English Stage 5 (Year 9) – teaching and learning program – television series

Exploring the speculative – Phases 3a and 4a – *Crazy Fun Park*

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 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 focused on the ABC television series *Crazy Fun Park* for:

* Phase 3 – discovering and engaging analytically with the core text
* Phase 4 – deepening connections between texts and concepts

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
* Teaching and learning program – engage, orient, apply and evaluate – Exploring the speculative – Phases 1, 2, 5 and 6
* Resource booklet – engage, orient, apply and evaluate – Exploring the speculative – Phases 1, 2, 5 and 6
* 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 3a and 4a, has been designed for the Term 4 Year 9 teaching and learning program, Exploring the speculative. It provides opportunities for the teacher to explore a substantial film text through a conceptual focus. The teaching and learning activities in this document are intended to be taught at the completion of the Phase 1 and Phase 2 activities, which can be found in the **English Stage 5 (Year 9) – teaching and learning program – Exploring the speculative – Phases 1, 2, 5 and 6 document and associated resource booklet.**

Phases 3 and 4 have been designed to allow teachers the flexibility to adopt and adapt as appropriate for their contexts. The **teaching and learning activities in this** 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 Lois Lowry’s 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 *The Giver* and *Crazy Fun Park* either one after the other or concurrently
* 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 structure 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. (Phase 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 of 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 |
| 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 [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/). 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:

* understanding the form and features of a film in preparation for Year 10 program 3 – Shakespeare retold
* 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 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.

* NSW Education Standards Authority (NESA) (2021) [*Frequently Asked Questions*](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-advanced-2017/modules/module-c-the-craft-of-writing), NSW Education Standards Authority website, accessed 8 February 2024.These frequently asked questions for Module C: The Craft of Writing include a detailed definition of discursive texts and a list of features of discursive writing.
* Content Writers (2024) ['What is discursive writing?'](https://www.contentwriters.com.au/blog/what-is-discursive-writing/), *Content Writers*, accessed 15 February 2024. This provides a student-friendly outline of the features of discursive writing, which will be useful in preparing students for the assessment task.

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

In this phase, students engage with the core text to develop a strong initial personal response. This response then deepens through close analytical engagement with the text. Students consider how responses to the core text are shaped through a composer’s use of narrative conventions. They examine how point of view positions responders and reflects values. Students build on the understanding of the speculative fiction genre and sub-genres in Phases 1 and 2 to explore characterisation in the core text and its significance to the speculative fiction genre. Opportunities arise for students to develop and consolidate specific literacy skills required in the summative assessment task.

**Expected duration:** this phase should take 7 to 8 hour-long lessons.

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

* 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?

Table 4 – discovering and engaging analytically with the core text

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN5-RVL-01Reading, viewing and listening for meaning**Clarify and justify personal responses to texts, explaining how aspects of the text, such as character, genre, tone, salience or voice, position a reader and influence these personal responses**EN5-ECA-01Word-level languageSelect technical vocabulary to write with accuracy in a range of modes and registers appropriate to audience, purpose, form and contextSentence-level grammar and punctuation**Select and justify the use of varied sentence type, length and complexity to support cohesion and for effect** | **Responding initially to the core text****Learning intentions****By the end of this learning sequence students will:*** **identify the sub-genre of speculative fiction to which the core text belongs**
* **develop vocabulary to convey an opinion about a text**
* **understand the nuances of language by exploring a range of synonyms.**

**Teacher note: the activities for this learning sequence can be completed either before or after students have watched the entire *Crazy Fun Park* series. It is not essential that students view the entire series. It is recommended that students view the first episode to develop an understanding of the premise.****Identifying the sub-genre of the core text*** **Activating prior knowledge – students brainstorm the types of film language features that they might to expect to see in a text that is a hybrid of the horror and comedy genres.**
* **Viewing the trailer – students view the trailer for** [*Crazy Fun Park* (1:20)](https://iview.abc.net.au/show/crazy-fun-park/series/1/video/MP2332H205C00GN1) **taking note of the film language features they observe. A suggested list is provided in Phase 3a, activity 1 – genre and the core text.**
* **Class discussion – students identify the sub-genre of speculative fiction to which the series belongs, based on the trailer. Students support their suggestions with evidence from the trailer.**
* **Building vocabulary – students select 4 to 6 adjectives from the table provided in Phase 3a, activity 1 – genre and the core text to create a word cline for words to describe the atmosphere created in the trailer. Students identify where on the word cline the atmosphere created in the trailer belongs.**
* **Predicting – students predict, based on the trailer, what direction the plot of the television series might take. Students share their predictions using a Think, Pair, Share.**

**Teacher note: a cline is a sequence of words that go from one extreme to another. They can be used to support students to expand and deepen their vocabulary and think more carefully about word choice. Word cline templates are available on the** [Clines and Continuums Digital Learning Selector ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/566?clearCache=6baf2cf3-cab5-d0b7-49e0-cb099f8b6550).**Practising nominalisation*** **Exploring academic register – students build upon the learning** about academic register from **Year 7 – Seeing through a text (Phase 1, resources 4, 5 and 7). Use Phase 6, resource 3 – sample responses as a model for students to observe how nominalisation can create an academic register. Discuss the impact on the reader when an academic register is used.**
* **Modelling nominalisation –** using think alouds, **teacher models how to change the verbs into nouns in the sample sentence** in **Phase 3a, activity 2 – practising nominalisation.**Suggested answers have been provided in **Phase 3a, resource 1 – nominalised sentence examples.**
* **Class discussion – students brainstorm how the nominalisation has affected the sentence structure and the register in the sample sentence.**
* **Guided practice –** students **work as a class to co-construct a sentence describing the atmosphere created in the trailer and the film language used to achieve this nominalising at least one verb.**
* **Independent practice – students work independently to construct a different sentence describing the atmosphere created in the trailer and the film language used to achieve this nominalising at least one verb.**

**Teacher note: this activity draws on the Pearson and Gallagher’s (1983) Gradual Release of Responsibility model (also known as ‘I do, we do, you do’). Students may progress though this model at different rates – some may require extra modelling or more practice in the co-construction stage.** | **Success criteria**To demonstrate their learning, students can:* use evidence from the trailer to justify the sub-genre to which *Crazy Fun Park* belongs
* use appropriate adjectives to describe the atmosphere created in the *Crazy Fun Park* trailer
* use nominalisation to create an academic register.

**Evaluation and registration:**[Record evaluation and registration information] |
| EN5-ECA-01Writing**Use tense accurately and purposefully**Sentence-level grammar and punctuation**Select and justify the use of varied sentence type, length and complexity to support cohesion and for effect** | **Engaging with the episode synopses****Learning intentions**By the end of this learning sequence, students will:* **understand the purpose and language features of a synopsis**
* **understand the different purposes of present and past tense.**

**Understanding the purpose and language features of a synopsis*** **Revising core tenses – students complete Phase 3a, activity 3 – revising the core tenses to consolidate understanding of the way that verbs convey information about when an action takes place.**
* **Class brainstorm – students discuss and brainstorm the role of an episode synopsis. Questions to stimulate discussion include**
* **What is a synopsis, and where might you find one?**
* **What is the purpose of a synopsis for an episode of a television series, and how might this differ from that of a longer film text, such as a feature film or documentary?**
* **How long do you expect a synopsis to be?**
* **What language features might you expect to see in a synopsis?**
* **Identifying and applying verb tenses to a synopsis – students complete Phase 3a, activity 4 – episode synopses culminating in a 50-word synopsis of the *Crazy Fun Park* series. Sample responses have been included in Phase 3a, resource 2 – episode synopses answers.**
* **Class discussion about precise language – students discuss the need for specificity and precision in a synopsis due to their short length. Students identify examples of precise nouns and verbs that communicate information in both the individual episode synopses and their own 50-word synopsis of the series.**
* **Revising predictions – students return to the predictions made after viewing the trailer. Students assess and revise their predictions for the show based on the synopsis. Students add to their predictions by hypothesising about what the text’s driving themes may be, and share these again in a Think, Pair, Share.**

**Teacher note: there are multiple different ways to engage with the television series from this point forward. You could choose to watch the series in its entirety at this point, or provide students with the** [link to the series on ABC iview](https://iview.abc.net.au/show/crazy-fun-park) **to watch at home. Alternately, you could watch key episodes or excerpts from episodes. If you choose this latter option, the activities above also serve the purpose of providing students with a plot overview and synopsis of each of the episodes.** | **Success criteria**To demonstrate their learning, students can:* identify verbs used in the *Crazy Fun Park* episode synopses
* change verbs from past to present tense
* write a 50-word synopsis of the *Crazy Fun Park* television series using present tense.

**Evaluation and registration:**[Record evaluation and registration information] |
| ****EN5-URA-01********Narrative******Analyse how narrative conventions vary across genres, modes, media and contexts and how they can be used to represent ideas and values and shape responses,** and apply this understanding in own textsTeacher note**: bold outcome content has not been addressed in this sequence.**EN5-URB-01Style**Appreciate how the style of a text can represent larger ideas of literary movements and genres**EN5-ECA-01Speaking**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** | **Analysing the core text****Learning intentions**By the end of this learning sequence, students will:* **identify how narrative conventions are used to reveal character and setting**
* **articulate a personal response to an extract from the core text.**

**Exploring narrative conventions*** **Responding to an extract** – students view episode 3 – ‘Let It Go’ from 4:48–6:35. They identify narrative conventions specific to film using the table in **Phase 3a, activity 5 – narrative conventions in film activity**. See note in the resource book for variations on this activity**.**
* **Analysing narrative conventions in film – students u**se the information in the table in **Phase 3a, activity 6 – analysing narrative conventions in film** and the understanding of nominalisation developed in **Phase 3a, activity 2 – practising nominalisation** to construct 3 sentences that explain how film narrative conventions shape meaning in the extract from *Crazy Fun Park.* Depending on the needs of the class, a class discussion of the meaning shaped by the narrative conventions in the extract may be appropriate prior to composing the sentences.

**Teacher note: Phase 3a, resource 3 – narrative conventions in film contains a completed version of the table in Phase 3a, activity 5 – narrative conventions in film activity and suggestions for how to use this resource.****Genre hybridity*** **Connecting to prior learning – revisit the discussion from Phase 1 ‘Exploring sub-genres within speculative fiction’ where students discussed whether a text could belong to more than one genre.**
* **Identifying genre hybridity in *Crazy Fun Park –* students view episode 4 of *Crazy Fun Park –* ‘Remember Me’, using the bingo card in Phase 3a, activity 7 – hybrid genre bingo to identify elements of different genres.**
* **Class brainstorm – students discuss as a class the possibilities behind the text’s genre hybridity. Potential discussion questions include**
* **Why might a composer create a text that hybridises horror and comedy?**
* **What does hybridity reveal about the terminology around genre and sub-genre?**
* **Do you like and enjoy hybrid texts?**
* **What impact does hybridity have on you as a viewer?**
 | **Success criteria**To demonstrate their learning, students can:* identify narrative and genre conventions in *Crazy Fun Park*
* listen to peers to develop and consolidate understanding of the core text.

**Evaluation and registration:**[Record evaluation and registration information] |
| EN5-URA-01Connotation, imagery and symbolAnalyse how figurative language and devices can be used to represent complex ideas, thoughts and feelings to contribute to larger patterns of meaning in texts, and experiment with this in own textsEN5-URC-01Literary value**Analyse and evaluate how** thematic and **aesthetic qualities of a text contribute to the different ways an audience questions and negotiates the value of the text in particular contexts**Teacher note**: bold outcome content has not been addressed in this sequence.** | **Engaging analytically with the core text****Learning intentions****By the end of this learning sequence, students will:*** **understand how metaphor and symbol can be used to shape meaning and reflect values**
* **develop appreciation for the distinctive qualities of the core text.**

**Appreciating a text’s aesthetic qualities*** **Responding personally – students use the questions in Phase 3a, activity 8 – the aesthetic qualities of** Crazy Fun Park **to develop their understanding of the impact of the distinctive aesthetic qualities of the core text in engaging the audience.**

**Understanding symbolism and metaphor*** **Researching to develop interpretation – students use the lateral reading strategy** introduced in **Phase 1, activity 11 – researching sub-genres to develop understanding of the symbolic meaning of the names used in *Crazy Fun Park* (Phase 3a, activity 9 – What’s in a name?). A model response has been provided in Phase 3a, resource 4 – What’s in a name? Model response.**
* **Making connections – students use Phase 3a, activity 9 – What’s in a name? to make connections between the names used in *Crazy Fun Park* and their research. This will allow them to build their understanding of the role of symbolism in character names, thus deepening their understanding of the text.**
* **Expressing an interpretation – students present to the class an interpretation of 2 characters or settings from *Crazy Fun Park* that has been extended through research into the symbolic meaning of their given names.**

**Analysing metaphor and symbols in the core text*** **Group work – students are arranged into small groups and allocated an episode of *Crazy Fun Park* to engage with closely. Students use Phase 3a, activity 10 – symbol and metaphor in the core text to record their interpretations of the symbols and metaphors used in their allocated episode and the whole series. In particular they should consider their understanding of the symbolism of character names and how the characters’ actions in their chosen episode reflect the symbolism of the names. Phase 3a, resource 5 – symbols and metaphors in *Crazy Fun Park* provides a list of suggested symbols and metaphors.**
* **Presenting ideas –** groups **present their analysis to the class. Students use the information presented by 3 of the groups of their choosing to complete the table. At the end of this activity, students should have information on a range of symbols and metaphors used from throughout the series.**
 | **Success criteria**To demonstrate their learning, students can:* express a thoughtful interpretation of symbol and metaphor in the core text
* analyse and evaluate the distinctive aesthetic qualities and narrative conventions in the core text.

**Evaluation and registration:**[Record evaluation and registration information] |
| EN5-URB-01Style**Appreciate how the style of a text can represent larger ideas of literary movements and genres**EN5-URA-01Narrative**Explore how narratives can represent and shape personal and shared identities, values and experiences**Code and conventionUse metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements in textsEN5-ECB-01Planning, monitoring and revising**Engage with model texts to develop and refine features, structures and stylistic approaches in own work** | **Understanding world-building****Learning intentions****By the end of this learning sequence students will:*** **understand how speculative fiction texts draw on the familiar in their construction of imaginary worlds**
* **understand how allusion can be used to ground speculative fiction texts in reality**
* **appreciate the value of the planning stage of the writing process.**

**Examining textual integrity*** **Viewing the text –** students revisit episode 3 – ‘Let It Go’ from 3:12–4:24 to retrieve the ‘rules’ of Crazy Fun Park. Students compare this extract with 8:45–11:00 in episode 5 – ‘Together Forever’.
* **Class discussion** – students consider why it is important for an imagined world to have ‘rules’. They brainstorm imagined worlds they are familiar with and the rules that govern them, for example, in the *Harry Potter* series Hogwarts appears as an empty ruin to Muggles. In *Crazy Fun Park,* Verso breaks the rules of his own world by allowing Mapplethorpe to leave the park. How does he do this so that viewers can continue to suspend their disbelief?

**Exploring allusion*** **Class discussion – students consider why composers of speculative fiction texts draw on ideas, structures, images and existing literary works with which their audiences are familiar to help them understand the imagined world of the text.**
* **Making connections – teachers display the images provided in Phase 3a, resource 6 – cultural allusion in *Crazy Fun Park*** to facilitate a class discussionexploring the connections between the real world and the imagined world of *Crazy Fun Park.*
* **Identifying literary allusions – students complete the activities Phase 3a, activity 11 – literary allusions in *Crazy Fun Park* to explore the literary allusions in the text**. Students can be directed to extracts available on YouTube for
* Pleasure Island from *Pinocchio*
* The Lost Boys from *Peter Pan*
* *The Wizard of Oz.*
* **Experimenting with allusion –** students revisit their vision of the future from **Core formative task 1 – generating ideas.** They incorporate an example of allusion to convey their ideas to their audience.
* **Planning an imagined world** – students plan their own imagined world using the template in **Phase 3a, activity 12 – planning an imagined world** after revising the learning. Students should recall that speculative fiction texts
* comment on the real world
* may be a hybrid genre
* often use symbol, metaphor and allusion to convey ideas
* build a believable world that operates within a set of logical and realistic rules.
 | **Success criteria**To demonstrate their learning, students can:* **identify examples of allusion in the core text and express thoughtful interpretation of how these add layers of meaning to the text**
* **experiment with allusion in own writing.**

**Evaluation and registration:**[Record evaluation and registration information] |
| EN5-URA-01Point of viewExamine elements of focalisation, such as omniscience, limitations, indirect speech, tone, reliability and multiple narrators, and how these interact to shape perceptions of meaning in texts, and apply this in own textsNarrative**Analyse how narrative conventions vary across genres, modes, media and contexts and how they can be used to represent ideas and values and shape responses, and** apply this understanding in own textsEN5-RVL-01Reading, viewing and listening skills**Develop a deeper understanding of themes, ideas or attitudes by revisiting and reinterpreting texts to find new meaning**Teacher note**: bold outcome content has not been addressed in this sequence.** | **Examining point of view****Learning intentions****By the end of this learning sequence students will:*** **understand how point of view is constructed in a text**
* **understand how point of view is used to position the responder.**

**Identifying patterns*** **Viewing the text – students view the teaser sequence (sometimes called the ‘cold open’) for episodes 2 to 9 of *Crazy Fun Park.***
* **Analysing the narrative structure – students use Phase 3a, activity 13 – See, Think, Wonder activity** **to guide their consideration of the purpose and effect of the teaser sequence. Students should observe that the teaser sequence**
* **provides background information about the characters**
* **establishes which character’s point of view will be privileged in the episode**
* **is a structural feature common to most episodes**
* **is a flashback.**
* **Revising point of view – students revise and discuss their understanding of point of view as a textual concept. The department’s poster has been included in the resource booklet (Phase 3a, resource 7 – point of view) and an explanatory video can be found on the department’s** [point of view webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts/point-of-view)**.**
* **Brainstorming about point of view in film – teacher leads class in a brainstorm to explore ways that point of view can be privileged in a film text, which is usually shot from a third-person point of view. Some possible suggestions, relevant to *Crazy Fun Park*, include**
* **focusing on a character in a cold opening, or throughout an episode**
* **showing the physical viewpoint of a character, by making the shot mimic the view of the character**
* **using voiceovers**
* **presenting one character as logical or reasonable and another as illogical or unreasonable in a dialogue interaction.**
* **Analysing point of view – students consider a range of frames from episode 4 – ‘Remember Me’ and** use **Phase 3a, activity 14 – analysing frames** to **analyse how Violetta’s point of view is privileged through the use of film** features.
* **Viewing an extract –** **students (re)watch the extract from episode 4 – ‘Remember Me’ 16:29–17:12. They use Phase 3a, activity 15 – positioning the responder Think, Pair, Share to guide a discussion about how point of view is used to position the responder in this scene.**
* **Thinking critically – students (re)watch episode 10 – ‘Mirrors’ and complete the activities in Phase 3a, activity 16 – limited and omniscient point of view. This episode reveals information that has previously been withheld from audiences. Students identify information that has been omitted through the limited point of view in previous episodes. Examples may include**
* **Violetta’s argument with her mother**
* **details of Remus’s family**
* **details of Remus’s and Mapplethorpe’s death**
* **Mapplethorpe’s feelings towards Chester.**

**Teacher note**: if you are teaching both texts concurrently, this is an opportune time to compare the way that third-person limited point of view is created in both *The Giver* and *Crazy Fun Park*, or a text from students’ wide reading. This could lead to a discussion around how the form of a text determines the structural and language features required to create point of view. | **Success criteria**To demonstrate their learning, students can:* **analyse extracts from the core text**
* **explain, using supporting evidence, how point of view is used to position the responder**
* **use appropriate metalanguage to justify interpretation**
* **apply understanding of how to position a responder through point of view in own composition.**

**Evaluation and registration:**[Record evaluation and registration information] |
| EN5-URA-01CharacterisationExplore how characters in texts can be lifelike constructions with whom audiences establish intellectual and emotional connections, and can be perceived to reflect, challenge or subvert particular values and attitudes | **Understanding characterisation and values****Learning intentions**By the end of this learning sequence, students will:* **develop understanding of how characters represent values**
* **make intellectual and emotional connections with characters in the core text.**

**Understanding values*** **Class discussion – revise meaning of ‘values’ and brainstorm commonly held values in students’ own world.**
* **Identifying values in the core text – students complete Phase 3a, activity 17 – characters and values identifying the values demonstrated by the characters in *Crazy Fun Park.* Students then select a character and represent the hierarchy of the chosen character’s values using Phase 3a, activity 18 – hierarchy of values gallery walk. Students write the name of their chosen character on the back of the diagram and stick to the wall. An example of Mapplethorpe’s values has been included in Phase 3a, resource 8 – character values example.**
* **Gallery walk – students consider all the diagrams on the wall and indicate which reflects the values that most align with their own by standing next to the diagram. When all students have selected, the diagrams are taken off the wall and the names of the characters are read out.**
* **Reflecting on the learning – students use Phase 3a, activity 19 – exit ticket reflection to guide their reflection on the learning.**
 | **Success criteria**To demonstrate their learning, students can:* apply understanding of ‘values’ by identifying the values of the characters in *Crazy Fun Park*
* represent understanding of a character from *Crazy Fun Park* by organising the values they hold in a hierarchical structure
* reflect on the ways that a character’s values can create emotional and intellectual connections with the reader.

**Evaluation and registration:**[Record evaluation and registration information] |
| EN5-URA-01CharacterisationExplore how characters in texts can be lifelike constructions with whom audiences establish intellectual and emotional connections, and can be perceived to reflect, challenge or subvert particular values and attitudesAnalyse how characters can serve structural roles in narrative, such as foils and drivers of action and conflict, and manipulate these ideas when composing own textsEN5-RVL-01Reading for challenge, interest and enjoymentEvaluate experiences of reading by sharing responses to textsTeacher note**: bold outcome content has not been addressed in this sequence.** | **Understanding character archetypes****Learning intentions****By the end of this learning sequence, students will:*** **understand what is meant by the term ‘character archetype’**
* **analyse character archetypes in the core text**
* **understand how characters in the core text serve structural roles in the narrative.**

**Activating prior knowledge*** **Class discussion – students recall repeated patterns of characterisation with which they are familiar. This is a valuable opportunity to connect to prior learning with reference to Donna Abela’s *Tales of the Arabian Nights* from Year 9 Term 2 – Shining a new (stage) light. Students may suggest characters such as**
* **the villain**
* **the hero**
* **the romantic interest**
* **the joker.**

**Character archetypes*** **Exploring archetypes – use the table in Phase 3a, activity 20 – character archetypes to discuss with the class what they know or can discern based on the names of the archetypes. Teacher to record student responses on board. Clarify understanding of the words ‘confirm’ and ‘subvert’.**
* **Modelling active viewing and listening – students are allocated a character archetype from rows 3 to 12 in the table in Phase 3a, activity 20 – character archetypes.** **There should be more than one student allocated to each of the archetypes.** T**his will be the character archetype that they will focus on when viewing** [The 12 Archetypes Every Writer Needs to Know (11:18)](https://www.bing.com/videos/riverview/relatedvideo?&q=character+archetypes&&mid=CD124BF59A6D6EBBC237CD124BF59A6D6EBBC237&&FORM=VRDGAR). **Teacher models active listening by making notes on the board about the ‘Explorer’ archetype as the video clip plays. Pause the video to explain to students why those notes were made.**
* **Teacher think aloud – using a think aloud, apply the conventions of the explorer archetype to a character from *Crazy Fun Park* (Zed is an appropriate choice). Model making specific reference to the series to support ideas. Invite students to contribute.**
* **Modelling analysis – demonstrate how to use the notes and discussion to complete the final 2 columns in the table in Phase 3a, activity 20 – character archetypes.**
* **Guided analysis – the class works together to summarise the characterisation of the sage archetype and complete the table.**
* **Independent analysis – students independently complete the row in the table for their allocated archetype.**
* **Sharing interpretations – students connect with another student who focused on the same archetype to compare interpretations. They should add to their table the notes made by their peer(s). Arrange students into groups of 4, ensuring that each student in the group has explored a different archetype. Have them share their findings** [jigsaw style](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/546), **moving on after 5 to 6 minutes into a new group of archetypes. Teacher to adjust this timing as needed for their class.**
* **Reflecting on the learning – students complete a guided reflection by answering the questions in Phase 3a, activity 21 – reflecting on the learning.**
* **Class reflection – teacher calls for 4 to 5 volunteers to share what they have learned about the purpose of archetypes in texts and Verso and Hickey’s employment of them in *Crazy Fun Park*.**
 | **Success criteria**To demonstrate their learning, students can:* **analyse character archetypes in the core text and argue that they conform to or subvert these types**
* **explain how characters can serve structural roles in the core text**
* **collaborate with peers to consolidate and extend understanding of archetypes in *Crazy Fun Park.***

**Evaluation and registration:**[Record evaluation and registration information] |
| EN5-URA-01Characterisation**Analyse how engaging, dynamic and complex characters are constructed in texts using language features and structures,** and use these features and structures in own texts**Analyse how characters can serve structural roles in narrative, such as foils and drivers of action and conflict,** and manipulate these ideas when composing own textsTeacher note**: bold outcome content has not been addressed in this sequence.** | **Exploring a character arc****Learning intentions**By the end of this learning sequence, students will:* appreciate the function of a character arc in a text
* analyse the character arc of a character in the core text.

**Chester’s character arc****Teacher note: student-facing instructions for the following teaching and learning activities can be found in Phase 3a, activity 22 – character arcs.*** **Viewing extracts from the text – students view episode 1 – ‘I Don’t Want To Grow Up’ 12:50–19:48 and episode 10 – ‘Mirrors’ 20:44–24:29.**
* **Making inferences – students write a description of Chester as he is represented in the first extract. Ensure that they justify the description with reference to the language features used to construct this character. They repeat this process for the second extract.**
* **Class discussion – having developed the descriptions of Chester at the beginning and the end of the series, students work as a class to identify the pivotal moments in the character journey that leads to the growth viewers observe.**
* **Group work – students work in small groups to repeat this process tracking either Violetta’s or Mapplethorpe’s character journey throughout the series.**
* **Consolidating understanding – students respond in their books, explaining how their connection with characters change as a result of their character arcs.**
 | **Success criteria**To demonstrate their learning, students can:* **use evidence from *Crazy Fun Park* to represent a character arc in the text**
* **participate in class discussion and group work activities.**

**Evaluation and registration:**[Record evaluation and registration information] |
| EN5-ECA-01Writing**Select and adapt appropriate codes, conventions and structures to shape meaning when composing written texts that are analytical,** informative, persuasive, **discursive** and/or imaginativeText features**Use the structural conventions of discursive texts purposefully, including the transition between personal and abstract texts, to present complex and nuanced ideas**EN5-ECB-01Planning, 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.**Teacher note**: the syllabus content points addressed through** Core formative task 3 – response to characterisation, writing discursively **are outlined in the Core formative tasks document.** | **Core formative task 3 – response to characterisation, writing discursively** **Learning intentions**By the end of this learning sequence, students will:* **develop reciprocal communication skills involving effective listening to a partner**
* **understand how discursive writing overlaps and differs from analytical writing**
* **understand the value of editing and refining as part of the writing process.**

**Introduction to discursive writing*** **Introducing discursive writing – the teacher leads a discussion about different types of writing with different purposes such as persuasive, analytical and imaginative texts. Revise the features of discursive writing using Phase 3a, resource 9 – What is discursive writing? Teachers may also find** [What is discursive writing? – Content Writers](https://www.contentwriters.com.au/blog/what-is-discursive-writing/) a useful resource.
* **Comparing analytical and discursive writing – using the extracts provided in Phase 3a, activity 23 – comparing analytical and discursive writing students explore the similarities and differences in analytical and discursive writing**. They then use a Venn diagram to note the similarities and differences in the 2 genres of writing.

**Silent discussion*** **Responding to a prompt – students participate in a silent discussion by responding in writing to a prompt (Phase 3a, resource 10 – conducting a silent discussion). Students are arranged into pairs or groups of 3. The ‘discussion’ may take place electronically using a platform such as a shared** [Google Doc](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/66?clearCache=8bec3afd-f06-c68-a414-a6b378174aa4) **or a** [Padlet](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/592?clearCache=83de143e-796a-2e77-759-4ad5ca4864ef)**, or the prompt could be written at the top of A3 paper and students move after each round to another group member’s prompt. Allow 5 to 8 minutes for students to respond to the prompt. Reiterate that this is a low stakes writing task – the ideas are what is important, not the mechanics of language.**
* **Responding to a peer – when the allotted writing time is up, students move to the next prompt which will have their group member’s response. They must read their group member’s response and add their own response to the second prompt ensuring that they make reference to their group member’s response. They should aim to extend upon, challenge or refute the ideas that their group member has presented. An example of what this could look like is provided in Phase 3a, resource 10 – conducting a silent discussion.**

**Using discussion content*** **Revising and editing – students use the content from one of the ‘silent discussions’ to develop a piece of discursive writing of 200 to 400 words that responds to the prompt ‘How important is the reader’s connection to characters in speculative fiction texts?’**
* **Self-assessment – students complete the self-assessment checklist in Core formative task 3 – response to characterisation, writing discursively to identify the features of discursive writing included in their piece. Students identify 3** features of discursive writing that they plan to include in their feature article for the assessment task.
 | **Success criteria**To demonstrate their learning, students can:* express opinions and interpretations
* support opinions with evidence
* write in a thoughtful manner when responding to the opinions of others
* edit and refine silent discussion to compose a short piece of discursive writing.

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

# Phase 4 – deepening connections between texts and concepts

In this phase, students explore the ways that genre is used to communicate thematic messages about the real world. Students engage in research to develop an understanding of the text and author, and of the real-world experiences or events represented through the text. Students investigate authorial intent and how this impacts the creation and delivery of thematic messages within a text. Students will also consider and evaluate how the text’s thematic qualities impact the literary value of the text. Students are provided with opportunities to think critically about the text, its context and the contribution it makes to public discourse. Students demonstrate their understanding by writing informatively, analytically and persuasively in response to the core text and non-fiction texts.

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

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

* 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?

Table 5 – deepening connections between texts and concepts

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN5-RVL-01Reading, viewing and listening for meaningInvestigate how layers of meaning are constructed in texts and how this shapes a reader’s understanding and engagementReflectingReflect on how reading promotes a broad and balanced understanding of the world and enables students to explore wider universal issues | **Genre, representation and symbolism****Learning intentions**By the end of this learning sequence, students will:* understand the power of allegory in speculative fiction texts
* reflect on their own understanding of texts that are popular within the genre.

**Teacher note**: this sequence has been included both in this document and the **English Stage 5 (Year 9) – teaching and learning program – novel – Exploring the speculative – Phases 3b and 4b – *The Giver***. There is no need to replicate this sequence – complete it once at a time that suits the needs of your class. These activities could also potentially be used in conjunction with **Core formative task 2 – reflecting on self-selected texts**.**Allegory and symbolism in speculative fiction*** **Connecting to prior learning –** teacher guides students to recall and discuss the definition of allegory and how it was evident in the way *The Giant and the Sea* represented **climate change and rising sea levels.**
* **Connecting to personal textual experiences – students complete Phase 4a, activity 1 – allegory and symbolism in famous speculative fiction texts to build their understanding of the role of allegory and symbolism in speculative fiction texts.**
* **Class discussion and brainstorm** – students use sticky notes to write down suggestions in response to the question ‘Why do you think composers choose to represent real world issues using speculative settings and characters?’ Students place their sticky notes on the board and then teacher leads a discussion that explores all the suggestions.
* **Considering allegory in core text – students use a** [Think, Pair, Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=15868c56-b091-5646-85e0-cb90f9f1db3e) **strategy to assess how symbolism has been used to signal potential allegories in *Crazy Fun Park*.**

**Teacher note**: the final 2 activities could be easily replicated using a digital tool such as [Google Jamboard](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/593?clearCache=34b19e85-36b6-f929-958f-7f4d759ed313) or [Microsoft Whiteboard](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/636?clearCache=39367ecd-156c-f0bb-98cf-5d1d6c0f3026). | **Success criteria****To demonstrate their learning, students can:*** identify and write about texts from their own reading and viewing experiences
* contribute to a class brainstorm.

**Evaluation and registration:**[Record evaluation and registration information] |
| EN5-RVL-01Reading, viewing and listening skillsApply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between textsReading, viewing and listening for meaningDraw on prior knowledge of texts to question, challenge and deepen understanding of both new and familiar textsEN5-URA-01RepresentationAnalyse how contextual, creative and unconscious influences shape the composition, understanding and interpretation of all representationsCode 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** | **Exploring representations of grief****Teacher note:** *Crazy Fun Park* episode **9 – ‘Stay’ is explored in this sequence. This sequence includes an exploration of the episode’s allegorical representation of suicidal ideation** as a result of Chester’s prolonged grief. **Consider the individual contexts of your students when approaching this potentially sensitive topic.** This could also be a potential opportunity for cross-curricular conversations with and advice from colleagues in your PDHPE faculty or school wellbeing or welfare team.**Learning intentions**By the end of this learning sequence, students will:* interpret information from non-fiction texts to develop an understanding of the impacts of grief on individuals
* draw connections between real-world experiences and those in imagined worlds.

**Understanding grief*** **Checking understanding – students engage in a teacher-led class discussion to identify what they already know about grief. Possible questions to prompt discussion include**
* **What is grief?**
* **When might people experience grief?**
* **What are other emotions that people might experience alongside grief?**
* **What are some possible signs or indicators that people might be experiencing grief?**

**Teacher note: if it is clear from the class discussion that students have a well-developed understanding of what grief is, an additional question to aid discussion could be ‘How is grief represented in texts (film, novel, television series and so on) that you have read or watched?’*** **Introducing grief** – student view the Griefline video [Everyone experiences grief (0:57)](https://youtu.be/Uh1xsSZXqQc?si=jbIpgRHWrZkdfRYc), which is also found on the [Healthdirect grief and loss webpage](https://www.healthdirect.gov.au/grief-loss). Class discussion question – What is the audience and purpose of this video, and how does it organise its information to make it accessible to responders?
* **Defining and developing understanding – students skim read the** [Healthdirect grief and loss webpage](https://www.healthdirect.gov.au/grief-loss), using the hyperlinks in the ‘On this page’ section to help direct their reading paths. Students use the information on this website to complete the questions in **Phase 4a, activity 2 – understanding grief and loss.**

**Teacher note**: the Department of Education’s literacy and numeracy webpage for [Stage 5 reading – Literal comprehension](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-literal-comprehension) provides additional supports and scaffolds to develop students’ skills in skimming and scanning. One easy to implement strategy for skim reading that could be used here could be to instruct students to read the questions first so that their skim reading is purposefully directed.**Exploring grief in *Crazy Fun Park**** **Revisiting narrative and characterisation – students, via a class discussion, provide a brief summary of Chester’s narrative arc through the first 8 episodes. Students could draw on the work completed in Phase 3a, activity 22 – character arcs. Draw attention to**
* **Chester’s guilt over Mapplethorpe’s death, and his decision to not accompany Mapplethorpe back to the fun park that night**
* **the grief that Chester feels as a result of the loss of his friend, expressed through his regular visits back to the fun park**
* **the social isolation, tiredness and mood alteration that are a consequence of Chester’s lack of sleep**
* **the relationship breakdowns between Chester and his parents and teachers.**
* **Viewing** – students view episode 9 – ‘Stay’ and respond to the viewing questions in **Phase 4a, activity 3 – viewing questions for episode 9 – ‘Stay’.**
* **Identifying aspects of grief –** students use **Phase 4a, activity 4 – Chester’s grief** to draw connections between the experiences and symptoms of prolonged grief and Chester’s characterisation and actions.
 | **Success criteria****To demonstrate their learning, students can:*** use hyperlinks to navigate and find answers on a webpage
* recall information about a character’s narrative arc and characterisation
* answer questions about the codes and conventions used in the television episode to communicate meaning
* identify examples from the series that provide evidence of Chester’s prolonged grief.

**Evaluation and registration:**[Record evaluation and registration information] |
| EN5-RVL-01Reading for challenge, interest and enjoymentEvaluate the ways reading texts help us understand ourselves and make connections to others and the worldEN5-URA-01RepresentationAnalyse how contextual, creative and unconscious influences shape the composition, understanding and interpretation of all representationsEN5-URB-01 ThemeAppreciate the role of the audience in perceiving themes and how these themes can offer insights into an author’s perspectivePerspective 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****Explain how texts affirm or challenge established cultural attitudes and values in different contexts**EN5-URC-01 GenreReflect on the evolution, adaptation, subversion and hybridity of genre in different time periods and cultural contexts, and how they demonstrate changing values | **Exploring the impact of authorial intent on a text’s thematic messages and on audience responses****Learning intentions**By the end of this learning sequence, students will* explore how authorial intent helps to shape a text’s thematic messaging
* understand the impact of genre on the communication of thematic messages
* reflect on what new knowledge and understanding is gained as a result of engagement with this text.

**Authorial intent*** **Hypothesising about the author’s personal perspective – students complete the** [Step in – Step out – Step back](https://pz.harvard.edu/resources/step-in-step-out-step-back) **thinking routine to hypothesise about why the composer may have chosen to represent experiences of grief through *Crazy Fun Park*. Support for this process is provided in** Phase 4a, resource 1 – Step in, Step out, Step back.
* **Exploring authorial intent** – students read the quote from Nicholas Verso included in the ABC article [Welcome to Crazy Fun Park!](https://about.abc.net.au/media-room/welcome-to-crazy-fun-park/) and answer the questions in **Phase 4a, activity 5 – authorial intent in *Crazy Fun Park*** to explore what inspired the creation of the text.

**Teacher note**: this could be a valuable opportunity to reflect on and compare the similarities between *Crazy Fun Park* and *The Giver* regarding the influence of the composers’ personal contexts and personal experiences on the ideas represented through the texts. This conversation could be expanded to draw on students’ own wide reading or the texts located by students in **Core formative task 2 – reflecting on self-selected texts**.**Identifying thematic messages****Teacher note**: detailed support on how to identify themes within a text is contained within Phase 2 of the teaching and learning program and resource booklet for [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). Further information can also be found on the department’s [Theme webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts/theme).* **Identifying thematic messages – students use Phase 4a, activity 6 – identifying thematic messages to compose a series of statements that reflect the thematic messages communicated through *Crazy Fun Park*. Students then identify examples from the series that demonstrate their identified thematic messages. Some suggested thematic messages have been provided in Phase 4a, resource 2 – potential thematic messages.**
* **Considering the role of the audience – students use the** activities in **Phase 4a, activity 7 – considering the audience** to
* identify who they think the target audience is and provide an age range
* justify their selection of the age range
* consider how this audience may interpret the thematic messages
* consider how other audiences might respond to the text and its thematic messages differently.

**Genre, theme and authorial intent*** **Connecting genre and theme – students use Phase 4a, activity 8 – connecting genre and theme to explore how genre conventions present in *Crazy Fun Park* are important in conveying thematic messages related to grief.**
* **Considering changes to genre – in small groups, students brainstorm what the possible impacts might be on changing or modifying the text’s genre. Students consider the impact on audience, purpose and the effectiveness of the thematic messaging if the following changes occurred**
* **the text was animated rather than containing human actors (for example, how this might impact on the emotions conveyed through the actors’ facial expressions and body language)**
* **the text introduced romance as a genre by focusing on a romantic relationship rather than a platonic friendship (for example, how this might impact on the emotions of guilt and jealousy exhibited in Chester and Mapplethorpe)**
* **if the comedic elements of the text were removed (for example, how this might change the tone of the text and make it possibly less suitable for teenage audiences)**
* **if the crime genre aspects that are driven through Violetta’s sub-plot became the main plot of the text (for example, how this might lessen the role of grief as the main experience explored in the text).**
* **Extension activity** – students take one of the genre changes from the list above and imaginatively rewrite a relevant section of the text, adjusting the text as necessary to suit the shift in genre. For this activity, students could choose to write in the form of a narrative, or could write using the conventions of scriptwriting.

**Teacher note: the conventions of scriptwriting are explored in detail in Phase 3 of** [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)**.*** **Evaluating the role of the text’s genre in communicating a message – students reconsider the quote from Nicholas Verso in Phase 4a, activity 5 – authorial intent in *Crazy Fun Park*. Students then compose an evaluative analytical paragraph in response to the question**
* **How effectively does Verso draw upon conventions from multiple genres to achieve his** desired **purpose?**

**Personal reflection*** **Understanding the impact on the audience** – teachers use the question prompts in **Phase 4a, resource 3 – Values, Identities, Actions** to lead a discussion about the values communicated through the text.
* **Class reflection – as a class, students** brainstorm what they have learned about how **they could support people who are suffering from grief. They could draw suggestions from**
* the suggestions provided on the [Healthdirect grief and loss webpage](https://www.healthdirect.gov.au/grief-loss)
* their own experiences of grief or of witnessing grief, and what they have seen is successful
* the supports offered to Chester in *Crazy Fun Park*.

**Teacher note**: the class reflection activity provides an opportunity to discuss the importance of events such as [R U OK? Day](https://www.ruok.org.au/) and other initiatives focused on supporting those who are struggling to overcome challenging emotions and experiences such as grief and loss. | **Success criteria**To demonstrate their learning, students can:* read and respond to the composer’s statement of intent
* make connections between the thematicmessages in the text and specific examples
* make connections between genre conventions and thematic messages
* engage in a group discussion task to consider the impact of genre
* write in response to a question about genre and authorial intent
* participate in a whole-class thinking routine to consider the values represented through the text
* contribute to a reflective discussion about what they have learned about grief and how to support those struggling to overcome it.

**Evaluation and registration:**[Record evaluation and registration information] |
| EN5-RVL-01Reading, viewing and listening skillsApply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between textsEN5-URB-01Argument and authorityResearch, select and sequence appropriate evidence from texts and reliable sources to construct cohesive and authoritative argumentsEN5-ECB-01Planning, monitoring and revisingEngage with model texts to develop and refine features, structures and stylistic approaches in own workResearch, summarise, evaluate and synthesise information and perspectives from different sources to generate new ideas and create detailed and informed textsTeacher note**: the syllabus content points addressed through** Core formative task 4 – research task **are outlined in the Core formative tasks document.** | **Researching the text and the real-world experiences it represents****Learning intentions**By the end of this **learning sequence**, students will:* understand how research creates an informed voice in a feature article
* develop effective research practices
* know how to hyperlink text appropriately.

**Exploring a sample to develop understanding of how and why to use research****Teacher note**: you may wish to explore the sample student response after students have completed the research task rather than before. Exploring it before the core formative task will provide them with a greater understanding of why they are completing the task, and how they might use any research that they find to write the feature articles for their formal assessment task. However, the sample also contains a range of links to sources, and this could impact on the ability of students to locate their own sources. Make the decision about where this task will best be placed with your class’s needs in mind.* **Reading a sample response – students read the sample feature article ‘Boys and their feelings’ in Phase 6, resource 3 – sample responses.**
* **Annotating the student sample – students use 3 different coloured highlighters to identify**
* **where the composer demonstrates knowledge of *Crazy Fun Park***
* **where the composer** demonstrates knowledge of real-world events, experiences, values
* **where the composer makes connections to the impact of the text and the speculative fiction genre on the audience (the purpose of the task).**
* **Predicting hyperlink destinations – students identify the text within the student sample that is hyperlinked. Based on the words that are hyperlinked, students predict what type of website the link may be directing readers to. Students check these predictions, either individually on a computer or as a class, with the article projected on the board.**

**Preparing students to complete the core formative task*** **Understanding how to hyperlink – students read Phase 6, resource 2 – how to hyperlink. This is a skill they will practise in the first step within Core formative task 4 – research task.**
* **Identifying reliable sources – students are introduced to (or reminded about) the TADPOLE acronym for source analysis: Title, Author, Date, Purpose, Opinion or fact, Language and Evidence.**
* **Lateral reading – students, as required, revisit the lateral reading strategy introduced in Phase 1, activity 11 – researching sub-genres.**

 **Core formative task 4 – research task*** **Undertaking and considering the usefulness of research – students follow the** instructions **in Core formative task 4 – research task to**
* **locate and summarise online sources relevant to *Crazy Fun Park* and real-world experiences and understandings of grief**
* **consolidate their learning by synthesising and summarising the information gleaned from their research**
* **identify how they could use the sources they have found to support their feature article for the formal assessment task.**

**Teacher note**: it may be an opportune time, after the completion of this core formative task, to explore the assessment support resources in Phase 6 and begin the drafting and feedback process for the formal assessment task. Particular resources and activities that could be of benefit to explore at this time include:* **Phase 6, resource 1 – elements of a feature article**
* **Phase 6, activity 4 – self-feedback**
* **Phase 6, activity 5 – peer feedback**
* **Phase 6, activity 6 – actioning feedback**
* **Phase 6, activity 7 – student-teacher conference**
 | **Success criteria****To demonstrate their learning, students can:*** **annotate a sample student response**
* **insert a hyperlink in a Word document**
* **summarise main ideas from reliable sources.**

**Evaluation and registration:**[Record evaluation and registration information] |
| EN5-URA-01RepresentationAnalyse how contextual, creative and unconscious influences shape the composition, understanding and interpretation of all representationsEN5-URB-01ThemeAnalyse how themes can be understood to underpin cohesive meaning in texts, and apply this understanding in own textsEN5-URC-01GenreAnalyse 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 responseTeacher note: Select additional outcomes and content for this column based on the teaching and learning activities that you design to support this learning. | **Exploring additional representations****Teacher note**: this row of the table contains suggestions for further contextual and thematic representations that could be investigated through *Crazy Fun Park*. You could choose to explore these in varying amounts of detail, dependent on your class needs and time constraints. These could be explored as a whole class, or divided up among groups of students. Consider using the strategies, resources and activities provided in the exploration of representations of grief to support your teaching of this sequence.**Learning intentions**By the end of this learning sequence, students will:* explore a range of contextual concerns that are represented through the text
* **demonstrate understanding of the thematic messages that the text communicates**
* **understand the role of genre in enhancing audience engagement in thematic representations.**

**Exploring representations*** **Investigating additional representations** – students investigate one or more of the additional representations communicated through *Crazy Fun Park*, provided in **Phase 4a, resource 4 – additional thematic representations.**
* Considering authorial intent and thematic messages – for the representations investigated, students hypothesise about why Nicholas Verso chose to represent these experiences. They consider what thematic messages he is trying to communicate to his young audience about these experiences. Some potential strategies that can be used to scaffold this thinking include
* [Step in – Step out – Step back](https://pz.harvard.edu/resources/step-in-step-out-step-back) – to consider what Verso might feel, believe, know or experience, and then reflect on their own perspectives

* [Parts, Purposes, Complexities](https://pz.harvard.edu/resources/parts-purposes-complexities) – to consider what parts of the text communicate the thematic messages and what their purpose may be
* [The Explanation Game](https://pz.harvard.edu/resources/the-explanation-game) – to discuss what examples they see from the text and what their purpose might be in communicating a message to the audience
* [Values, Identities, Actions](https://pz.harvard.edu/resources/values-identities-actions) – to explore what the show invites the audience to think about, who the show is speaking about and to, and what actions it might encourage in its audience
* [Circle of Viewpoints](https://pz.harvard.edu/resources/circle-of-viewpoints) – to consider the perspective of the composer, and the potential perspectives of a range of different audiences.
* **Connecting to genre – for the representations and themes explored, students consider the role of genre in communicating messages to specific target audiences. Potential discussion points include**
* **the specific conventions of speculative fiction that are used to represent and communicate the thematic message(s)**
* **how Verso’s combination of speculative fiction with comedy makes mature and serious themes accessible for a younger audience**
* **how the popularity of speculative fiction might increase the reach of the show, and therefore increase the reach of its thematic messages**
* **how the thematic messages may be communicated in texts that conform to a different genre**
* **a brainstorm of other speculative fiction texts that communicate similar thematic messages.**
 | **Success criteria****To demonstrate their learning, students can:*** **engage in activities that develop an understanding of representation, theme and genre.**

**Teacher note:** add additional success criteria for this column based on the teaching and learning activities that you design to support this learning.**Evaluation and registration:**[Record evaluation and registration information] |
| EN5-URC-01Literary valueAnalyse and evaluate how thematic and aesthetic qualities of a text contribute to the different ways an audience questions and negotiates the value of the text in particular contextsEN5-ECA-01Text featuresUse the structural conventions of persuasive texts to purposefully justify opinions and develop expanding arguments, including a focused opening and thesis, logically sequenced elaboration paragraphs, and a conclusion that synthesises complex ideas | **Assessing the literary value of the text****Learning intentions**By the end of this learning sequence, students will:* consider the literary value of *Crazy Fun Park*
* compare persuasive writing with discursive writing to understand the similarities and differences.

**Exploring awards and acknowledgements*** **Class discussion – teacher informs students as required that the Logies are Australia’s annual awards for television. Students then discuss which type of award** they think **is more prestigious – the ‘Most Popular’ awards, which are a result of public voting, or ‘Most Outstanding’ award, which are voted on by members of the Australian television industry**. Students consider arguments for both awards being more prestigious.

**Considering *Crazy Fun Park* as a text of literary value*** **Class brainstorm about filmic value – students brainstorm, as a class,** reasons why a television show may be considered a valuable contribution to society or worthy of acknowledgement through an award. Once students have a list of criteria, students identify how many of their criteria are applicable to *Crazy Fun Park*.

**Teacher note**: this could be a good opportunity to return to **Phase 3a, activity 8 – the aesthetic qualities of *Crazy Fun Park***to consider how the distinct cinematographic features of the television show add to its value.* **Evaluating theme and value – students return to the list of themes recorded in Phase 4a, activity 6 – identifying thematic messages. Class discussion – Are the themes communicated through *Crazy Fun Park* important and valuable?**
* **Persuasive writing – students engage in a** [quick write](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/548?clearCache=58b8b5a7-526b-8cc5-bdbd-21c699b6e520) **activity in which they compose a letter to a teacher at a different school in which they aim to persuade the teacher that *Crazy Fun Park* is a text that has value and should be considered for study.**

**Teacher note: the purpose of this activity is not to achieve mastery of persuasive writing, but to draw on a familiar genre of writing (persuasive) to continue to develop understanding of a new genre (discursive writing). A letter has therefore been selected for the above activity as a type of text that most students should be familiar with. Dependent on the needs of the class, teachers may need to provide additional scaffolding or support to students. The department’s Literacy and numeracy** [Stage 5 reading – Literary devices webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-literary-devices) **contains extensive support for the identification and teaching of persuasive language.****This persuasive writing task could also be adjusted so that students write about both *Crazy Fun Park* and *The Giver* as valuable texts, or to argue that one text is more valuable and worthy of teaching than the other.*** **Understanding persuasive versus discursive writing – students read through Phase 4a, resource 5 – persuasive versus discursive writing to note the differences between the 2 genres of writing. Students contribute to a class discussion to share what they have learned about discursive writing and ask any clarifying questions.**
* **Annotating – students annotate their letter to identify**
* **what features of persuasive writing they used in their letter**
* **examples of sentences or language that would not be suitable for a feature article**
* **examples of sentences or language that may be suitable for a feature article.**
* **Reflecting forward on writing – students identify how the feature article they will write for the formal assessment task will use language differently in comparison to their persuasive letter.**

**Teacher note**: students should be familiar with the purpose and structure of persuasive writing as a result of their mastery of the content points within the Stage 4 content group [Text features: persuasive](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/content/stage-4/fa0927d4fc#cg-f3ef64fe-5967-41f3-9d8d-80984dca8644). However, the [Working at different stages](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#working-at-different-stages-english_k_10_2022) section of the English K–10Syllabus (NESA 2022)indicates that ‘there may be instances where teachers will need to address outcomes across different stages in order to meet the learning needs of students’ and this activity could provide an opportunity to revisit the Stage 4 content points. | **Success criteria**To demonstrate their learning, students can:* engage in class discussion
* brainstorm reasons that the text may be ascribed value
* compose a letter using the language and stylistic features of persuasive writing
* identify difference in language between persuasive and discursive 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.

## Share your experiences

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

## Support and alignment

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 Teaching Standards**: this resource supports teachers to address [Australian Professional Teaching Standards](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 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 booklet, teaching and learning program Parts 1 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.

**Professional Learning:** relevant Professional Learning is available on the [English statewide staffroom](https://teams.microsoft.com/l/team/19%3A88aaff1954984b3d821940244a27a355%40thread.skype/conversations?groupId=7cace238-04f1-4f87-a5dc-d823e51c9765&tenantId=05a0e69a-418a-47c1-9c25-9387261bf991) and through the [English curriculum professional learning calendar](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12).

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# References

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