book uses both print and visual features to explore the generational impact of climate change. The lack of organic colour, colour inversion and compositional axis will allow students to explore how layers of meaning are shaped in texts. Engaging with this text will help introduce students to and build an awareness of speculative fiction conventions. |
| Lowry L (2014) *The Giver,* HarperCollins Children’s Books, London.  No extracts have been included from *The Giver.* | This text is a complex text as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). The text contains some complex figurative language such as euphemism. Effective imagery is used throughout, the ideas explored are challenging and inferential reading is required to understand implicit meaning.  **EN5-RVL-01** requires students to use a range of personal, creative and critical strategies to engage with complex texts. The novel supports the requirement for students to study at least 2 works of extended prose (including at least one novel) as outlined in 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). | This novel falls into the utopian and dystopian sub-genre of speculative fiction. It explores real-world concerns such as eugenics, limiting the human experience and the tension between conformity and individuality. Symbolism is integral to world building in this text, which will support students to develop their understanding of the conventions of speculative fiction. The text explores some mature themes, such as euthanasia and the murder of children. The impact of these representations on students and context should be considered before selecting this text. |
| Verso N and Hickey S (directors) (2023) [*Crazy Fun Park*](https://iview.abc.net.au/show/crazy-fun-park) [television series], ABC, Melbourne.  The series trailer, episodes 4, 9, 10 and an extract from episode 3 have been reproduced and made available for use by NSW Department of Education for its educational purposes with the permission of Australian Children’s Television Foundation. We are grateful for their support in the development of this resource. This resource is licensed up until March 2029. | This television series is a complex text as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). The text explores complex, abstract concepts using historical and cultural allusion to create subtle inferences and implied meanings. The structure includes shifts in time to represent ideas that can be challenging or unconventional.  **EN5-RVL-01** requires students to use a range of personal, creative and critical strategies to engage with complex texts. This text meets several of the requirements outlined in 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); the series can be considered as one of ‘at least 2 films’, as well as meeting the requirement for students to have experiences of a range of cultural, social and gender perspectives, including from popular and youth cultures. | This 10-episode speculative fiction television series explores a range of themes pertinent to teenagers such as belonging, friendship, grief and growing up. The series draws on the conventions of a range of genres including horror, comedy and mystery. This allows students to explore genre hybridity. The television series explores mature themes of teenage death and feelings of grief and loss. The impact of these representations on students and context should be considered before selecting this text. |

## Prior and future learning

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

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

* an understanding of narrative structures, drawn from the texts read and composed in [Representation of life experiences – Year 9, Term 1](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-1-representation-of-life-experiences)
* an understanding of allegory, drawn from the study of Donna Abela’s play *Tales from the Arabian Nights* in [Shining a new (stage) light – Year 9, Term 2](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-2-shining-a-new-stage-light)
* an understanding of the impact of perspective and context on composition, developed in [Shining a new (stage) light – Year 9, Term 2](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-2-shining-a-new-stage-light) and [Poetic purpose – Year 9, Term 3](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10/poetic-purpose-resources)
* an understanding of composition for a range of purposes, developed across the year.

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

* developing an understanding of the features of discursive writing in preparation for the Year 10, Term 3 – Shakespeare retold assessment task
* composing for a specific audience and purpose which prepares students for future writing tasks.

## Pre-reading for teachers

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

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

* Digital Inquiry Group (n.d.) [Intro to Lateral Reading](https://cor.stanford.edu/curriculum/lessons/intro-to-lateral-reading), Civic Online Reasoning, accessed 8 January 2024. This resource offers a summary of the lateral reading strategy to support students to develop effective research skills. This strategy is introduced in Phase 1 and used multiple times throughout the program.
* The Guardian Foundation (n.d.) [*The Guardian Foundation – What is a feature article*](https://theguardianfoundation.org/programmes/behind-the-headlines/secondary-teaching-resources/feature-and-opinion-writing)*?,* The Guardian Foundation website, accessed 16 February 2024. This resource is one of 3 that are suggested to students in the assessment notification and provides resources to support the crafting of feature articles.

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

The focus of the ‘engaging with the unit and the learning community’ phase is to introduce students to the speculative fiction genre. They will develop an understanding of the different characteristics of speculative fiction texts. Students will explore how the genre has evolved in response to different contexts. They will engage in a writing task intended to stimulate their thinking and speculate about what the future could involve.

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

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

* Why do composers choose to speculate about our world and explore alternate versions of reality?
* What are the common conventions of speculative fiction?
* How has speculative fiction evolved in response to different time periods and social contexts?

Table 4 – engaging with the unit and the learning community

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN5-ECA-01  Writing  **Experiment with language to create tone, atmosphere and mood**  Text features  **Express ideas, using appropriate structures for purpose and audience, that reflect an emerging personal style**  Word-level language  **Make vocabulary choices that enhance features of writing and shape meaning through connotation**  Teacher note**: the syllabus content points addressed through** Core formative task1 – generating ideas **are outlined in the Core formative tasks document.** | **Introducing the speculative fiction genre**  **Learning intentions**  By the end of this learning sequence, students will:   * **reflect on their own understanding of speculative fiction** * **explore the process and purpose of speculation** * **reflect on their learning.**   **Experimenting with speculation**  **Teacher note: this phase begins with a core formative task. This task can serve as a pre-test to determine what students already know, or what they think they know, about how texts represent the future. The response they produce in this core formative task is returned to in Phase 5 of this program. Students may benefit from a scaffold such as the** [5 senses](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/658?clearCache=a6aa6de4-5014-8905-eb67-d15337471db1) **scaffold.**   * **Core formative task 1 – generating ideas – students use the instructions in Core formative task 1 – generating ideas to respond imaginatively to the prompt ‘**What if you could travel through time? Imagine that you have just returned from a world-first voyage through time. You have visited the year 2250. What is the world like?’ **Allow students 20 minutes to complete this task.** * **Introducing common conventions of speculative fiction – read aloud a list of conventions common to speculative fiction texts. Students stand or raise their hand if they included one or more of these in their vision of the future. Conventions include** * **advanced technology** * **environmental destruction** * **artificial intelligence** * **a future that is better than the present** * **a future that is worse than the present** * **non-human characters such as aliens, robots, wizards.** * **Collecting data – record or appoint a student to record how many students’ visions of the future feature the elements common to speculative fiction texts. Record any features that students have included that are not on the list that has been read aloud.** * **Sharing ideas – students use Phase 1, activity 1 – sharing ideas. They find a peer who has included one of the same features of speculative fiction texts in their vision of the future. If there are students whose responses include features that are unique, they can connect with any other student for the discussion. Students question each other about their vision of the future using the** [What Makes You Say That?](https://pz.harvard.edu/resources/what-makes-you-say-that) **thinking routine.** * **Making inferences – students infer from the statistics collected by the teacher the issue that teens are most concerned about for the future, discussing their observations as a class.** * **Reflecting on learning – students complete Phase 1, resource 1 – exit ticket** **to reflect on the learning sequence.** | **Success criteria**  To demonstrate their learning, students can:   * represent their own vision for the future * discuss how their vision for the future is shaped by their experiences * complete an exit ticket to reflect on their learning.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-URC-01  Genre  Analyse how elements of genre in texts can shape the way ideas and values are represented and perceived, and experiment with elements of genre in own texts to shape meaning and response  EN5-RVL-01  Reflecting  Reflect on how reading, viewing and listening to texts has informed and inspired learning  EN5-ECA-01  Writing  Experiment with language to create tone, atmosphere and mood | **Revising genre as a textual concept**  **Teacher note: this learning sequence is optional for students who are still developing their understanding of genre as a textual concept.**  **Learning intentions**  **By the end of this learning sequence, students will:**   * **understand what is meant by the term ‘genre’ and why it is important** * **identify different genres and describe recurring features of different genres** * **develop note-taking skills.**   **Revising the terminology**   * **Making summary notes – students revise the Cornell note-taking method that was introduced in** [Year 9 Term 2 – Shining a new (stage) light](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-2-shining-a-new-stage-light) **in Phase 5. This method will be used for students to revise and develop understanding of genre as a textual concept.** * **Reading to retrieve information – establish the REAL goal for reading** (Quigley 2020:158)**: students will read a range of texts to retrieve information about genre. Students engage with the following materials and use Phase 1, activity 2 – Cornell note-taking method to record their learning**   **Teacher note: clarify reading goals as suggested by Quigley’s (2020) REAL acronym (reading to retrieve, enjoy, analyse or link). Here, students read to ‘retrieve’ information.**   * **Phase 1, resource 2 – definitions of genre** * [Understanding genre video (3:00)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset2) **available on the department’s Textual concepts webpage** * [‘What is a Genre?’: A Literary Guide for English Students and Teachers (5:37)](https://www.youtube.com/watch?time_continue=2&v=Go0Mto2fOXY&embeds_referring_euri=https%3A%2F%2Fwww.bing.com%2F&embeds_referring_origin=https%3A%2F%2Fwww.bing.com&source_ve_path=MjM4NTE&feature=emb_title). * **Composing within genre –** students use **Phase 1, activity 3 – writing for different genres** to demonstrate understanding of genre conventions by writing for a range of different genres. | **Success criteria**  **To demonstrate their learning students can:**   * **summarise their learning using the Cornell note-taking method** * **experiment with genre conventions in own writing.**   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-ECA-01  Word-level language  **Apply orthographic and morphological knowledge, using etymology and dictionary reference resources as needed, to spell unfamiliar, complex and technical words**  EN5-ECA-01  Speaking  **Participate in and lead a range of informal discussions about texts and ideas, including analytical, speculative and exploratory talk, to consolidate personal understanding and generate new ideas** | **Understanding the genre conventions of speculative fiction**  **Learning intentions**  By the end of this learning sequence, students will:   * **develop an understanding of the nuances in terminology relevant to the speculative fiction genre** * **identify conventions of the speculative fiction genre.**   **Defining speculative fiction**   * **Defining ‘speculative’ – students use Phase 1, activity 4 – building vocabulary to develop their understanding of the term ‘speculate’.** * **Considering the nuances of synonyms** – students identify the subtle differences between the word speculate and some of its synonyms, such as ‘predict’, ‘plan’ or ‘extrapolate’. What makes ‘speculating’ slightly different to its synonyms? * **Defining terms –** in groups of 3, students will use **Phase 1, activity 5 – what’s the difference?** to explore the terms ‘speculate’, ‘predict’ and ‘extrapolate’. Once the activity is complete, teacher will facilitate a class discussion where students share definitions and points noted in the D**iscussion points** row of **the table within this activity.** This discussion should guide the development of a class definition for each term in preparation for the next activity. * **Thinking critically about vocabulary –** using **Phase 1, activity 6 – applying critical thinking**, students will apply their understanding of the nuances of the terms ‘speculate’, ‘predict’ and ‘extrapolate’ to examples present in the article [‘17 Times The Simpsons Accurately Predicted the Future’](https://time.com/4667462/simpsons-predictions-donald-trump-lady-gaga/). Teacher will need to facilitate a class discussion once students have completed and had time to reflect on the activity**. Discussion points could include** * the use of ‘predicted’ in the title of the article * which examples of predictions in *The Simpsons* were most popular and why * the use of terms: which was used the most, which was used the least and why * challenges faced in allocating a term to an example and how or if these were overcome * questions about speculative fiction or vocabulary use raised.   **Teacher note:** this activity is based around the Harvard thinking routine strategy, [Take a Stand](https://pz.harvard.edu/sites/default/files/Take%20a%20Stand.pdf).  Depending on the needs of your class, you could use the video [The Simpsons Predicted The Future with the Apple Vision Pro (0:26)](https://www.youtube.com/watch?v=7O97JDBZx2A) to model the strategy, prior to students engaging with this activity.   * [Think, Pair, Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=32717985-fffb-8e16-1d34-908de7545926) **– students use Phase 1, activity 7 – think, pair, share to discuss speculative fiction, demonstrating what knowledge they already have about the genre.**   **Activating prior knowledge**   * **Concentric circle conversation – Students use the prompts in Phase 1, activity 8 – concentric circle discussion prompts to explore and develop prior knowledge of the speculative fiction genre. Step-by-step instructions for facilitating a concentric circle conversation are provided in Phase 1, resource 3 – concentric circle conversations.** * **Reading about the speculative fiction genre –** students read the blog post ‘[What is Speculative Fiction?](http://annieneugebauer.com/2014/03/24/what-is-speculative-fiction/)’ (Neugebauer 2014) and work with a partner to complete the vocabulary bookmarks in **Phase 1, activity 9 – reading about the speculative fiction genre**.   **Teacher note**: this blog post is a useful example of a discursive piece of writing that defines and explores the nuances of speculative fiction. This could be used as a model of discursive writing in preparation for the assessment task later in this program.   * **Identifying conventions of speculative fiction – students use the template provided in** Phase **1, activity 10 – conventions of speculative fiction to compile a list, based on what they have read so far, of the conventions they would expect to encounter when reading, listening to or viewing a speculative fiction text.** | **Success criteria**  To demonstrate their learning, students can:   * use accurate terminology relevant to the speculative fiction genre * draw on etymological and morphological knowledge to build vocabulary * share their understanding of speculative fiction texts with peers.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-RVL-01  Reading, viewing and listening skills  **Apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts**  EN5-ECB-01  Planning, monitoring and revising  **Research, summarise, evaluate and synthesise information and perspectives from different sources to generate new ideas and create detailed and informed texts** | **Exploring sub-genres within speculative fiction**  **Learning intentions**  By the end of this learning sequence, students will:   * **explore sub-genres of speculative fiction** * **develop research skills to ensure accuracy of information.**   **Researching sub-genres**   * **Think, Pair, Share – teacher models lateral reading by conducting a search using the phrase ‘sub-genres of speculative fiction’. Open 3–4 tabs to compare information. Use the think, pair, share discussion prompts in Phase 1, activity 11 – researching sub-genres to understand the value of lateral reading when researching.** * **Research task – students are allocated** a sub-genre of speculative fiction. They use the instructions in **Phase 1, activity 11 – researching sub-genres to research their allocated sub-genre. A list of suitable websites is provided in Phase 1, resource 4 – websites for researching sub-genres.** * **Comparing sub-genres – students work in small groups with peers who were allocated a different sub-genre to them. They compare the findings of their research and u**se **Phase 1, activity 12 – comparing sub-genres to identify the similarities and differences between genres.** * **Small group or class discussion –** students draw on their understanding of the speculative fiction genre, the sub-genres and understanding of other genres to discuss as a class whether one text can belong to more than one genre. For example, could a text belong to both fantasy and utopian fiction? Could a speculative fiction text also belong to the crime genre? Students structure their contributions using the [Claim, Support, Question](https://pz.harvard.edu/resources/claim-support-question) thinking routine. | **Success criteria**  To demonstrate their learning, students can:   * use a range of sources when researching to develop understanding of the sub-genres of speculative fiction.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-URC-01  Genre  **Reflect on the evolution, adaptation, subversion and hybridity of genre in different time periods and cultural contexts, and how they demonstrate changing values**  EN5-RVL-01  Reading, viewing and listening skills  **Apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts**  EN5-URB-01  Perspective and context  **Analyse how elements of an author’s personal, cultural and political contexts can shape their perspectives and representation of ideas, including form and purpose** | **Exploring the evolution of the speculative fiction genre**  **Learning intentions**  **By the end of this learning sequence, students will:**   * **understand how context influences the evolution of a genre** * **identify values in culturally significant speculative fiction texts** * **be able to extract information from a text using appropriate reading pathways.**   **Teacher note: Phase 1, resource 5 – summaries of iconic speculative fiction texts can be used for a range of activities. Include, add and omit examples as appropriate to your context and student needs. The summaries could also serve as a suggested reading list for the assessment task for this program.**  **Activating prior knowledge**   * **Class discussion – revise understanding of the term ‘context’ to activate prior knowledge. It may be useful to return to** [Year 9, Term 3 – Poetic purpose](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/poetic-purpose) **(Phase 2) and** [Year 9, Term 2 – Shining a new (stage) light](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-2-shining-a-new-stage-light) **(Phase 1, resource 3 – the narrative arc). Students should reflect on how texts often contain representations of ideas, events, experiences or values that are prevalent within their context. Students could reflect on some of the contextual representations explored through *The Simpsons* in the previous sequence.** * **Identifying reading pathways – students explore Phase 1, resource 6 – the evolution of speculative fiction and Phase 1, resource 7 – contextual influences timeline and complete Phase 1, activity 13 – understanding the structure of a timeline.**   **Teacher note**: reading pathways have been explored in previous programs and for different types of texts. Examples of teaching strategies for reading pathways are found in the program and resources for [Year 9, Term 2 – Shining a new (stage) light](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-2-shining-a-new-stage-light). Specifically, **Phase 3, resource 6 – how to read a scene in a playscript** specifies reading pathways for a drama text, and the activities in Phase 4 related to the core text ‘Refugees’ by Brian Bilston explore reading pathways in poetry. Draw on this prior knowledge of reading pathways to support students with the above activity.  **Understanding the connections between texts and contexts**   * **Making inferences – students complete Phase 1, activity 14 – connections between texts and contexts to extract information from the timelines and use the evidence to answer a series of comprehension and inferential questions.** * **Synthesising understanding – students demonstrate understanding of the influence of context on the speculative fiction genre by completing ‘because, but, so’ sentences in Phase 1, activity 14 – connections between texts and contexts.**   **Teacher note: Hochman and Wexler (2017) suggest using the ‘because-but-so’ strategy to support students to engage in specific and focused analytical thinking.** | **Success criteria**  To demonstrate their learning, students can:   * **extract information from a text** * **make thoughtful connections between the timelines** * **make thoughtful inferences about how contextual influences are reflected in the values represented in a text** * **effectively support interpretation of information with evidence from the timelines.**   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-RVL-01  Reading for challenge, interest and enjoyment  **Read increasingly complex texts that challenge thinking, pique interest, enhance enjoyment and provoke a personal response**  Reflecting  **Reflect on own experiences of reading by interacting with peers in meaningful ways about the value of reading**  EN5-URB-01  Perspective and context  **Appreciate how all communication is a product of cultural context**  EN5-ECA-01  Speaking  **Participate in and lead a range of informal discussions about texts and ideas, including analytical, speculative and exploratory talk, to consolidate personal understanding and generate new ideas** | **Exploring the evolution of the speculative fiction genre – high potential and gifted students or extension activity**  **Teacher note**: the teaching and learning activity in this learning sequence is optional. It would be best used with high potential and gifted students to extend on the understanding of genre built in the previous learning sequence. In this sequence, students will explore extracts from highly complex texts from the past to trace the origins of the speculative fiction genre. It may be useful to pique students’ interest in canonical speculative fiction texts that they could explore for the summative assessment task. This learning sequence could also be implemented at the end of the program, as an extension activity.  **Learning intentions**  **By the end of this learning sequence, students will:**   * **appreciate that texts are a product of cultural context** * **develop familiarity with a range of canonical speculative fiction texts** * **reflect on their experiences of reading**   **Engaging with canonical speculative fiction texts**  **Teacher note: a** [jigsaw](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/546?clearCache=2adae273-9ca3-8528-4893-3527d1cb4147) **is a cooperative learning strategy. Groups are formed and each group is assigned one different aspect of a topic. Students work in their group to develop and consolidate their understanding of the topic. When they have mastered the material, groups are re-formed so that there is one member of each group who will then teach the material to the rest of the group members.**   * **Researching the text – arrange students into groups and allocate each group an extract from a canonical speculative fiction text. Suggested extracts are provided in Phase 1, resource 8 – extracts from speculative fiction texts. Students conduct some brief research about the text to learn** * **Who wrote the text?** * **When was it written?** * **What is the text about?** * **What are the real-world issues explored in the text?** * **Reading the text – students read the extract and share their understanding of it by discussing what they have read with their group members.** * **Demonstrating understanding – students individually complete the ‘four questions’ activity in Phase 1, activity 15 – jigsaw reading activity. The first stage is to compose 4 questions about the extract. The second stage is to answer the questions written by another group member in their English book.** * **Consolidating understanding – when all group members have completed the questions written by a peer, the group discusses the allocated extract using the questions and answers as a guide.** * **Active listening – groups are re-formed with one member from each original group teaching their new group members about the extract and text they explored. All other group members take summary notes in the table provided in Phase 1, activity 15 – jigsaw reading activity.**   **Teacher note: the ‘four questions’ strategy is adapted from Furze (2022:55). ‘It uses Bloom’s taxonomy (1956) and Dalton and Smith’s (1986) work to scaffold questions of increasing complexity’ (Furze 2022:55).** | **Success criteria**  To demonstrate their learning, students can:   * **summarise a range of canonical speculative fiction texts** * **compose thoughtful questions about their reading** * **discuss understanding with peers** * **hypothesise on the enduring appeal of speculative fiction texts.**   **Evaluation and registration:**  [Record evaluation and registration information] |

# Phase 2 – unpacking and engaging with the conceptual focus

In this phase, students begin to explore the conceptual focus of the program. Students will engage with the concepts of genre and perspective and context. They will study the picture book *The Giant and the Sea* to develop an understanding of how genre can represent larger ideas and concerns. They will explore and identify the ways in which composers use speculative fiction to comment on real-world concerns. The teaching and learning activities will focus on identifying the speculative elements in the core text. Students will have an opportunity to apply this knowledge when exploring a self-directed text. They will reflect on reading through group discussion.

The assessment task for this program is a feature article, and the assessment notification will be issued at the end of this phase.

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

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

* How can the conventions of genre and form combine to create layers of meaning?
* How can composers adapt the conventions of genre to engage a range of audiences?
* How can an understanding of genre be developed through wide reading?

Table 5 – unpacking and engaging with the conceptual focus

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN5-RVL-01  Reading for challenge, interest and enjoyment  Read increasingly complex texts that challenge thinking, pique interest, enhance enjoyment and provoke a personal response  Teacher note**: the syllabus content points addressed through** Core formative task 2 – reflecting on self-selected texts **are outlined in the Core formative tasks document.** | **Introducing the core formative task**  **Teacher note: Core formative task 2 – reflecting on self-selected texts** will be assessed via a group discussion later in this phase. However, for students to engage in this task, they will need to be prepared with prior knowledge of a self-selected text. This point in the program is an opportune time to set this reading of a self-selected text as a homework task.  **Learning intention**  By the end of this learning sequence, students will:   * reflect on what piques interest in a text   **Introducing wide reading**   * **Wide reading** – teacher informs students that in an upcoming lesson, they will be required to discuss a speculative fiction text of their own choosing. It will be their responsibility to ensure that they have read, listened to or viewed a speculative fiction text before this lesson**. Core formative task 2 – reflecting on self-selected texts** contains a series of questions that students will need to be prepared to discuss in relation to their selected text. * **Class discussion – students discuss what factors influence their selection of texts that they engage with. Possible suggestions could be text titles, front covers, film trailers and so on.**   **Teacher note**: to support students in their wide reading, teacher may need to provide students with texts or text suggestions. A list of possible texts has been included in **Phase 2, resource 1 – short speculative fiction texts**. | **Success criteria**  To demonstrate their learning, students can:   * **select and read a text from either their own wide reading or from the list of suggestions provided.**   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-URA-01  Code and convention  Use metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements in texts | **Visual language features review**  **Teacher note:** engage with the activities in this sequence as required by your class. If your students already have a well-developed understanding of visual language features, you may choose to spend minimal time on the following activities. If your students are encountering the terminology of visual language features for the first time, you may need to spend additional time building this knowledge.  **Learning intention**  By the end of this learning sequence, students will:   * understand the visual language features that composers draw upon to convey meaning.   **Engaging with visual language features**   * **Defining key terms** –students use **Phase 2, activity 1 – visual language and stylistic features** to define and consider the impact of some of the visual language and stylistic features most commonly used by composers. A completed version of this table, for teacher reference, is included as **Phase 2, resource 2 – visual language and stylistic features**. * **Think, Pair, Share – students use the list of visual language features in Phase 2, activity 1 – visual language and stylistic features to identify the 5 visual language features that they deem to be the most effective in creating meaning in visual texts. They then compare their lists and justify their selections in a** [Think, Pair, Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=cbb1553f-e6b7-a639-6edb-29d84ec23cf)**.**   **Re-engaging with allegory**  **Teacher note:** allegory was introduced in detail in the [Year 9, Term 2 – shining a new (stage) light program](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-2-shining-a-new-stage-light). These activities are intended to revise the learning undertaken in that program.   * **Recalling a definition of allegory** – students define allegory as a class discussion. They should be encouraged to draw on their prior learning and engagement with this language feature. Discuss how allegory can be used in visual texts such as picture books. * **Class discussion** – students engage in class discussion in response to the question ‘Why might allegory be a key feature of speculative fiction texts?’ | **Success criteria**  To demonstrate their learning, students can:   * define a range of visual language devices * define allegory and explain its connection to speculative fiction.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-RVL-01  Reading, viewing and listening skills  Apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts  EN5-URA-01  Code and convention  Use metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements in texts  Analyse how language forms, features and structures, specific or conventional to a text’s medium, context, purpose and audience, shape meaning, and experiment with this understanding through written, spoken, visual and multimodal responses  Teacher note: bold outcome content is not addressed in this sequence. | **Engaging with a core text**  **Teacher note: the following 2 sequences use the picture book *The Giant and the Sea* to explore the way conventions of the speculative fiction genre have been used to communicate themes related to the real world. This text could easily be substituted for a different picture book or short text. For example, the following teaching and learning activities could all be adapted for one of the text suggestions provided in Phase 2, resource 1 – short speculative fiction texts.**  **Learning intentions**  By the end of this learning sequence, students will:   * develop an informed initial response to a text using a range of reading strategies * **understand how to annotate the visual language features used in a text.**   **Reading the text**   * **Think, Pair, Share** – students use **Phase 2, activity 2 – *The Giant and the Sea* front cover** to record their initial thoughts about the picture book. * **Class discussion – students discuss, based on the front and back covers, what the picture book might be about, and what language or textual features suggest that it is a speculative fiction text.** * **Reading – students read *The Giant and the Sea*. Dependent on the needs of the class, this could be a whole-class reading, or students could engage with the text individually or in pairs.**   **Page analysis**   * **Co-constructed annotations – teacher displays a page from Phase 2, resource 3 – extract from *The Giant and the Sea* on the board. Students take 5 minutes to note down any visual language and stylistic features that they can identify onto sticky notes. Students should also note down the purpose of these language and stylistic features. Students then place their sticky notes on the displayed page.** * **Class discussion – teacher uses the students’ observations to identify the key features of visual design and identify anything that students may have missed.** * **Group annotations – teacher allocates the remaining pages of the picture book to students in small groups. Students repeat the annotations activity for their allocated page.** * **Sharing annotations with the class – students take turns to share their annotations with the class by identifying and explaining the visual language and stylistic features that are most important in creating meaning in their allocated page.** | **Success criteria**  To demonstrate their learning, students can:   * **read the text and engage in discussions with their peers about the text** * **contribute to annotating pages of the picture book in whole-class and group activities.**   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-URA-01  Code and convention  Use metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements in texts  EN5-URC-01  Genre  Analyse how elements of genre in texts can shape the way ideas and values are represented and perceived, and experiment with elements of genre in own texts to shape meaning and response  EN5-ECA-01  Sentence-level grammar and punctuation  Select and justify the use of varied sentence type, length and complexity to support cohesion and for effect  Word-level language  Select technical vocabulary to write with accuracy in a range of modes and registers appropriate to audience, purpose, form and context  Teacher note: bold outcome content is not addressed in this sequence. | **Exploring the genre of the core text**  **Learning intentions**  By the end of this learning sequence, students will:   * **identify themes within the text** * **explore how conventions of the speculative fiction genre have been used to represent these themes** * **develop an understanding of grammatical and structural features of analytical writing that enable the writer to be precise about their ideas.**   **Identifying themes**   * **Identifying examples that communicate themes** – students use **Phase 2, activity 3 – identifying the themes in the picture book** to: * identify thematic messages presented through the text * find supporting examples that reflect these key themes.   **Identifying elements of speculative fiction**   * **Identifying elements of speculative fiction – students use the table in Phase 2, activity 4 – identifying conventions of speculative fiction to identify how its characters, setting and plot make *The Giant and the Sea* speculative, and what the text represents about the real world.** * **Modelled, guided and independent analysis – students use the following to compose analytical paragraphs exploring how genre conventions have been used to communicate thematic messages** * **Phase 2 activity 5a – modelled deconstruction of *The Giant and the Sea*. An annotation of the sample paragraph contained in this activity can be found in Phase 2, resource 4 – annotation of sample paragraph** * **Phase 2, activity 5b – guided deconstruction of *The Giant and the Sea*** * **Phase 2, activity 5c – independent deconstruction of *The Giant and the Sea*.**   **Teacher note**: the sample annotations in **Phase 2, resource 4 – annotation of sample paragraph identify a range of specific sentence-level and word-level features and structures that are reflective of highly effective analytical writing. The joint construction of the paragraph in Phase 2, activity 5b – guided deconstruction of *The Giant and the Sea* is an opportunity to brainstorm, discuss and co-create a response that uses similar sentence-level features and structures. Students should then be encouraged to incorporate these features and structures in their independent deconstruction.** | **Success criteria**  To demonstrate their learning, students can:   * **identify thematic messages from the text and support their statements with examples from the text** * **make connections between genre, theme and the real world** * **select and use specific sentence-level and word-level features in their construction of brief analytical responses.**   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-RVL-01  Reflecting  Understand and reflect on the value of reading for personal growth and cultural richness  EN5-URB-01  Perspective and context  Analyse how texts can be understood or interpreted from different perspectives, and experiment with this idea in own texts  Teacher note: bold outcome content is not addressed in this sequence. | **Audience and purpose**  **Learning intentions**  By the end of this learning sequence, students will:   * understand how texts can impact on a wide range of audiences * consider the thematic concerns of the text and the purpose of delivering these to the target audience.   **Identifying the target audience of the text**   * **Identifying the audience – students use Phase 2, activity 6 – identifying the audience and purpose to explain for whom they think this picture book was written, using the text’s vocabulary and images as evidence.** * **Connecting audience, theme and purpose – students complete the final question in Phase 2, activity 6 – identifying the audience and purpose to consider the intentions of the author.** * **Critical thinking** – students complete a [quick write](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/548?clearCache=782a68d2-735b-27bf-eb39-9cf811d04b7e) in response to the statement ‘Children’s books contain moral messages from which readers of all ages can learn. Discuss.’ | **Success criteria**  To demonstrate their learning, students can:   * answer a series of questions about the audience of the picture book * identify the thematic messages of the text * locate examples from the text to support their thinking.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-RVL-01  Reading for challenge, interest and enjoyment  Evaluate experiences of reading by sharing responses to texts  Reflecting  Reflect on own experiences of reading by interacting with peers in meaningful ways about the value of reading  EN5-ECA-01  Speaking  Participate in and lead a range of informal discussions about texts and ideas, including analytical, speculative and exploratory talk, to consolidate personal understanding and generate new ideas  Teacher note**: the syllabus content points addressed through** Core formative task 2 – reflecting on self-selected texts **are outlined in the Core formative tasks document.** | **Core formative task 2 – reflecting on self-selected texts**  **Learning intentions**  By the end of this learning sequence, students will:   * apply their understanding of genre to reflect on a text of their own choosing * participate in small group discussion to extend their knowledge of a range of texts within the speculative fiction genre.   **Core formative task 2 – reflecting on self-selected texts**   * **Small group discussion – students use the instructions in Core formative task 2 – reflecting on self-selected texts to engage in a discussion about their self-selected speculative fiction text.** * **3, 2, 1 exit ticket – students complete Phase 2, activity 7 – 3, 2, 1 exit ticket to reflect upon the learning they engaged in as part of the core formative task.**   **Teacher note: the department’s Digital Learning Selector’s** [Exit tickets page](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=320a2cfa-8b34-63e3-5938-f762784ccb33) **contains a range of pre-existing templates that can be used in both print and digital contexts.** | **Success criteria**  To demonstrate their learning, students can:   * **read and reflect personally on a text of their choosing** * **engage in a structured discussion with their peers about speculative fiction texts** * **reflect upon their learning.**   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-RVL-01  Reading, viewing and listening skills  **Use contextual cues to infer meaning of unfamiliar or complex words**  EN5-ECB-01  Reflecting  **Evaluate own ability to plan, monitor and revise during the composition process, and how this can improve clarity, cohesion and effect** | **Issuing the assessment notification**  **Teacher note**: additional support for engaging with the assessment notification, marking criteria and student work sample are included in Phase 6 – preparing the assessment task. Use the additional instruction and supports provided in this phase where appropriate throughout the program.  **Learning intentions**  By the end of this learning sequence, students will:   * understand the requirements of the assessment task * identify unfamiliar or complex words in the assessment task * reflect on the assessment task with their peers.   **Exploring the assessment notification**   * **Unpacking the assessment task** – the class reads the assessment notification, focusing particularly on * the task description * steps to success * marking criteria or student-facing rubric. * **Students engage with the assessment notification** – students highlight or underline: * the assessment task due date * any complex or unfamiliar words * any aspects of the assessment notification that they would like to ask a question about. * **Clarifying understanding of the task** – students write down ONE question they have about the assessment task notification on a sticky note. Students place their questions on the whiteboard, and the teacher responds. Ask students if all their questions have been captured, and, if not, prompt students to verbally ask clarifying questions. * **Demonstrating understanding** – students complete **Phase 2, activity 8 – engaging with the assessment task notification** to demonstrate their understanding of the task. * **Engaging with the marking criteria or student-facing rubric** – students use **Phase 2, activity 9 – word clines** to think carefully about the marking criteria or student-facing rubric. Students organise the verbs, adverbs and adjectives into word clines to help them to visualise the demands of the task.   **Teacher note**: the department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Index?=#:~:text=a%20common%20subject.-,word%20gradients,-%2C%20semantic%20gradients%2C%20word) contains examples of how to adapt word cline activities. | **Success criteria**  To demonstrate their learning, students can:   * use a range of strategies, including context cues, to infer meaning of unfamiliar or complex words * list key words from the marking guide in order of student achievement * reflect on the requirements of the formal assessment task.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-RVL-01  Reading, viewing and listening skills  Apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts  Reflecting  Reflect on how reading, viewing and listening to texts has informed and inspired learning  EN5-ECA-01  Writing  Select and adapt appropriate codes, conventions and structures to shape meaning when composing written texts that are analytical, informative, persuasive, discursive and/or imaginative  EN5-ECB-01  Planning, monitoring and revising  Engage with model texts to develop and refine features, structures and stylistic approaches in own work  Teacher note: bold outcome content has not been addressed in this sequence. | **Understanding the form of a feature article**  **Teacher note: these activities provide a brief introduction to the feature article as a form. These activities could be done at this point in the program, directly after distributing the assessment task. Alternately, these activities could be explored closer to the due date, or after students engage with the core texts in Phases 3 and 4.**  **Learning intentions**  By the end of this learning sequence, students will:   * **understand the audience, purpose and form of feature articles** * **understand how textual features of the form guide initial responses and assumptions** * **consider how *The Giant and the Sea* contains themes that could be explored in a feature article** * **apply their knowledge of the feature article form to assess the strengths of student work samples.**   **Understanding audience, purpose and form**  **Teacher note:** you may wish to begin this learning sequence by providing students with titles and first lines from a range of different types of texts, such as a news report, formal email, advertisement, song lyrics and a feature article. Students could then identify the type of text based on their first impressions.   * **Introducing feature articles** – students view the TeachingMatters YouTube video [Writing Feature Articles (1:17)](https://youtu.be/dUGDPKOGepM?si=XXfNHjy3-vfZ_Iam) and summarise the main ideas that the video contains. * **Considering audience, purpose and form** – students read **Phase 6, resource 1 – elements of a feature article to gain an introductory understanding of the form.**   **Teacher note**: this could also be an opportune time to explore some of the support resources provided in the assessment preparation table of the assessment notification. In particular, [The Guardian Foundation – What is a feature article?](https://theguardianfoundation.org/programmes/behind-the-headlines/secondary-teaching-resources/feature-and-opinion-writing) contains clear and concise tips for writing a feature article, as well as downloadable resources that can support students to gather their ideas and structure their articles.  **Considering article headlines and subheadings**   * **Exploring examples – students read the headlines and subheadings of feature articles provided in Phase 6, activity 1 – feature article headlines and predict what they think the articles might be about.** * **Reflection – students identify what key words in each headline and subheading helped them to predict what the article was about.**   **Teacher note: at this point in the program, you may wish to explore the student samples found in Phase 6, resource 3 – sample responses. Alternatively, you could explore these sample responses after engaging with the core texts in Phases 3 and 4.**  **Planning a headline for the assessment task**   * **Considering the assessment prompt – students re-read what the assessment task requires them to compose. As a class students brainstorm potential ideas connected to the speculative fiction genre that could be discussed through the feature article form.** * **Reflecting on texts – students repeat the brainstorming activity above, but with a focus on *The Giant and the Sea* or the texts they explored in Core formative task 2 – reflecting on self-selected texts. What potential topics or themes do these texts explore that could be discussed further in a feature article?** * **Drafting a headline – using the modelled, guided and independent approach, students create a list of potential headlines that introduce a topic related to speculative fiction or the texts they have studied at this point in the program.**   **Exploring the student work samples**  **Teacher note**: the student work samples contain discussion of the core texts explored in Phases 3 and 4. You may wish to explore the student samples after students have engaged with those texts.   * **Annotating a sample – students read one or both of the student work samples ‘The future is now: the potential power of speculative fiction on young readers’ and ‘Boys and their feelings’ in Phase 6, resource 3 – sample responses. Using the elements of a feature article outlined in Phase 6, resource 1 – elements of a feature article, students annotate the different language and structural features evident in the samples.** * **Exploring the annotated sample – students explore the annotated student work sample, ‘Why we should all read speculative fiction,’ that is provided in the assessment notification using Phase 6, activity 3 – exploring the annotated sample assessment. To facilitate this:** * **place students in small groups** * **issue each group a copy of the annotated assessment sample on a sheet of A3 paper** * **instruct students to follow the instructions in the activity.** * **Class discussion – teacher leads a class discussion where students justify the grade they gave to the student sample. Students also discuss how the annotated sample is different to, and not as effective as, the first samples they read.** | **Success criteria**  To demonstrate their learning, students can:   * **make inferences from feature article headlines** * **use strategies to generate ideas** * **identify features of effective feature articles** * **annotate the student work sample and annotated student work sample response** * identify areas of improvement within a student work sample.   **Evaluation and registration:**  [Record evaluation and registration information] |

# Phase 5 – engaging critically and creatively with model texts

In this phase, students apply their understanding of genre, characterisation and the core texts to respond critically and creatively to representations of speculative fiction. Students use modelled, guided and independent learning structures to respond critically and create texts. They will experiment with and apply their knowledge of the speculative fiction genre through low-stakes writing activities. They will receive peer and teacher feedback and share ideas while deepening understanding and skills. Students will experiment with medium and form to convey a response to the ideas and issues explored in the texts and learning activities with which they have engaged. They will reflect on their learning throughout the program and use this reflection to inform and inspire the creation of their own texts.

The activities within this phase are designed to be used flexibly in conjunction with the rest of the program. Teachers could select one or more of these activities to maintain students' engagement and extend student critical thinking after the formal assessment task has been submitted. Alternately, these tasks could be incorporated concurrently with the learning that occurs through Phases 1 to 4.

**Expected duration:** this phase should take approximately 5 to 6 hour-long lessons. The activities in this phase are intended to be selected from and used dependent on timing and context. There is no expectation to deliver all of the activities in this phase and in the specific order in which they are provided.

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

* How can writers apply understanding of codes and conventions to shape meaning when composing imaginative and reflective texts?
* How can an understanding of the speculative fiction genre be used to guide critical exploration of real-world issues?

Table 6 – engaging critically and creatively with model texts

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN5-ECA-01  Writing  **Select and adapt appropriate codes, conventions and structures to shape meaning when composing written texts that are analytical, informative, persuasive, discursive and/or imaginative**  **Experiment with language to create tone, atmosphere and mood**  Text features  **Express ideas, using appropriate structures for purpose and audience, that reflect an emerging personal style**  **Use the structural conventions of imaginative texts purposefully, including shaping complex complications and conflicts, and crafting authentic characters, to depict ideas**  EN5-ECA-01  Speaking  **Participate in and lead a range of informal discussions about texts and ideas, including analytical, speculative and exploratory talk, to consolidate personal understanding and generate new ideas.**  EN5-ECB-01  Planning, monitoring and revising  **Select from a range of collaborative drafting strategies and feedback processes to improve clarity, meaning and effect in texts** | **Engaging creatively**  **Teacher note**: the instructions in this sequence could be used at various stages in the program. For example, this activity could be introduced in Phase 3 when exploring characters and character arcs, using the opening scene of ‘Episode 6: This is Halloween,’ where we discover how Destinee joins the Fun Kids, as a stimulus. Alternately, it could be completed after the formal assessment task has been submitted as an engaging creative activity to conclude the program.  **Learning intentions**  By the end of this learning sequence, students will:   * understand the key aspects of characterisation needed to construct an original character * demonstrate understanding of the imagined world of the core text * develop appreciation for the planning stage of the writing process.   **Creating a character for the speculative fiction genre**   * **Creative start up** – students use **Phase 5,** **activity 1 – speedy circles** to prepare for creative writing by manipulating shapes to warm up their imaginations. Students will have 90 seconds to turn each circle on the page into a unique image. Possibilities include * turning 2 circles into a pair of glasses * a coin * the head of a character * a sun. * **Peer discussion** – in groups, students use the prompts provided in **Phase 5,** **activity 1 – speedy circles** to gain insights into different creative thought processes.   **Teacher note:** the speedy circles activity above is drawn from the [Torrance Tests of Creative Thinking](https://www.ncbi.nlm.nih.gov/pmc/articles/PMC9644186/). The ‘exquisite corpse’ activity below is drawn from the Surrealist art movement. For further reading on this activity, read The National Children’s Book and Literacy Alliance’s article [The History of the Exquisite Corpse Art Form and How It Is Played](https://thencbla.org/the-history-of-the-exquisite-corpse-art-form-and-how-it-is-played/).   * **‘Exquisite corpse’** – students use **Phase 5, resource 1 – ‘exquisite corpse’** to create a character to introduce into the Crazy Fun Park television series. Once placed in their groups, students should work through the steps outlined in **Phase 5, resource 1 – ‘exquisite corpse’**.   **Teacher note:** adjust the group size, paper size and timing of drawing and provide verbal prompts to guide students where necessary. This activity and the resource booklet will need to be edited if a text other than Crazy Fun Park has been studied.   * **Planning a character –** student use **Phase 5, activity 2 – character profile** to develop the character arc in preparation for the next activity.   **Introducing your character**   * **Writing imaginatively –** students use **Phase 5, activity 3 – planning for imaginative writing** to compose a 500 to 700 word imaginative piece in which their created character is injected into the *Crazy* Fun Park television series. Students should refer to **Phase 5, activity 2 – character profile** to assist them. * **Discussing imaginative compositions –** students use **Phase 5, activity 4 – guided discussion** to guide discussion of their imaginative compositions in small groups and become familiar with the different roles they may be asked to perform. The teacher will need to ensure that each group has a copy of its members’ ‘exquisite corpse’, imaginative compositions and that roles are allocated (see teacher note in **Phase 5, activity 4 – guided discussion**)prior to the activity so they can be read, and notes can be made. | **Success criteria**  To demonstrate their learning, students can:   * compose an imaginative response that incorporates an original character into a core text * use a scaffold to plan a piece of writing * discuss their understanding of speculative fiction texts with peers.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-URA-01  Code and convention  Analyse how language forms, features and structures, specific or conventional to a text’s medium, context, purpose and audience, shape meaning, and **experiment with this understanding through written, spoken, visual and multimodal responses**  EN5-URC-01  Genre  Analyse how elements of genre in texts can shape the way ideas and values are represented and perceived, and **experiment with elements of genre in own texts to shape meaning and response**  EN5-ECA-01  Representing  **Compose visual and multimodal texts to express complex ideas, using a range of digital technologies where appropriate**  Text features  **Experiment with a combination of modes for specific effect and impact**  Teacher note: bold outcome content has not been addressed in this sequence. | **Engaging creatively – FutureGram Post**  **Learning intentions**  By the end of this learning sequence, students will:   * be inspired by ideas from a range of previous activities to produce a cohesive visual representation * experiment with codes and conventions of the speculative fiction genre to represent ideas in a multimodal text.   **Our school in 2250**   * **Developing a FutureGram post – students use the steps outlined in Phase 5, activity 5 – our school in 2250 to create a social media post for the fictional platform, FutureGram, that reflects their understanding of societal issue(s) that the speculative fiction genre explores. Students should** engage with the model provided in **Phase 5, resource 2 – our school in 2250 sample to clarify their understanding of what is required.** * **Teacher facilitation is required for the steps below** * **Gather ideas. Facilitate a class brainstorming session where students can share their reflections on their creations for Core formative task 1 – generating ideas** andtheir thoughts on the societal issues raised in the speculative fiction texts studied. Ideas could be recorded on the whiteboard for student reference; alternatively a [Jamboard](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/593?clearCache=c1969246-2ba0-dfc8-335b-8d69eecb3e9f) could be set up for students to contribute to. * Teacher feedback. * Share your FutureGram posts. Provide students with a suitable Instagram template. This should be a consistent template that all students use.   **Teacher note:** Canva has a range of templates that can be accessed for this activity. [Grey and White Modern Geometric New in my Blog Instagram Post](https://www.canva.com/p/templates/EAFsM0gSbig-grey-and-white-modern-geometric-new-in-my-blog-instagram-post/) is one example that is easily editable that students can use to complete this task.  Alternatively, this activity could be completed without technology by providing students with printed copies of blank Instagram templates and, once the templates have been completed, distributing at random for the peer reactions. | **Success criteria**  To demonstrate their learning, students can:   * organise a range of ideas from different activities into a cohesive visual representation * create a visual representation that reflects their understanding of the codes and conventions of the speculative fiction genre.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-ECA-01  Speaking  **Select effective rhetorical strategies to position an audience and evoke an emotional response**  **Craft a range of spoken, signed or communicated texts that convey complex ideas for specific audiences**  EN5-ECB-01  Planning, monitoring and revising  **Develop an effective thesis for extended analytical and persuasive texts that is based on critical thinking about a text or topic** | **Engaging critically – debating**  **Teacher note:** to support students in understanding the features of a debate, you may wish to show them examples of previous years’ State finals from [The Premier’s Debating Challenge for Years 9 and 10](https://artsunit.nsw.edu.au/program/the-premiers-debating-challenge-for-years-9-and-10).  **Learning intentions**  By the end of this learning sequence, students will:   * **understand the structure and conventions of a debate** * **engage in a debate to demonstrate their critical understanding of speculative fiction.**   **Undertaking a debate**   * **Clarifying understanding** – teacher engages class in a discussion to ascertain what they already know about the purpose and structures of debating. Teacher uses the extensive resources available on [The Premier’s Debating Challenge website](https://artsunit.nsw.edu.au/program/the-premiers-debating-challenge#How%20do%20the) and the [High school debate club webpage](https://artsunit.nsw.edu.au/art-bites/high-school-debate-club) to clarify and develop understanding of the protocols of debates. * **Brainstorming the features of persuasive speech – students brainstorm a list of specific language features that can be used to convey persuasive arguments in a debate.** * **Debating** – students work in small groups to prepare a debate for either the affirmative or negative sides of a topic chosen from the list in **Phase 5, resource 3 – debate topics**. This debate could be conducted in a range of ways * students are given one lesson to prepare their debates before debating in the following lesson * students are provided with debate topics and a longer time, such as a week, to prepare their debate * students are adjudicated by the teacher, or by another teacher * students are adjudicated by their peers.   **Teacher note**: the debate topics could be used or adapted for a series of different writing tasks, such as discursive, persuasive or analytical extended responses. | **Success criteria**  To demonstrate their learning, students can:   * collaborate with their peers to prepare for and participate in a debate.   **Evaluation and registration:**  [Record evaluation and registration information] |

# Phase 6 – preparing the assessment task

In this phase, students are supported to develop skills that will support them in understanding and preparing for the demands of the assessment task. The strategies in this phase are designed to support both the preparation for the formal summative task and the implementation of feedback. 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 prior assessment tasks. These may include understanding instructions, being aware of the demands of marking criteria, or using samples to improve your response.

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

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

* How can marking guidelines and sample assessment task responses be used as a support for learning?
* What are the best strategies for developing and expanding skills in planning, monitoring and refining composition?

Table 7 – preparing the assessment task

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN5-RVL-01  Reading, viewing and listening skills  **Apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts**  EN5-ECA-01  Word-level language  **Make vocabulary choices that enhance stylistic features of writing, and shape meaning through connotation** | **Understanding the form and purpose of feature articles**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the language and structural features of a feature article * understand the importance of headlines in guiding the reading pathway for audiences.   **Teacher note**: the activities within this sequence could be used at various stages within the teaching and learning program. It may be useful to use these resources and undertake these activities when distributing the assessment task at the end of Phase 2. These resources may also be beneficial when considering student sample feature articles.   * **Understanding feature articles** – students read **Phase 6, resource 1 – elements of a feature article**. Students highlight the key points communicated through the resource and share new knowledge and ask clarifying questions in a class discussion. * **Predicting content from headlines and subheadings** – students use **Phase 6, activity 1 – feature article headlines** to predict the content of a collection of feature articles based on the wording of their headlines and subheadings. Students then read one to 2 of the articles and check the accuracy of their predictions. * **Class discussion – students reflect, through a class discussion, on the importance of specificity of word choice in feature article headlines and subheadings.** * **Planning for the formal assessment – students brainstorm specific words or phrases that could be incorporated into the headlines for their** feature articles. This could also be an opportunity to discuss when an article’s headline is written – is it better to write it before writing the article, or once the article is complete? * **Hyperlinking – students follow the instructions in Phase 6, resource 2 – how to hyperlink to learn how to include hyperlinks in their feature articles.** | **Success criteria**  To demonstrate their learning, students can:   * **contribute to a class discussion in which they share their new knowledge** * **predict the contents of a feature article based on its headline and subheading** * **explain the importance of specific word choice in a headline** * create a word or phrase list or specific terms that they can use in their headlines.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-RVL-01  Reflecting  **Reflect on how reading, viewing and listening to texts has informed and inspired learning**  EN5-ECB-01  Planning, monitoring and revising  **Engage with model texts to develop and refine features, structures and stylistic approaches in own work** | **Working with the student work samples**  **Learning intentions**  By the end of this learning sequence, students will:   * understand that A and C grade samples can give students pointers about how to improve their writing * be able to use the marking criteria to assess their own composition * be able to apply feedback from others to refine their task in preparation for submission.   **Teacher note**: there is an annotated C range student work sample in the assessment task notification document. An additional 2 A range student samples have also been included in **Phase 6, resource 3 – sample responses**. The activities within this sequence could be completed at a range of different points in the program. You may wish to explore student samples when distributing the assessment task. Alternately, you may wish to provide students with the student samples and explore them in detail after students have developed knowledge of the core texts, at the end of Phase 4.  **Engaging with the sample responses and the student-facing rubric**   * **Annotating the sample student responses** – to understand how language forms and features can be used effectively, students read one or both of the sample student responses provided in **Phase 6, resource 3 – sample responses** and individually annotate the language and structural features of a feature article that are outlined in **Phase 6, resource 1 – elements of a feature article.** * **Using the student-facing rubric** – students complete the activities in **Phase 6, activity 2 – using the student-facing rubric** using the sample student response provided in the assessment notification and one of the samples provided in **Phase 6, resource 3 – sample responses**. * **Exploring the annotated student sample** – in small groups, students use the instructions in **Phase 6, activity 3 – exploring the annotated sample assessment to read through the annotations and determine a grade for the response.** | **Success criteria**  To demonstrate their learning, students can:   * colour code each work sample response to explore and identify why each sample text has been given its specific grade * apply the student facing rubric guidelines to each sample text * review their own draft responses in light of their observations.   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-ECB-01  Planning, monitoring and revising  Select from a range of collaborative drafting strategies and feedback processes to improve clarity, meaning and effect in texts | **Receiving and actioning feedback**  **Learning intention**  By the end of this learning sequence, students will:   * engage with and understand a range of different feedback strategies.   **Teacher note**: select from and adapt the activities and resources provided in the resource booklet as appropriate for the needs of your students. A range of additional resources that explore feedback strategies can be found on [AITSL’s Feedback webpage](https://www.aitsl.edu.au/teach/improve-practice/feedback).  **Feedback strategies**   * **Self-feedback – students use the table in Phase 6, activity 4 – self-feedback to reflect upon their own feature articles and plan for improvement.** * **Peer feedback – students use the tables in Phase 6, activity 5 – peer feedback to reflect upon a peer’s feature articles and provide advice for improvement.** * **Actioning self and peer feedback – students use the traffic light instructions in Phase 6, activity 6 – actioning feedback to action any feedback they have received on their work.** * **Teacher feedback – students complete the steps in Phase 6, activity 7 – student-teacher conference to prepare for, engage in and respond to feedback from a conference with their teacher about their work.** | **Success criteria**  To demonstrate their learning, students can:   * use feedback strategies to reflect on and improve their writing.   **Evaluation and registration:**  [Record evaluation and registration information] |

# Program/unit evaluation

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

Use the [English teaching and learning evaluation tool](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) as part of the evaluation process.

# The English curriculum 7–12 team

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

## Share your experiences

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

## Support and alignment

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

**Alignment to system priorities and/or needs**: [School Excellence Policy](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468)

**Alignment to the School Excellence Framework**: this resource supports the [School Excellence Framework](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468) elements of curriculum (curriculum provision, differentiation), assessment (formative assessment) and effective classroom practice (explicit teaching).

**Alignment to Australian Professional Standards for Teachers**: this resource supports teachers to address [Australian Professional Standards for Teachers](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 1.2.2, 1.3.2, 2.1.2, 2.2.2, 2.3.2, 2.5.2, 2.6.2, 3.1.2, 3.2.2, 3.3.2, 3.4.2, 5.1.2.

**Consulted with:** subject matter experts from the Rural Learning Exchange and school-based colleagues

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

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

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

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

**Resource:** sample teaching and learning program

**Related resources:** there is an assessment task, core formative tasks document, teaching and learning program Parts 2 and 3, and resource booklets Parts 1, 2 and 3, aligned with this program. Further resources to support Stage 5 English can be found on the [English K-12 curriculum](https://education.nsw.gov.au/teaching-and-learning/curriculum/english) page and the Stage 5 [Teaching and learning support](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/teaching-and-learning) section in the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) from the NSW Education Standards Authority.

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

**Creation date:** 22 February 2024

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