English Stage 5 (Year 10) – teaching and learning program

Novel voices

This resource is a sample teaching and learning program for Year 10, Term 1. In this program, students will engage with a novel to explore how authors use narrative conventions to represent ideas and shape meaning. As they study the teacher-selected novel, students deepen their understanding of how elements of prose fiction and point of view can be used to influence a reader’s response to the text. Students will explore how characters in texts can be lifelike constructions with whom an audience can establish intellectual and emotional connections.

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

Table 1 – class details

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

Contents

[About this resource 4](#_Toc165992907)

[Purpose of resource 4](#_Toc165992908)

[Target audience 4](#_Toc165992909)

[When and how to use 5](#_Toc165992910)

[Novel voices 6](#_Toc165992911)

[Overview 6](#_Toc165992912)

[Teaching and learning program rationale 6](#_Toc165992913)

[The organisation of this teaching and learning program into phases 7](#_Toc165992914)

[Guiding questions 7](#_Toc165992915)

[Conceptual programming questions 8](#_Toc165992916)

[Assessment overview 9](#_Toc165992917)

[Outcomes and content groups 10](#_Toc165992918)

[Core texts and text requirements 11](#_Toc165992919)

[Prior and future learning 13](#_Toc165992920)

[Exploring controversial issues 14](#_Toc165992921)

[Pre-reading for teachers 15](#_Toc165992922)

[Phase 1 – engaging with the unit and the learning community 17](#_Toc165992923)

[Phase 2 – unpacking and engaging with the conceptual focus 22](#_Toc165992924)

[Phase 3 – discovering and engaging analytically with the core text 36](#_Toc165992925)

[Phase 4 – deepening connections between texts and concepts 62](#_Toc165992926)

[Phase 5 – engaging critically and creatively with model texts 83](#_Toc165992927)

[Phase 6 – preparing the assessment task 85](#_Toc165992928)

[Program/unit evaluation 95](#_Toc165992929)

[The English curriculum 7–12 team 96](#_Toc165992930)

[Share your experiences 96](#_Toc165992931)

[Support and alignment 96](#_Toc165992932)

[References 99](#_Toc165992933)

**Updating the table of contents**

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

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

# About this resource

This sample teaching and learning program has been developed to assist teachers in NSW Department of Education schools to create learning experiences that are contextualised to their students’ needs, interests and abilities for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022). It provides an example of one way to approach programming through a conceptual lens.

## Purpose of resource

This sample teaching and learning program is not a standalone resource and aligns with the following support materials:

* English Stage 5 (Year 10) – assessment task – analytical response – Novel voices
* English Stage 5 (Year 10) – core texts booklet – Novel voices
* English Stage 5 (Year 10) – core formative tasks – Novel voices
* English Stage 5 (Year 10) – resource booklet – Novel voices.

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

## When and how to use

This teaching and learning program has been designed for Term 1 of Year 10. It provides opportunities for the teacher to develop students’ analytical and critical thinking and writing skills, and strengthen class rapport, while encouraging students to explore and understand new texts and concepts, and experience new ways of learning. The program and associated materials can be used as a basis for the teacher’s own program, assessment or scope and sequence, or be used as an example of how the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022) can be implemented. The program and associated resources are not intended to be taught exactly as is presented in their current format. Teachers using this program and the associated materials should adapt these to suit their students’ needs, interests, abilities and the texts selected. The 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, such as prose fiction texts available in the faculty book room
* examine the teaching and learning program, assessment notification, core texts booklet and resource booklet during faculty meetings and planning days and collaboratively refine them based on faculty or school goals
* examine the materials during faculty meetings and planning days and collaboratively plan opportunities for team teaching, collaborative resource development, mentoring, lesson observation and the sharing of student samples
* use the programming, assessment practices, or syllabus planning detailed in the program as an opportunity to backward map Years 10–7.

This program aligns with the completed Year 10 scope and sequence. This ensures all syllabus requirements are met across the stage.

# Novel voices

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

## Overview

Students will engage with a novel to explore how authors use narrative conventions to represent ideas and shape meaning. As they study the teacher-selected novel, students deepen their understanding of how elements of prose fiction and point of view can be used to influence a reader’s response to the text. Students will explore how characters in texts can be lifelike constructions with whom an audience can establish intellectual and emotional connections.

**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 refine their understanding of how authors of prose fiction can experiment with point of view, characterisation and narrative in original and creative ways. Students will deepen their conceptual understanding as they engage personally and analytically with a prose fiction text. Students are guided to explore the text using a range of structured reading strategies and demonstrate their engagement with the themes of the text through imaginative recreation and through analytical writing.

## 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.

* How can an author manipulate the conventions of the novel form to represent their ideas and values?
* How can an author use elements of point of view to shape audience perceptions?
* How can engaging, dynamic and complex characters strengthen and deepen an audience’s response to a text?

### 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 is sharing reading experiences with others a valuable experience? |
| **Phase 2 – unpacking and engaging with the conceptual focus** |
| * How is characterisation instrumental in determining the connection a reader feels to a text and a character? * How can authors use shifting points of view to offer insight into characters? * What is the difference between 'liking' a text and ‘appreciating' a text? |
| **Phase 3 – discovering and engaging analytically with the core text** |
| * How do different reading strategies help readers connect to the main ideas of a text? * How do authors use and manipulate narrative structure conventions to construct engaging character trajectories? * How can specific elements of point of view interact to position the reader’s perceptions of a text’s meaning? |
| **Phase 4 – deepening connections between texts and concepts** |
| * How can textual form be manipulated to reveal shifting points of view? * How do readers identify the main ideas of a text? * How do textual elements, such as characterisation and point of view, create thematic messages that underpin cohesive meaning? |
| **Phase 5 – engaging critically and creatively with model texts (integrated through Phases 2-4)** |
| * How do authors harness the power of prose fiction to position the reader? * How can students evaluate the effectiveness of a composer's authorial choices? * How can imaginative experimentation give insights into the main ideas of a text? |
| **Phase 6 – preparing the assessment task** |
| * How can marking guidelines and sample assessment task responses be used as a support for learning? * How can we develop strategies for developing effective skills and reflective processes related to assessment? * 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 craft an extended analytical response that explores the authorial intentions of the composer. The response should be between 800 to 1000 words.

**Formative assessment:** students engage in a series of core formative tasks, which are outlined in the **English Stage 5 (Year 10) – Core formative tasks – Novel voices** document.

### 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**
* **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**
* **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

The texts identified in the table below have been used as ‘core texts’ in this program. The NSW Department of Education has a licence agreement to use sections of *Aristotle and Dante Discover the Secrets of the Universe* by Benjamin Alire Sáenz and the entire short story ‘The Index Cards’ by Louis Nowra.

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

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| Alire Sáenz B (2021) *Aristotle and Dante Discover the Secrets of the Universe,* 2nd edn, Simon & Schuster Childrens UK, United Kingdom. ISBN 9781398505247 | This novel is a highly-complex text as per the [National Literacy Learning Progression (NLLP) (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). It provides students with the opportunity to engage with complex issues and themes. It contains hybrid forms through a combination of prose and epistolary storytelling, with the latter resulting in multiple narrative voices and points of view. The text contains various historical and intertextual allusions.  **EN5-RVL-01** requires students to use a range of personal, creative and critical strategies to engage with complex texts. The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as it is an extended prose text, in the form of a novel. It is recognised as a multiple-award winning quality text from around the world (the United States of America) about intercultural and diverse experiences. | The novel is a bildungsroman about a 16-year-old adolescent, Aristotle, who feels intense loneliness and sadness. The development of his friendship with Dante, a boy with whom he shares a similar Mexican heritage, allows him to develop confidence in his own identity and his place within his world and within his family.  The novel is an uplifting representation of the powerful impacts of friendship, personal connections and love.  The novel contains some mature themes and may not be suitable for all audiences. This includes incarceration, representations of diverse sexualities, references to drug and alcohol use, sexual themes and expletive language. It is important that teachers read the text in its entirety and consider the suitability of the text for their contexts before selecting it as a novel to be studied.  Although the novel has many markers of a highly-complex text as per the National Literacy Learning Progression’s text complexity advice, the short chapters and authentic teenage voice allow this text to be accessible for a range of readers. |
| Nowra L (2011) ‘The Index Cards’ in Kennedy C (ed) *The Best Australian Stories 2011*, Black Inc., Australia. ISBN 9781863955485 | This short story is a highly-complex text as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). There are multiple voices in the text: that of the narrator and that of the protagonist. The relationship among characters is complex and implied. The text includes the unique structural element of revealing character through a series of questions and comments with an implied response. The vocabulary used in the text requires explicit teaching to support comprehension.  **EN5-RVL-01** requires students to use a range of personal, creative and critical strategies to engage with complex texts. The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as it is an example of short prose by an Australian author. | ‘The Index Cards’ is a short story that provides an exploration of a unique character, Gladys. The story is initially told from the point of view of Gladys’s neighbour. As the story progresses, this point of view shifts and Gladys’s characterisation is revealed through a series of short comments and questions written on a series of index cards that are found after her death.  The text provides opportunities to explore how composers use point of view and characterisation to position a responder and how this can shift within a 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:

* textual hybridity in imaginative texts, explored in **Year 9, Term 1 – Representation of life experiences**
* the novel form, explored in **Year 9 Term 4 – Exploring the speculative**
* the role and impact of characterisation, point of view and narrative, explored in **Year 9, Term 4 – Exploring the speculative**
* the role and purpose of theme, explored in **Year 9, Term 1 – Representation of life experiences**, **Year 9, Term 3 – Poetic purpose** and **Year 9, Term 4 – Exploring the speculative**
* the forms, features and structures of analytical writing, explored in **Year 9, Term 2 – Shining a new (stage) light**

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

* writing analytically, as required with the formal examination assessment task for **Year 10, Term 2 – Reshaping the world**.
* an understanding of narrative, characterisation and point of view to support the deconstruction of texts in **Year 10, Term 3 – Shakespeare retold**.

## Exploring controversial issues

Schools make decisions at a local level for the types of texts studied in their schools. These decisions are based on student needs, community context and resources. From time to time, students in Year 10 may be required to study a text that may be considered controversial.

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

School staff will manage controversial issues that may arise in the curriculum. Material presented to students as part of school programs and school activities should be:

* age appropriate
* sensitive to student needs
* relevant to the curriculum
* relevant to the school’s purpose and goals.

## Pre-reading for teachers

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

Information and support resources for approaching the controversial issues in the core text, *Aristotle and Dante Discover the Secrets of the Universe*, can be found in the resource booklet. Resource provided are:

* **Pre-reading, resource 1 – exploring controversial issues**. This resource provides a list of issues from the core text that may be deemed controversial. An annotation is provided for each potential issue along with ways to align and approach the issue through the syllabus.
* **Pre-reading, resource 2 – parent and caregiver letter**. This resource provides a sample of a permission letter, adapted from the sample provided on the department’s [Leading English 7–12 webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/leading-english-k-12/leading-english-7-12), that could be distributed to parents.
* **Pre-reading, resource 3 – preventing public disclosures. This resource provides information about how to minimise and manage students disclosing something in class that could be controversial, or could result in the need for further wellbeing intervention.**

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

* **Pre-reading, resource 4 – preparing classroom routines**. This resource, found within the resource booklet, provides an outline of some of the routines for classroom pedagogy that are referred to throughout this teaching and learning program. The explicit teaching of procedures and protocols for classroom routines early in the year is important **in establishing expectations. When done effectively, this will save time in future lessons by reducing the need to provide an overview of the same routines when used in future programs.**
* *Closing the Reading Gap* by Quigley (2022). In particular, Chapter 7 ‘Practical strategies for closing the reading gap’ provides a range of strategies that can be used to facilitate the explicit teaching of reading in a classroom setting. These strategies are used within the resources in Phase 3.
* The [Writing in Secondary Resource Hub](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub) contains a range of professional learning opportunities and rich, evidence-based resources to support teachers to strengthen their teaching of writing. The [teaching writing](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Teaching-Writing.aspx?csf=1&web=1&e=Az7AZ9) section of the SharePoint site is a useful place to start engaging with resources.
* *Novel Ideas: Teaching Fiction in the Middle Years* by Boas and Kerin (2021). In particular, Chapter 1 ‘Teaching novels in the middle years’ and Chapter 2 ‘Selecting novels for our students’ provide valuable guidance for an effective approach to teaching fiction in the middle years and considerations for text selection.
* *Teaching Writing* by Daffern and Mackenzie (eds) (2020). Approaches to learning and teaching writing in this program have been drawn in particular from Chapter 4 ‘What is involved in the learning and teaching of writing?’ (Daffern, Anstey and Bull), Chapter 5 ‘Supporting meaning-making through text organisation’ (Derewianka) and Chapter 6 ‘Supporting meaning-making through sentence structure and punctuation’ (Exley and Kitson).
* The [PDHPE K–10 Syllabus (2018)](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/pdhpe/pdhpe-k-10-2018) explores content related to many of the themes explored in the novel *Aristotle and Dante Discover the Secrets of the Universe*. This presents an opportunity for discussions and the sharing of practice across Key Learning Areas. In particular, teachers could consider seeking advice from their PDHPE colleagues regarding the way that Health, Wellbeing and Relationships outcomes and content and Healthy, Safe and Active Lifestyles outcomes and content are taught. This can help to develop a shared metalanguage across subjects. Please note that a new PDHPE syllabus will be released soon and is due for implementation from 2027. These links will be updated when this new syllabus is released.

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

The ‘engaging with the unit and the learning community’ phase is a brief and stimulating introduction and is intended to build the field for students. In this phase, students reflect on their reading habits and what interests and engages them as a reader. They develop skills in and vocabulary to express a personal response to a text that has intellectually and emotionally resonated with them. Students share their reading experiences and preferences with their peers and, in doing so, widen the range of sustained literary texts to which they are exposed. Students continue to develop a personal and informed voice in their written and spoken responses to texts.

**Expected duration:** this phase should take approximately 1 to 2 hour-long lessons.

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

* Why is sharing reading experiences with others a valuable experience?

Table 4 – engaging with the unit and the learning community

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN5-RVL-01  Reading for challenge, interest and enjoyment  **Evaluate experiences of reading by sharing responses to texts** | **Introducing the teaching and learning program**  **Teacher note: for this core formative task, students will be required to share with their peers their response to a text they have enjoyed reading. They may like to bring into class a copy of the text if they have one available. Alternately, teachers could organise for this core formative task to take place in the school library, and students could be given time to select a book from the library collection that they have read themselves.**  **Learning intention**  **By the end of this leaning sequence students will:**   * understand how characters engage a reader.   **Engaging with the title of the program**  **Teacher note: the Year 7, Term 3 – Escape into the world of the novel program contains activities specific to exploring the etymology of the word ‘novel’ in Phase 2, resource 5 – vocabulary building. You may wish to reflect upon or use these as an introduction to the following activities.**   * **Exploring definitions of the word ‘novel’** – students define the word novel as both a noun and an adjective. They then expand this definition to the full program title ‘novel voices’. Teacher leads class discussion about the term ‘novel voices’. Prompts may include * What might make a voice ‘novel’? * What makes a writer’s voice ‘novel’? * What makes a character’s voice ‘novel’? * Why is it important to have ‘novel voices’ in fiction? * **Reflecting personally on the connection to fictional characters – students use the questions in Phase 1, activity 1 – reflecting personally on characters to reflect on fictional characters with whom they have been able to connect, and those with whom they have not been able to connect. S**tudents engage in a[Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=f8f9ad0b-5424-e44f-f26-f12429a6755e) **thinking routine using their answers from Phase 1, activity 1 – reflecting personally on characters** to discuss how characters influence their enjoyment of a text. | **Success criteria**  To demonstrate their learning, students can:   * engage in a class discussion * reflect upon and discuss their own personal connections with characters.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| Reflecting  **Reflect** on own experiences of reading by interacting with peers in meaningful ways about the value of reading. | **Exploring language that can be used to reflect on experiences of reading**  **Learning intentions**  **By the end of this leaning sequence students will:**   * **be able to use language that expresses an opinion** * **understand the value of sharing reading experiences.**   **Activating prior knowledge about book reviews**   * **Understanding the structure and purpose of a review – students follow the instructions in Phase 1, activity 2 – activating prior knowledge to create a list of places where they may encounter reviews. Provide prompts to support students such as ‘Where would you go to understand someone’s response to a film or new video game?’ Teacher leads a class discussion to assess student knowledge of the purpose of a review by asking the questions in Phase 1, activity 2 – activating prior knowledge.**   **Exploring and composing book reviews**   * **Engaging with the language of opinion in model texts – s**tudents read the book reviews in **Phase 1, activity 3 – the language of opinion** to develop an understanding about different language features that can be used to express an opinion**. Students identify which example is the most effective in presenting an opinion and why. Phase 1, resource 1 – book review annotation has been provided for teachers to use as a model to use as a think aloud to discuss the first book review in Phase 1, activity 3 – the language of opinion in more detail.** * **Identifying an engaging text – students identify a prose fiction text that they have read that they found engaging. Students identify 1 character and 2 other features of the text that made their chosen book memorable for them.** * **Using the language of opinion – students use one of the language features identified in Phase 1, activity 3 – the language of opinion to compose a 2 to 3 sentence review of a book of their own choosing. Phase 1, resource 2 – book review template has been provided to support the completion of this activity.**   **Sharing personal reading experiences**   * **Interacting with peers – students engage in a ‘speed date with a book’ activity to share their personal opinions about a text of their choosing. Instructions for this activity can be found in Core formative task 1 – sharing and reflecting on reading experiences.** * **Reflecting on reading experiences – students use Phase 1, activity 4 – exit ticket to guide a reflection on reading experiences and sharing these with their peers.**   **Teacher note**: at the end of **Core formative task 1 – sharing and reflecting on reading experiences**, students are required to submit their 2 to 3 sentence book review. This provides an opportunity to pass these reviews onto your school librarian for public display, which adds a real-world audience, purpose and context for this task. | **Success criteria**  To demonstrate their learning, students can:   * write a short book review * express opinions about texts with which they have engaged through a conversation with peers * evaluate how the reading experiences of their peers can influence future reading.   **Evaluation and registration:**   * [Record evaluation and registration information] |

# Phase 2 – unpacking and engaging with the conceptual focus

The ‘unpacking and engaging with the conceptual focus’ phase establishes the driving textual concepts through the focus of the program. In this phase, students engage with the key concepts of characterisation and point of view to develop their understanding of how these work in a core text to create meaning and position audience. Students build upon prior learning to clarify and justify their personal responses to texts with which they have engaged. They will analyse a text to determine how authors create characters that provoke a response from the reader. They will explore the structural purpose of engaging, dynamic and complex characters and the varying ways that authors can manipulate language forms, features and structures to create distinctive points of view.

Students will begin to develop an understanding of the components of an analytical response, focusing on the development of a well-articulated and considered thesis statement. They will employ rhetorical language strategically to express their understanding of the relationship between characterisation and audience.

The formal assessment task is introduced in this phase and activities and resources are included to support students in understanding the expectations of the task.

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

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

**Phase 2**

* How is characterisation instrumental in determining the connection a reader feels to a text and a character?
* How can authors use shifting points of view to offer insight into characters?
* What is the difference between ‘liking’ a text and ‘appreciating’ a text?

**Phase 5**

* How do authors harness the power of prose fiction to position the reader?
* How can imaginative experimentation give insights into the main ideas of a text?

Table 5 – unpacking and engaging with the conceptual focus

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN5-RVL-01  Reading, viewing and listening skills  **Use contextual cues to infer meaning of unfamiliar of complex words**  EN5-RVL-01  Reading, viewing and listening skills  Apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts | **Engaging with the core text – exploring characterisation and point of view**  **Learning intentions**  **By the end of this learning sequence, students will:**   * **understand how vocabulary connections can aid in making predictions about a text** * **understand the purpose and benefits of a range of reading strategies.**   **Revisiting character and point of view**  **Teacher note:** point of view is introduced and explored in detail in the [Year 9, Term 4 – Exploring the speculative](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/exploring-the-speculative-year-9-term-4) teaching and learning program. You may wish to revisit **Phase 3a, resource 7 – point of view** or **Phase 3b, resource 4 – point of view** and the Department’s point of view webpage if necessary before engaging in the following activities. The interplay between point of view and character was explored in in the [Year 9, Term 4 – Exploring the speculative](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/exploring-the-speculative-year-9-term-4) teaching and learning program. You may wish to remind students of activities completed in this program such as **Phase 3a, activity 17 – characters and values**, **Phase 3a, activity 18 – hierarchy of values gallery walk** and **Phase 3, activity 20 – character archetypes** before engaging with the complex characters activity below.   * **Defining characterisation** – students draw upon their knowledge of characterisation developed in previous learning to define characterisation and identify ways that authors might develop characterisation in their texts. * **Revising different points of view – students i**dentify the advantages and disadvantages of different points of view by watching the videos below and completing the table in **Phase 2, activity 1 – narrative point of view** * [First-Person (3:12)](https://www.youtube.com./watch?v=sh6XoWWuxno) (watch from 0:00**–**1:43) * [Second Person (2:34)](https://www.youtube.com./watch?v=ghPnE1NSozU) (watch from 0:14**–**2:04) * [Third Person Omniscient (3:31)](https://www.youtube.com./watch?v=D4wWgWsSCus) (watch from 0:18**–**2:25) * [Third Person Limited (3:06)](https://www.youtube.com./watch?v=ODi_9runsHU) (watch from 0:19**–1**:44).   **Teacher note**: the videos on the department’s ‘Character’ and ‘Point of View’ webpages may be useful in revising these concepts. The posters for each of these concepts can also be downloaded from their respective webpages. They have also been included in the resource booklet as **Phase 2, resource 1 – characterisation poster** and **Phase 2, resource 2 – point of view poster.**  **Preparing to read and reading the first core text**  **Literacy note: to prepare the text for students, identify any vocabulary that may present challenges to your students. This will be dependent on your context. Suggestions have been g**iven **in Phase 2, activity 2 – pre-reading activity to model the activity. Adapt this to suit your context. For nouns such as ‘Zimmer frame’ and ‘Wedgewood’ consider using images to support students’ comprehension.**   * **Developing vocabulary to prepare students for the text –** students consider the vocabulary that has been identified as potentially challenging from the short story ‘The Index Cards’ and write their own definitions of the words selected by the teacher to complete the table in **Phase 2, activity 2 – pre-reading activity.** * **Making predictions about a text – students engage in a peer discussion with a partner using the** [What Makes You Say That?](https://pz.harvard.edu/resources/what-makes-you-say-that)’ **thinking routine to make predictions about the plot and the characters in ‘The Index Cards’.** * **Reading the core text – students read Core text – ‘The Index Cards’ by Louis Nowra. Explain that the reading goal for this first reading is to enjoy the text. For a list of suggested reading strategies see Phase 3, resource 2 – reading the core text.** These strategies have been written with a focus on engaging with the novel *Aristotle and Dante Discover the Secrets of the Universe***, but could also be used to engage with this text.**   **Literacy note: the REAL acronym is explained in Quigley’s *Closing the Reading Gap* (2020:158). It can be used to establish reading goals: to Retrieve (specific information, to answer a question), to Enjoy (read for enjoyment and appreciation), to Analyse (analyse meaning and uncover the layers of meaning) or to Link (connect and corroborate ideas and sources and consolidate understanding). In the activity above, students read to enjoy.** | **Success criteria**  To demonstrate their learning, students can:   * make connections between challenging vocabulary terms to make predictions about the core text * employ a range of reading strategies to engage with the core text.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN5-URA-01  Point of view  Examine 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 texts  Characterisation  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 | **Developing understanding of point of view and characterisation in prose fiction**  **Learning intentions**  **By the end of this learning sequence, students will:**   * **understand how narrative point of view is used to construct characters** * **understand how writers use language features to construct engaging, dynamic and complex characters.**   **Exploring point of view and character**   * **Engaging with the text – students participate in a** [Hot seat (adapted from the resource on the Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/569?clearCache=3ca8e2e5-cddd-4c0d-4048-fccaefcfa20f)) **to explore initial personal responses to the text and characters. Instructions for how to run a Hot seat activity have been included inPhase 2, resource 3 – facilitating a Hot seat activity.**   **Understanding how point of view is used to construct characters**   * **Exploring privileged perspectives to build the field – students engage in class discussion about how and why certain perspectives may be privileged by an author in preparation for the next activity. Discussion points could include** * **What does privilege mean?** * **What might it mean for an author to privilege the point of view of one character?** * **From your memory of Core text – ‘The Index Cards’ by Louis Nowra, whose point of view is privileged?** * **Re-reading the text for deeper analysis – students re-read ‘The Index Cards’. Explain that the reading goal is to read to analyse how point of view has been used to construct characters in the text.** * **Reading inferentially to deepen understanding of the text – students complete Phase 2, activity 3 – point of view and characterisation 3 level guide to develop understanding of how point of view and characterisation interact to shape meaning. This activity also provides students the opportunity to practise supporting an argument with evidence in preparation for the summative assessment task.**   **Teacher note: the following activity integrates Phase 5 – engaging critically and creatively with model texts. It is designed to support students to investigate the ways in which a composer has used point of view to create an engaging fictional world that prompts the reader to critically consider the main ideas of the text.**   * **Experimenting with point of view –** students retell a section of the story told through the index cards from Ken’s point of view to experiment with how a change in point of view impacts on the reader’s reaction to a character. A sample response is provided in the resource booklet in **Phase 2, resource 4 – experimenting with point of view sample**. * **Analysing how authors create complex characters** – students analyse how Nowra constructs engaging, dynamic and complex characters through implicit and explicit characterisation. **Phase 2, activity 4 – analysing character** has been adaptedfrom ‘Elements of characterisation’ in the [Stage 5 reading – Analysing characters](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-character-analysis) resource. There are additional activities in this resource that can be selected and adapted to suit your context. * **Tracking character development to understand reader positioning – students select 4 index cards from the story that track the development of Gladys’ characterisation and the reader’s changing feeling towards her.** Students use the activities in **Phase 2, activity 5 – Gladys’s character development to explain how the author’s positioning of the reader develops through the story and to analyse the language features used by Nowra.** | **Success criteria**  To demonstrate their learning, students can:   * support an argument with elaboration and evidence * write thoughtful questions to demonstrate and develop understanding of the characters in the core text * write an imaginative text that presents an unexplored point of view in the core text. |
| EN5-RVL-01  Reading, 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  Reflecting  **Reflect on own experiences of reading by interacting with peers in meaningful ways about the value of reading** | **Exploring how authors use the language forms and features of their texts in unique ways**  **Learning intentions:**  **By the end of this learning sequence, students will:**   * be able to justify a personal response to a text * be able to reflect on their experience of reading of a text.   **Appreciating distinctive features of a text**   * **Class discussion about different responses to texts – students engage in a class discussion about the difference between ‘liking’ and ‘appreciating’ a text. They compare their response to their self-selected text from Phase 1 with their response to ‘The Index Cards’ to explore the nuances of ‘liking’ a text and ‘appreciating’ a text. Discuss and share, what made Nowra’s text ‘novel’? How did it differ to other short stories they have explored?** * **Appreciating the core text –** students reflect on their reading of ‘The Index Cards’ using **Phase 2, activity 6 – appreciating the crafting of ‘The Index Cards’** and engage in discussion with peers. Students collaboratively complete a Y chart graphic organiser from the [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599?clearCache=599adb17-bcf2-d9c8-cd50-742d71a33896) with the following headings to complete * **What I liked** * **What I found challenging** * What I appreciated * **Reflecting on reading experiences – students use the** ['I Used to Think... Now I Think...'](https://pz.harvard.edu/resources/i-used-to-think-now-i-think) **thinking routine to guide a final reflection on their reading experience of the core text.** | **Success criteria**  To demonstrate their learning, students can:   * distinguish between ‘liking’ and ‘appreciating’ a text through verbal comparison of core texts and contributions to class discussion * express ideas about a text using a Y chart.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN5-RVL-01  Reading, viewing and listening skills  **Use contextual cues to infer meaning of unfamiliar of complex words**  EN5-ECB-01  Reflecting  **Evaluate own ability to plan, monitor and revise during the composition process, and how this can improve clarity, cohesion and effect** | **Understanding the assessment notification and the task requirements**  **Teacher note**: additional support for engaging with the notification, marking criteria and student work sample are included in **Phase 6 – preparing the assessment task.** Use the additional instruction and supports provided in this phase where appropriate throughout the program.  **Learning intentions**  **By the end of this learning sequence, students will:**   * **understand the requirements of the assessment task** * **identify unfamiliar or complex words in the assessment task notification** * **reflect on the assessment task with their peers.**   **Distributing and explaining the requirements of the assessment task**   * **Unpacking the assessment task – the class reads the assessment notification, focusing particularly on** * **the task description** * **steps to success** * **marking criteria or student facing rubric.** * **Engaging with the notification – students highlight or underline** * **the assessment task due date** * **any complex or unfamiliar words** * **any aspect of the assessment notification that they would like to ask a question about.** * **Clarifying understanding of the task – students write down ONE question they have about the assessment task notification on a sticky note. Students place their questions on the whiteboard, and the teacher responds. Ask students if all their questions have been captured, and, if not, prompt students to verbally ask clarifying questions.** * **Demonstrating understanding of task requirements – students complete Phase 2, activity 7 – engaging with the assessment task notification to demonstrate their understanding of the task.**   **Teacher note**: **Phase 6, activity 1 – how to isolate and deconstruct key terms of a question** has been developed to support students engage closely with the assessment task and its requirements. **Phase 6, resource 1 – deconstruction of key terms in the assessment notification** has been provided as a support for teachers.   * **Engaging with the marking criteria or student facing rubric – students use Phase 2, activity 8 – word clines to think carefully about the marking criteria or student-facing rubric. Students organise the verbs, adverbs and adjectives into word clines to help them to visualise the demands of the task. Refer to the opening lessons and discuss the type of opinion they are expected to form and predict how they will be expected to justify this opinion. Ask students to identify where they see these connections in the marking criteria.**   **Teacher note: the department’s** [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/566?clearCache=9bc79a5-e392-7ebf-ce59-b6ae70bb30e5) **contains examples of how to adapt word cline activities.** | **Success criteria**  To demonstrate their learning, students can:   * use a range of strategies, including context cues, to infer meaning of unfamiliar or complex words * list key words from the marking guide in order of student achievement * annotate the student sample and annotated student sample response * reflect on the requirements of the formal assessment task.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN5-ECA-01  Writing  Use rhetorical language strategically and subtly to shape complex ideas and convince others of a point of view, as appropriate to audience and purpose  Text features  Use the structural conventions of analytical writing purposefully, including a well-articulated and considered thesis, a sustained and cohesive progression of supporting points, and a rhetorically effective conclusion  Teacher note: bold outcome content has not been addressed in this sequence. | **Understanding the role and purpose of a thesis**  **Learning intentions**  By the end of this learning sequence, students will:   * understand how to develop a thesis in response to a text and a question * understand how to use language to express a personal response as a well-articulated and considered thesis.   **Activating prior knowledge about the purpose of an extended responses**   * **Exploring the purpose of an extended response – students use the table in Phase 2, activity 9 – exploring the purpose of an extended response to rank a** series of statements **following from most true to least true.**   **Modelled, guided and independent development of a thesis**  **Teacher note:** s**tudents will complete Core formative task 2 – developing a thesis supported by the series of activities listed below. Suggested strategies for developing a thesis statement are provided in Phase 2, resource 5 – developing a thesis statement. Students can experiment with the range of strategies here to find one that works for them. Students should draw upon previous activities that they have completed to identify content that they could include in a thesis statement, such as Phase 2, activity 6 – appreciating the crafting of ‘The Index Cards’**.   * **Deconstructing a question and creating a thesis in response – students engage with Core formative task 2 – developing a thesis by completing the following steps** * **Teacher models deconstructing the sample question**   **‘Complex characters create engaging reading experiences.’ To what extent to you agree with this statement in light of your reading experience of Louis Nowra’s ‘The Index Cards’.**   * **Teacher models using the deconstructed question to develop a thesis statement in response to the above question about Core text – The Index Cards’ by Louis Nowra. A** range of suggested strategies have been provided in **Phase 2, resource 5 – developing a thesis statement.** * **Students work in groups to deconstruct a second question – ‘How does Nowra create characters that provoke a response in ‘The Index Cards’? Consider using a tool such as Jamboard or large paper where all group members can contribute ideas.** * **Using the notes made while deconstructing the question, each group member develops a thesis in response to the question.** * **The group discusses which is the most effective thesis. At this stage, they can work together to edit and refine the thesis to ensure it is representative of their best work.** * **Each group contributes their strongest thesis to be displayed on the classroom wall. All students participate in a gallery walk they leave peer feedback using the TAG feedback structure from the** [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=d205dffc-8c90-6a47-abfc-3ee06832fa8b). * **Students use the feedback provide by their peers in the** [gallery walk](https://education.nsw.gov.au/teaching-and-learning/learning-remotely/teaching-at-home/expectations/contemporary-learning-and-teaching-from-home/learning-from-home--teaching-strategies/gallery-walk) **to refine and finalise their thesis statement for submission.**   **Teacher note: Phase 6, activity 3 – creating a personal thesis statement** applies learning from the above sequence to the question from the assessment notification. Additionally, **Phase 6, resource 3 – developing personal voice and precise vocabulary** and **Phase 6, resource 4 – annotated personal thesis statement** are available to support students to transfer learning to their analytical responses to the assessment task question. | **Success criteria**  To demonstrate their learning, students can:   * write a thesis statement in response to a question * use language effectively to express a personal response to a text and a question.   **Evaluation and registration:**   * [Record evaluation and registration information] |

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

The ‘discovering and engaging analytically with the core text’ phase facilitates a strong initial personal connection to the text. In this phase, students are introduced to the core text through a range of different reading strategies. They draw on their learning from earlier phases to investigate key elements of narrative, point of view and characterisation by examining key extracts from the text. This will support students to gain an appreciation of the ways different elements of a novel, such as plot, setting and character combine to create cohesive layers of meaning. They move from an initial engagement, towards a deeper analysis of how textual features can be manipulated to position the reader. Students consider how the elements of narrative structure, such as Bildungsroman and focalisation, function to engage readers.

Students will develop and refine their language analysis skills as they deepen their understanding of how writers use language to purposefully construct engaging, dynamic and complex characters. They will experiment with elements of narrative to deepen their understanding of how the structure of a novel functions.

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

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

**Phase 3**

* How do different reading strategies help readers connect to the main ideas of a text?
* How do authors use and manipulate narrative conventions to construct engaging character trajectories?
* How can specific elements of point of view interact to position the reader’s perceptions of a text’s meaning?

**Phase 5**

* How do authors harness the power of prose fiction to position the reader?
* How can students evaluate the effectiveness of a composer's authorial choices?
* How can imaginative experimentation give insights into the main ideas of a text?

Table 6 – discovering and engaging analytically with the core text

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN5-RVL-01  Reading, viewing and listening skills  Apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts  EN5-ECA-01  Speaking  Participate in and lead a range of informal discussions about texts and ideas, including analytical, speculative and exploratory talk, to consolidate personal understanding and generate new ideas | **Engaging with the title, cover and epigraph of the core text**  **Teacher note:** t**eachers may wish to distribute the novel at the beginning of the program and request students reading at home concurrently to the teaching and learning activities in Phases 1 and 2. If teachers choose to do this, they should complete the activities in this sequence during Phase 1. Alternately, teachers could complete the Phase 1 and 2 activities and then begin the study of the novel here.**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the impact of visual design of front covers on readers * understand the purpose of an epigraph in establishing a text’s main ideas.   **Teacher note**: activities that explore the allusions to the historical Aristotle and Dante will occur in Phase 4. This activity serves as a pre-test of student knowledge, which will support you in identifying how much additional information about these historical figures will be required to be taught needed for students to access the text.  **Engaging with the title**   * **Drawing on or establishing prior knowledge** **to build the field** – students identify via a class discussion what they know about the real-life Aristotle and Dante. * **Small group discussion to unpack the title of the novel** – What do students think might be ‘the secrets of the universe’ and how do we discover them? Some additional prompts could include * Are the secrets objects or are they pieces of knowledge or a greater understanding? * Will the secrets of the universe vary dependent on who is looking for them? * Can the secrets even be known? * What powers and responsibilities might come with knowing the secrets of the universe?   **Engaging with the epigraph**  **Teacher note:** the gallery walk and chalk talk activity used in this sequence is explored in Chapter 3 of *Tools for Teaching Conceptual Understanding, Secondary: Designing Lessons and Assessments for Deep Learning* (Stern et al. 2017)   * **Establishing understanding of the purpose of an epigraph** – teacher assesses students’ understanding of what an epigraph is and what purposes it may serve through a class discussion. * **Gallery walk and chalk talk** **to explore ideas present in the epigraph** – students use a gallery walk and chalk talk protocol to engage with the rhetorical questions in the epigraph of *Aristotle and Dante Discover the Secrets of the Universe*. A teacher guide to facilitate this has been provided at **Phase 3, resource 1 – facilitating a gallery walk and chalk talk**. * **Predicting the main ideas based on initial exploration of the text** – students brainstorm a list of potential main ideas that may be explored in the text, based on their reading of the epigraph, the blurb and the front cover. | **Success criteria**  To demonstrate their learning, students can:   * participate in a gallery walk to consider the meaning and function of the novel’s epigraph * make predictions about the text based on the blurb, title, cover and epigraph.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN5-RVL-01  Reading, viewing and listening skills  Apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts  Develop a deeper understanding of themes, ideas or attitudes by revisiting and reinterpreting texts to find new meaning  Reading, 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  Reading for challenge, interest and enjoyment  **Read increasingly complex texts that challenge thinking, pique interest, enhance enjoyment and provoke a personal response**  Reflecting  **Use reading strategies, and evaluate their effectiveness, when reflecting on the successes and challenges of extended reading**  **Reflect on own experiences of reading by interacting with peers in meaningful ways about the value of reading**  Teacher note**: the content points addressed in this sequence are dependent on which strategies are selected from those provided. Adjust your version of the program accordingly to align with your selected strategies.** | **Reading the core text**  **Teacher note:** throughout this phase, students read and engage with the core text. The instructions, resources and activities in this sequence should be used concurrently with the rest of Phase 3 and Phase 4 as they read the text.  **Learning intentions**  By the end of this learning sequence, students will:   * understand the purpose and benefits of a range of reading strategies * understand the ways that the core text draws a reader in and works to maintain their interest and engagement.   **Reading strategies**  **Literacy note**: the following provides a range of strategies that can be used when reading the text. These have been adapted from Chapter 7 ‘Practical strategies for closing the reading gap’ in *Closing the Reading Gap* (Quigley 2020). Students should be provided with opportunities to apply a range of reading strategies through their engagement with the text.   * **Reading the text for understanding and enjoyment – students use a range of teacher-instructed reading strategies to read the core text *Aristotle and Dante Discover the Secrets of the Universe*, in conjunction with the activities in the following rows. Suggested reading strategies are provided in Phase 3, resource 2 – reading the core text.** * **Evaluating and reflecting on reading strategies – students complete exit tickets throughout the term to reflect on the successes and challenges of different reading strategies implemented by the teacher. Sample templates are provided in Phase 3, resource 3 – exit tickets.**   **Assessing student reading**  **Teacher note: the following provides a range of strategies that can be used to formatively assess students’ understanding of the core text as they engage in reading it. There is no expectation that all these strategies be used for each part of the text. Rather, teachers should select from and adapt the strategies as required for your students and your context. These strategies should be used in conjunction with the teaching and learning instructions throughout Phase 3 and Phase 4.**   * **Reading journal for reflection – students** use **Phase 3, activity 1 – reading journal** to reflect on their understanding of the characters, the plot and their personal connection to the text as they read, and to predict what may follow. This strategy could be used at the conclusion of reading individual chapters of the 6 different parts of *Aristotle and Dante Discover the Secrets of the Universe.* A potential template of a reading journal has been included in **Phase 3, resource 4 – reading journal template**. * **3, 2, 1 chapter summary to assess student knowledge** – students use **Phase 3, activity 2 – 3, 2, 1 chapter summary to record their understanding of the essential content of a chapter, key vocabulary from the chapter and the main ideas communicated through the chapter.** * **6-word summaries to assess student knowledge – students use Phase 3, activity 3 – 6-word summaries to condense the events of a section of the novel into 6 words. Students can complete this for individual chapters, different parts of the novel in its entirety. As an extension activity, students can work in small groups to share their summaries and try to identify the chapters being summarised by their peers.** * **Gist, analysis, synthesis, elaboration to guide re-reading of key sections of a text – students use Phase 3, activity 4 – gist, analysis, synthesis, elaboration to engage in a structured reading and re-reading of a chapter. On each read, students are reading to identify something different, and each reading requires students to identify something more conceptually complex than the previous reading. A sample has been provided for teachers in Phase 3, resource 5 – sample GASE table focusing on chapter 14 of part 5 of *Aristotle and Dante Discover the Secrets of the Universe*.** * **Content quizzes to assess student knowledge –** students complete a quiz at the end of each part of the novel to assess their understanding of what they have read. An example of a quiz for part 2 – ‘Sparrows Falling from the Sky’ from *Aristotle and Dante Discover the Secrets of the Universe* has been provided in **Phase 3, activity 5 – content quiz for Part 2**. This strategy could also be used at the chapter level, particularly for a different core text to Aristotle and Dante Discover the Secrets of the Universe, if the chapters are of a longer length. * **Cloze passages to assess student knowledge – students complete a series of cloze passages that summarise parts or chapters of the text. An example of a cloze passage that summarises part 3 – ‘The End of Summer’** from *Aristotle and Dante Discover the Secrets of the Universe*can be found in **Phase 3, activity 6 – cloze passage for Part 3.** | **Success criteria**  To demonstrate their learning, students can:   * employ a range of reading strategies to engage with the core text * reflect on the successes and challenges of various reading strategies * use a range of strategies to demonstrate their understanding of the text.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN5-RVL-01  Reading, viewing and listening for meaning  **Investigate how layers of meaning are constructed in texts and how this shapes a reader’s understanding and engagement**  **Draw on prior knowledge of texts to question, challenge and deepen understanding of both new and familiar texts**  EN5-URA-01  Code and Convention  **Analyse how language forms, features and structures, specific or conventional to a text’s medium, context, purpose and audience, shape meaning, and experiment with this understanding through written, spoken, visual and multimodal responses**  EN5-URC-01  Intertextuality  **Examine how meaningful connections made between texts can enrich the experience and understanding of literature and culture** | **Exploring how the author establishes characterisation in the opening chapter**  **Learning intentions**  By the end of this learning sequence, students will:   * **understand how point of view and characterisation is immediately established in texts** * **understand how a text’s orientation can situate the reader.**   **Engaging with the opening chapter**  **Teacher note:** the annotation process that is applied to the first chapter in this sequence should be applied to other teacher-selected key extracts as students engage with reading the novel. Subsequent annotations of texts could be undertaken using strategies such as [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=c8ff25dd-7cf-aae4-c494-c7faf16fe8aa) or [Jigsaw](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/546?clearCache=1f90ec3-b7c0-5c7c-62c7-d6a5ceffe9f1).   * **Preparing to read and discussing expectations of text – students use a** [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=f8f9ad0b-5424-e44f-f26-f12429a6755e) **to consider and discuss their expectations of the first chapter of a novel – what information do they expect to be given? Possible expectations could include** * an introduction to the protagonist(s) * an introduction to the setting (temporal, spatial or both) * some information about the plot – for example a fiction text could start in the middle of an action. * **Engaging with the opening chapter to develop early ideas of characterisation – teacher reads the first chapter aloud to the class. Students read along and identify words or phrases that may** give insight into the characterisation of the protagonist Aristotle. These will be used for the final activity of this sequence. * **Exploring the role of intertextuality in characterisation – students listen to and view the YouTube clips of the 3 songs referred to in the opening chapter. Using Phase 3, activity 7 – intertextuality in the opening chapter, students explain what insights these specific song inclusions give into Aristotle as a character** * [Heart - Alone (3:37)](https://youtu.be/1Cw1ng75KP0) * [The Lone Ranger Opening Theme Song (0:26)](https://youtu.be/hxIuIxqo2So) * [Los Lo](https://youtu.be/YicJPLT1dWU?si=Xjn2dE6hsrH9owLO)[bos - La Ba](https://youtu.be/YicJPLT1dWU?si=Xjn2dE6hsrH9owLO)[mba (Music Video) (3:04)](https://youtu.be/YicJPLT1dWU?si=Xjn2dE6hsrH9owLO)   The definition and additional information about intertextuality below has been adapted from the [Department of Education website](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts/intertextuality). Additional information about the different types of intertextuality can be found within Phase 2 of the [Year 9, Term 2 – Shining a new (stage) light](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-2-shining-a-new-stage-light) program.   * **Annotating features of characterisation in the opening chapter – students use Phase 3, activity 8 – annotating the opening chapter to identify and analyse the specific language forms and features used in the opening chapter, Core text extract 1 – the opening chapter, to create characterisation.**   **Teacher note**: **Phase 3, resource 6 – annotations of the opening chapter has been provided to support you in guiding students through their annotations in the above activity.**   * **Revising and reflecting on expectations of the novel – students return to and assess their** expectations listed in **the Think, Pair, Share about the information revealed in an opening chapter.** * **Considering the position of the reader after the opening chapter – students answer the questions in Phase 3, activity 9 – characterisation in the opening chapter to reflect on their own understanding of the character and to predict what journey he will take throughout the novel.** | **Success criteria**  To demonstrate their learning, students can:   * draw on prior reading experiences to contribute to a small group discussion about the potential contents of the opening chapter * identify and annotate specific language forms and features used in the opening chapter * revise predictions based on a close reading of the opening chapter.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN5-URA-01  Point of view  Recognise the difference between the actual author and authorial voice in texts and use this understanding to create texts with other kinds of imagined authors | **Recognising the difference between the actual author and authorial voice**  **Learning intentions**  By the end of this learning sequence, students will:   * understand how authors use texts to explore personal concerns * understand how narrative voice can be distinguished from the voice of the author.   **Getting to know the author**  **Teacher note:** this activity is designed to introduce students to Benjamin Alire Sáenz, the author of *Aristotle and Dante Discover the Secrets of the Universe,* and support students in developing an understanding of how the actual author is different to the authorial voice of a text. Students will return to the predictions made in their Frayer diagram in Phase 4. If you have selected a different core text, you may choose to modify this activity.   * **Understanding authorial purpose** – students use a [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) build their understanding of authorial intent through a class discussion in response to the question ‘Why do authors write novels?’ After the group discussion, students write a single sentence statement answering the question. * **Getting to know Benjamin Alire Sáenz and considering his authorial purpose** – students read the responses to the first 2 questions from the [Q&A with ‘Aristotle and Dante’ author Benjamin Alire Sáenz](https://www.youngwriters.co.uk/blog/benjamin-saenz) article from the Young Writers website, and view the YouTube video, [Benjamin A. Sáenz Aristotle & Dante Discover the Secrets of the Universe (2:15)](https://youtu.be/BYKBxe_LOUo). After viewing, students complete **Phase 3, activity 10 – getting to know Benjamin Alire Sáenz** to begin establishing an understanding of the difference between author and authorial voice. * **Class discussion about the crafting strategies used by authors** – students engage in a class discussion where they consider how authors may be able to manipulate narrative conventions to present stories in a voice that is different from their own. Possible prompting questions for this discussion include * Why do adult authors write in the voice and from the point of view of teenage characters, particularly in young adult fiction? * What are some ways that authors may be able to recreate a teenage voice in their writing? * How might authors draw on their own experiences of childhood to create young adult voices in fiction? | **Success criteria**  To demonstrate their learning, students can:   * make predictions about how the core text could be shaped to explore concerns of the author.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN5-RVL-01  Reading, viewing and listening for meaning  **Investigate how layers of meaning are constructed in texts and how this shapes a reader’s understanding and engagement** | **Understanding elements of narrative and how it shapes characters**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the features of the Bildungsroman genre * understand how the Bildungsroman genre can create connections between the reader and the text.   **Understanding the Bildungsroman genre**   * **Establishing prior knowledge of the coming-of-age genre** – students share their existing understanding of the coming-of-age genre through class discussion. The teacher asks students if they are familiar with the coming-of-age genre. What is their understanding of it? Are they familiar with the term Bildungsroman? * **Understanding the Bildungsroman genre and how this may position readers** – students view the YouTube video [What is a Bildungsroman (1:10)](https://youtu.be/9bpdzkPn5rc?si=ZzArp8W1JKsKxirz) and take notes using the Cornell note-taking method in **Phase 3, activity 11 – the Bildungsroman to develop their understanding of the genre**. Students then transfer this knowledge to a graphic organiser that details their understanding of the genre and its features. In their graphic organiser, students extend on their knowledge of the facts of the genre by determining how these might reveal the main ideas of a text and position the reader to respond to the world of the protagonist. * Brainstorming Bildungsroman texts – students brainstorm a list of texts that they think belong in the Bildungsroman genre. For example, are *The Giver* and *Crazy Fun Park* – the core texts in [Exploring the speculative – Year 9, Term 4](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/exploring-the-speculative-year-9-term-4) – a Bildungsroman?   **Teacher note**: the [Digital Learning Selector’s graphic organiser card](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599?clearCache=c43a4959-5641-6587-acd6-4f4ed63af90f) contains a range of different graphic organiser templates. For the above activity, the Y chart or the fishbone examples may be useful. This activity would be an appropriate point for students to return to their reading journal from **Phase 3, activity 1** as it would allow for comparison of the bildungsroman to other texts they are familiar with, consolidate their understanding of the genre and link to learning from Phases 1 and 2. | **Success criteria**  To demonstrate their learning, students can:   * use a graphic organiser to demonstrate knowledge about how genre reveals a text’s main ideas * identify how the Bildungsroman genre can be used to position an audience.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN5-URA-01  Characterisation  **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**  ****EN5-URC-01****  ****Genre****  **Analyse how elements of genre in texts can shape the way ideas and values are represented and perceived, **and experiment with elements of genre in own texts to shape meaning and response****  ****Teacher note**: bold outcome content has not been addressed in this sequence.** | **Making connections between the Bildungsroman genre and the narrative structure of the core text**  **Learning intentions**  By the end of this sequence of learning, students will:   * understand the connection between the core text and the Bildungsroman genre * understand how choices in narrative structure influence character development.   **Connecting the Bildungsroman genre to *Aristotle and Dante Discover the Secrets of the Universe***  **Teacher note:** this activity is designed to support student understanding of how conventional narrative structures are used in *Aristotle and Dante Discover the Secrets of the Universe* to progress the discoveries that characters make during this Bildungsroman text*.* If you have selected a different core text, you may need to adapt the activity accordingly.   * **Developing an understanding of the Bildungsroman in the core text** – students consider the ‘discoveries’ that are alluded to in the title of the novel and how this explicitly connects to what they understand about the Bildungsroman. Students explain through a class discussion how the process of ‘discovering’ is an essential component to Bildungsroman texts. * **Identifying examples of secrets that are introduced in part 1 of the novel** – in pairs, students re-read part 1 of the novel. As they read, they act as detectives, looking for the mysteries Aristotle states he wants to solve. They record these, and the supporting textual evidence, on sticky notes or in a central location. The class then look at the list they have created, splitting the list into one that involves other characters and one that focuses on Aristotle and his sense of self. What is revealed about Aristotle? The world around him? How might the structure of the Bildungsroman be used to uncover and explore the ‘secrets of the universe’? * **Understanding narrative structure** – students view [Plot structure, feat. Freytag's triangle (12:25)](https://youtu.be/vcr-BJ4BkV8) (required section 0:00–7:02), and use **Phase 3, activity 12 – understanding narrative structure** to consolidate student understanding of narrative structure. They focus on Freytag’s triangle and how this aligns with Alire Sáenz’s narrative development as Aristotle ‘discovers’ of ‘the secrets of the universe’ and develops a deeper understanding of himself and the world around him. For example, the opening part of the novel works as exposition, introducing key characters and the main ideas or mysteries of the text. Students will continue to complete this table as they work through the novel. * **Considering the role of** **tense in the Bildungsroman** – teacher guides a class discussion where students consider the role of past tense in this novel in a class discussion. From where do they think Aristotle is viewing (or reviewing) the events of this summer? What does writing about this experience in the past tense suggest about the successfulness of Aristotle’s character trajectory? And what wisdom might he be bringing to the retelling of these events?   **Teacher note:** if students need a reminder of the differences between past tense and present tense, **Phase 3b, activity 3 – revising the core tenses** in the [Exploring the speculative – Year 9, Term 4](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/exploring-the-speculative-year-9-term-4) program could be consulted or revisited. | **Success criteria**  To demonstrate their learning, students can:   * articulate connections between the title of the core text and the narrative structure of the Bildungsroman genre * identify how narrative structure influences the development of characters and the concerns of the novel.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN5-URA-01  Connotation, imagery and symbol  Analyse 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 texts  Characterisation  **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**  **EN5-URB-01**  ****Style****  **Analyse how the distinctive aesthetic qualities and stylistic features of a text can shape and be shaped by its purpose, and experiment with this in own texts**  ****Teacher note**: bold outcome content has not been addressed in this sequence.** | **Understanding and exploring the structural role of foreshadowing**  **Learning intentions**  By the end of this sequence of learning, students will:   * understand the narrative device of foreshadowing * understand how foreshadowing allows authors to develop characterisation and reveal the key concerns of a novel.   **Understanding the purpose of foreshadowing**   * **Exploring etymology to aid prediction** – students break the word ‘foreshadow’ into its 2 parts – ‘fore’ and ‘shadow’ – and predict what they think the word might mean based on their understanding of these 2 terms. * **Defining foreshadowing** – students share their understanding of the word and create a class definition of foreshadowing.   **Teacher note:** the following activity revisits dramatic irony. Students were first introduced to this device in Phase 3 of the [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) program. In the **Year 9, Term 2 program**, students explored how frame narrative was used to create dramatic irony. In the following activities, students transfer this knowledge of dramatic irony to the novel form, and how foreshadowing is used to provide insights to the audience about what is to come for the character, before the character realises this for themselves.   * **Reintroducing dramatic irony and connecting it to form – students attempt to define dramatic irony by building on their prior knowledge of this language feature from their exploration of it in** the [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) program. As a class, students create a brainstorm in response to the following question * How might authors of prose fiction provide information to the audience that the main character does not know, and thus create dramatic irony? * How might this be easier in prose that is written in third person? * What challenges might writing in first person pose in creating dramatic irony in a text? * **Exploring Alire Sáenz’s use of foreshadowing to create dramatic irony** – students engage in a class brainstorm to discuss the way that foreshadowing could be used to create dramatic irony and to signpost for readers the narrative trajectory of the novel. Students use their knowledge of how the opening part of the novel works as an exposition to discuss how this part establishes the character of Aristotle and provides opportunities for audiences to predict and develop insight into what discoveries Aristotle might make about himself, his world and ‘the secrets of the universe’. Possible questions to direct this brainstorm include * Does the audience develop an understanding of what is going to happen in Aristotle’s life before he realises it himself? Where do we see this? * How do you think this use of dramatic irony reveals Aristotle’s inner self and turmoil from the outset of the novel? * How does the use of foreshadowing make you feel towards or think about Aristotle at the point in the book in which it is used? * How do you think Alire Sáenz is trying to make the audience see Aristotle?   **Teacher note**: this task further develops student understanding of the ways authors utilise narrative structure, specifically exposition, in a novel to establish characterisation and the concerns of the core text. This activity is designed to support a study of *Aristotle and Dante Discover the Secrets of the Universe*. If you have selected a different core text, you may choose to adapt this activity.   * **Exploring examples of foreshadowing to consolidate understanding of its narrative purpose** – students complete the activities in **Phase 3, activity 13 – identifying foreshadowing, a treasure hunt** to explore the author’s use of foreshadowing in the novel. Through this activity students * identify examples of foreshadowing * explain what is revealed to the audience about the character in that moment, and how this might create dramatic irony * predict how this foreshadowing may unfold throughout the text. * **Sharing predictions based on foreshadowing** – students share one prediction, based on a specific example of foreshadowing, about what might happen in later parts of the novel.   **Teacher note:** use **Phase 3, resource 7 – identifying foreshadowing sample answers** as required to support students’ completion of the above activity. | **Success criteria**  To demonstrate their learning, students can:   * make predictions about how a narrative might unfold as a result of events that are foreshadowed * analyse how dramatic irony can allude to the traits of a character and reveal the main ideas of the core text * analyse an extract from a text to determine how a character can be shaped by foreshadowing.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN5-URA-01  Characterisation  **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**  EN5-ECA-01  Sentence-level grammar and punctuation  **Select and justify the use of varied sentence type, length and complexity to support cohesion and for effect** | **Unpacking and repacking the creation of character**  **Learning intentions**  By the end of this sequence of learning, students will:   * understand how narrative structure is used to reveal characterisation * understand how language features are used to reveal characterisation.   **Applying an understanding of how character is developed**  **Teacher note:** the following activity is designed to support student understanding of how narrative structure is used to establish characterisation. Students will return to this activity in Phase 4. **This task embeds elements of Phase 5 – engaging critically and creatively with model texts throughout the activity.**   * **Engaging creatively to consolidate understanding of characterisation** – students reflect on how Alire Sáenz creates characterisation in the opening section of the novel using **Phase 3, activity 14** – **Aristotle’s suitcase**. Within this activity, students use Part 1 of *Aristotle and Dante Discover the Secrets of the Universe* to * identify intertextual references, objects, symbols and motifs that are used by Alire Sáenz to establish Aristotle’s characterisation * pack a suitcase for Aristotle, based on what is revealed in the opening part of the novel. This could be a physical suitcase, or drawn, or designed digitally * justify their choice of items in a peer conversation * write a reflection about how their selected objects reflect Aristotle at this point of his journey.   **Teacher note**: this activity could be repeated at key points in the novel, and particularly at the end of the novel. Revisiting this activity allows students to reflect on the changing nature of the items in Aristotle’s suitcase as his characterisation develops. This activity could also be completed for Dante or other characters, to show the different facets of their respective characterisations. | **Success criteria**  To demonstrate their learning, students can:   * creatively reimagine the initial development of character * reflect on and justify choices verbally and in written form.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN5-URA-01  Code and convention  **Analyse how language forms, features and structures, specific or conventional to a text’s medium, context, purpose and audience, shape meaning, an**d experiment with this understanding through written, spoken, visual and multimodal responses  **Explain how texts use, adapt or subvert textual conventions across a range of modes and media to shape new meanings,** and explore this in own texts  Point of view  **Examine 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 texts  ****Teacher note**: bold outcome content has not been addressed in this sequence.** | **Applying an understanding of focalisation to the core text**  **Learning intentions**  By the end of this learning sequence, students will:   * understand different types of focalisation * understand how different parts of the novel work to create a cohesive text.   **Teacher note:** this task is designed to support student understanding of how focalisation contributes to the development of characterisation, positions the audience and works to reveal the key concerns of the core text *Aristotle and Dante Discover the Secrets of the Universe.* This activity supports students in their completion of **Core formative task 3 – exploring point of view**. If you have selected a different core text, you may choose to adapt this task. The Medium article [Focalization](https://medium.com/narrative-and-new-media/interactive-narrative-4-focalization-d1e2420e17b3), as part of their Narrative theory series, provides additional detail that you could use to build your own understanding of focalisation. This article focuses primarily on film but could be used to explore the differences in narration strategies across modes.  **Literacy note:** [NESA’s glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary) defines a morpheme as ‘the smallest unit of meaning in a word’. Using root words, or morphology, to determine the meaning of longer or unfamiliar words is a strategy that can support students to develop their vocabulary.   * **Exploring approaches to challenging vocabulary** – students use morphology to brainstorm what they think the word focalisation might mean, based on the root word ‘focal’. * **Building an understanding of the different types of focalisation** – teacher provides students with the Oxford Reference definition of [focalisation](https://www.oxfordreference.com/display/10.1093/oi/authority.20110803095825880). In small groups, students use the Oxford Reference to determine the different types of focalisation, writing their own definition of both non-focalised and internally focalised. Students then record what they think the purpose is and the effect on the reader of these 2 forms of focalisation. Using a [Think Pair Share*,*](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=7670ddba-aff3-158c-4b8b-3c5c757dbd3b) students share and build on their understanding of the device. * **Exploring the way focalisation is used to position readers** – students revisit a chapter from the text to determine how Alire Sáenz has employed both narrative voice and focalisation to establish a connection between the text and the audience. They use the instructions in **Phase 3, activity 15 – focalisation** to create a mind map on which they identify * who the focaliser is * what narrative voice is used * what intention Alire Sáenz may have in creating this focaliser using this narrative voice * what evidence supports this * what effect this has on the reader’s connection with the core text. * **Applying understanding of focalisation to the novel** – students write 2 to 3 analytical sentences, drawing on evidence from the text, in response to the following questions: * How do the narrative voice and focalisation reinforce the purpose of the novel’s genre and narrative structure? * What limitations does this place on the reader’s understanding of the action of the text? | **Success criteria**  To demonstrate their learning, students can:   * define and identify focalisation * analyse how the impact of focalisation in creating a connection between audience and text.   **Evaluation and registration:**  [Record evaluation and registration information] |
| Teacher note: the syllabus content points addressed through Core formative task 3 – exploring point of view are outlined in the Core formative tasks document. | **Experimenting with point of view**  **Core formative task 3 – exploring point of view**  **Teacher note: this task integrates Phase 5 – engaging critically and creatively with model texts throughout the activity. Core formative task 3** is designed to support students in analysing how language form and features are used to shape point of view. Students experiment with dialogue and narrative voice to deepen their understanding of how authors manipulate texts to position the reader. Through this task, students assess how the changes impact the reader’s connection to the characters. This task is designed to support a study of *Aristotle and Dante Discover the Secrets of the Universe.* If you have selected a different core text, you may choose to adapt this task. Teachers may also want to revisit **Phase 2, activity 1 – narrative point of view**, **Phase 2, resource 4 – experimenting with point of view sample** and **Phase 3, activity 15 – focalisation to support students to complete this core formative task.**  **Learning intentions**  By the end of this learning sequence, students will:   * demonstrate an ability to manipulate textual form to offer different points of view * evaluate how differing points of view change the way readers connect with texts.   **Core formative task 3 – exploring point of view**   * **Imaginative recreation of the text** – teacher allocates pairs of students a dialogue-driven part of the text. Students work through **Core formative task 3 – exploring point of view** to imaginatively recreate extract and reflect upon the impact of the changes. * **Evaluating effectiveness of different points of view** – students determine which they feel is the most effective way of offering readers insights into characters, providing evidence to support their view. Each pair share their responses with another pair. * **Evaluating the impact of point of view in positioning the audience** – teacher instructs students to [take a stand (PDF 259 KB)](https://pz.harvard.edu/sites/default/files/Take%20a%20Stand.pdf) on which method they feel was the most effective way for Alire Sáenz to create point of view and position the audience.   **Teacher note**: this point in the program would be an opportune time for students to begin to draft their assessment task. At this point of their engagement with the novel, students should be able to produce an engaging thesis. You may wish to introduce students to the A-range sample at this point, which can be found in **Phase 6, resource 2 – what a good one looks like**. Students could then complete **Phase 6, activity 2 – WAGOLL reflection** and **Phase 6, activity 3 – creating a personal thesis statement**. Further teaching instructions for how to use these resources and activities can be found in the Phase 6 teaching and learning activities in this document. | **Success criteria**  To demonstrate their learning, students can:   * rewrite an extract from a different point of view * share understanding of the effects of changing points of view and narrative voice.   **Evaluation and registration:**   * [Record evaluation and registration information] |

# Phase 4 – deepening connections between texts and concepts

The ‘deepening connections between texts and concepts’ phase is centred on extending students’ conceptual understanding through analysis of the core text. They deepen their understanding of the ways narrative structure can be shaped, developing an understanding of textual hybridity through Alire Sáenz's use of devices such as dreams and the epistolary form. Students analyse how characters can serve structural roles in narrative, such as foils and drivers of action and conflict, and manipulate these ideas when creating their own texts. They work independently and collaboratively to compose texts that reflect their critical understanding of how elements of the novel create thematic messages that underpin meaning (within the core text) and the role of the audience in understanding these thematic messages.

Students continue to develop their skills in writing, focusing on the language forms and features of both a study guide and an analytical response. They continue to develop an informed personal voice as they develop skills in creating analytical paragraphs that demonstrate a sustained and cohesive progressions of ideas. Students are provided the opportunity to compose and respond to feedback using individual and collaborative approaches.

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

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

**Phase 4**

* How does experimentation with narrative structure contribute to characterisation and point of view?
* How does the hybridisation of textual form reveal the thematic concerns of the novel?
* Why is the characterisation essential to an understanding of the thematic concerns of the novel?

**Phase 5**

* How can students evaluate the effectiveness of a composer's authorial choices?
* How can imaginative experimentation give insights into the main ideas of a text?

Table 7 – deepening connections between texts and concepts

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN5-RVL-01  Reading, viewing and listening for meaning  Analyse the main ideas and thematic concerns represented in texts  Investigate how layers of meaning are constructed in texts and how this shapes a reader’s understanding and engagement  Sentence-level grammar and punctuation  Craft elaborated noun and/or verb groups for effect, clarity or complexity of description | **Exploring ways to use formal analytical language when engaging with a text**  **Learning intentions**  By the end of this learning sequence, students will:   * understand how dreams can be used as a narrative device to offer insights into characters * analyse how dreams can act as a type of foreshadowing * understand how nominalisation and complex noun groups can be used to write about texts.   **Dreams as a symbolic narrative device**   * **Reading an extract from the core text –** students read **Core text extract 2 – dreams as a narrative device** to develop an understanding of how Alire Sáenz uses dreams as a narrative device. * **Understanding how nominalisation and complex noun groups can be used to discuss texts – students read the analysis of Core text extract 2 – dreams as a narrative device provid**ed in **Phase 4, activity 1a – dreams as a narrative device** to further develop their understanding of the ways to structure analytical writing. * **Exploring the narrative function of dreams** – in small groups, students examine examples of dreams from the novel to develop an understanding of foreshadowing and how insights into characters can be revealed. In their groups, students then use one of the extracts provided to complete **Phase 4, activity 1b – dreams as a narrative device**. * **Gallery walk and class discussion to consolidate understanding of the role of dreams** – students participate in a [gallery walk](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/555) using the instructions provided in **Phase 4, activity 1b – dreams as a narrative device** to observe how other groups analysed their allocated extracts. This is followed by a class discussion about the role of dreams in *Aristotle and Dante Discover the Secrets of the Universe*. Some question prompts for this class discussion include * How do Aristotle’s dreams reinforce his first-person narration when he is awake? For example, how does his isolation from his father in his dreams connect to his isolation to his father in his first-person narration? * How might the dreams serve as acts of foreshadowing? * How do the dreams reveal to the audience Aristotle’s true character? And do we learn about parts of his inner psyche before he truly understands them himself? * How do these revelations position the audience in relation to Aristotle and to the concerns of the text? * **Writing analytically to demonstrate understanding** – students respond to a series of questions in **Phase 4, activity 1b – dreams as a narrative device** in which they use nominalisation and complex sentence structures in their responses. * **Exit ticket to reflect upon dreams as a narrative device** – students complete an [exit ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543) to reveal how they think Alire Sáenz has used dreams as a narrative device to reveal information about Aristotle as a character and how nominalisation can be used to write about a text. | **Success criteria**  To demonstrate their learning, students can:   * analyse the use of dreams as a device to determine its purpose within the novel * analyse how character can be developed through the use of dreams * use nominalisation and complex noun groups in their compositions to reflect an understanding of how dreams are used as a narrative device.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN5-URA-01  Code and convention  Analyse how language forms, features and structures, specific or conventional to a text’s medium, context, purpose and audience, shape meaning, and experiment with this understanding through written, spoken, visual and multimodal responses  EN5-URB-01  Theme  Appreciate the role of the audience in perceiving themes and how these themes can offer insights into an author’s perspective  Style  Analyse how the distinctive aesthetic qualities and stylistic features of a text can shape and be shaped by its purpose, and experiment with this in own texts  ****Teacher note:** bold outcome content has not been addressed in this sequence.** | **Analysing how narrative devices reveal a text’s key concerns**  **Learning intentions**  By the end of this learning sequence, students will:   * understand why composers use the epistolary form * analyse how textual hybridisation can be used to reveal different points of view * evaluate the effectiveness of textual hybridity in revealing the core text’s key concerns.   **Teacher note:** the following activity is designed to support student understanding of how textual hybridity can be used by authors to establish alternative points of view and reveal the key concerns of a text. This task offers a choice of 2 videos for teachers to use to establish an understanding of the epistolary form. The clip selected to use will be determined by the needs of the class.   * **Understanding the epistolary form** – as a class, students brainstorm responses to the following questions to activate their background knowledge * Why do we write letters and journals? * What purpose do they serve? * Why might an author use them in a novel? * What texts have students seen these used in?   **Teacher note**: it is the use of the epistolary form, letters and diary entries, throughout *Aristotle and Dante Discover the Secrets of the Universe* that create the hybridisation of this text.   * **Defining the epistolary form** – students view [Why writers use the epistolary form (01:50)](https://youtu.be/ZW38anN81DY) or [Epistolary novels: an Introduction (06:25)](https://youtu.be/vTRdRZMhd88). Using **Phase 4, activity 2 – Frayer diagram**, students develop a [Frayer diagram](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/553) demonstrating their understanding of the epistolary form and its purpose. A sample Frayer diagram can be found at **Phase 4, resource 1 – model Frayer diagram**. * **Exploring examples of epistolary writing from the novel** – students identify and explain what is revealed about Aristotle as a character by reading the journal entries identified and responding to the questions provided in **Phase 4, activity 3 – examples of epistolary writing**. They synthesise their thinking by analysing how the composer has used this aspect of form to communicate the main ideas of the novel. | **Success criteria**  To demonstrate their learning, students can:   * analyse how the hybridisation of the narrative form can provide different points of view and insight into different characters * work collaboratively to analyse the purpose and effect of textual hybridisation * create texts that demonstrate how imagined authors can give audiences insights into the novel.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN5-URA-01  Point of view  Recognise the difference between the actual author and authorial voice in texts and use this understanding to create texts with other kinds of imagined authors  Characterisation  Explore 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 | **Exploring how the integration of the epistolary form creates textual hybridity**  **Learning intentions**  By the end of this learning sequence, students will:   * compare how characters can be developed through the choices of the author * understand how textual forms can be experimented with to provide insight into characters * understand how employing the epistolary form allows an author to create other voices in a first-person narration.   **Understanding textual hybridity**  **Teacher note:** students will write their own definition of textual hybridity in **Phase 4, activity 4 – prediction activity ‘Letters on a Page’**, after establishing an understanding of what textual hybridity can look like and its effect.   * **Defining textual hybridity** – teacher provides students with the [Cambridge Dictionary definition of ‘hybrid’](https://dictionary.cambridge.org/dictionary/english/hybrid), referring the class to the second definition. Teacher directs students to their knowledge and understanding of the epistolary form. Class discusses what this might look like in texts.   **Analysing textual hybridity in the core text**   * **Predicting the plot** – students use **Phase 4, activity 4 – prediction** **activity ‘Letters on a Page’** to predict what they think this part of the novel may be about, and why the author may choose to tell parts of the story through the letter form in this part of the novel. * **Exploring the divergent characterisations of the main characters –** students draw a Venn diagram in their books with one circle labelled ‘Aristotle’ and one circle labelled ‘Dante’. In their Venn diagram, students add descriptions, based on their current understanding, of what similarities the characters share, and how they are distinctly different. * **Comparing the point of view and expression of the main characters** – students read the letters provided in **Core text extract 3 – Aristotle’s letter to Dante** and **Core text extract 4 – Dante’s letter to Aristotle** to identify and discuss as a class how the epistolary form has been used to capture the divergent characterisations of Aristotle and Dante. Annotations of these letters have been provided in **Phase 4, resource 2 – annotation of Aristotle’s letter** and **Phase 4, resource 3 – annotation of Dante’s letter** to support this discussion. * **Exploring the characterisation of Dante** – students use the **Phase 4, resource 3 – annotation of Dante’s letter** and the class discussion to answer the questions in **Phase 4, activity 5 – What does Dante’s letter reveal?** These questions focus on how the letters provide a new opportunity for audiences to engage with Dante’s point of view and characterisation directly, rather than through the lens of Aristotle’s point of view and first-person narration. * **Jigsaw analysis of letters to reveal characterisation** – students use **Phase 4, activity 6 – analysing Aristotle and Dante’s letters** to respond in pairs to a series of questions exploring the impact of the inclusion of epistolary writing. They then share their findings with a peer who completed the activity to a different letter. * **Discussing how hybrid forms develop characterisation** – students discuss as a class the way that Alire Sáenz’s hybridisation of prose and epistolary forms serves to develop their understanding of the characterisation of the main characters. Questions to prompt this discussion could include * What do we learn about Aristotle through his diary entries and letters that we would not learn through his first-person narration? * How do Dante’s letters give us greater insight into his point of view and characterisation? * How might the novel be different or less effective if Alire Sáenz did not hybridise its form of storytelling?   **Teacher note**: the following activity integrates **Phase 5 – engaging critically and creatively with model texts.**   * **Playing with hybridity to consolidate understanding of alternative storytelling** – using the textual extracts as a model, students work in pairs to select an event of significance from the novel and create a pair of texts that offer alternative ways of telling this part of the narrative. Suggestions include * a poem and the headline and opening paragraph of a news report about Aristotle and Dante’s initial meeting * the driver’s journal entry and the police report about the car accident. * **Sharing responses of forms to generate discussion of effectiveness** – students share their responses with each other and discuss which forms work best and why some are not effective. What effect does recording the event in a different form have on their understanding of how textual hybridity works to deepen reader understanding of the text’s main ideas? Students contribute to a class discussion about their findings. | **Success criteria**  To demonstrate their learning, students can:   * analyse how different points of view can be established through textual hybridisation * analyse how audiences can be positioned to view characters in new ways * experiment with narrative form and points of view in their own writing.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN5-RVL-01  Reading, viewing and listening for meaning  Investigate how layers of meaning are constructed in texts and how this shapes a reader’s understanding and engagement  EN5-URA-01  Representation  Analyse how contextual, creative and unconscious influences shape the composition, understanding and interpretation of all representations  Point of view  Recognise the difference between the actual author and authorial voice in texts and use this understanding to create texts with other kinds of imagined authors  ****Teacher note:** bold outcome content has not been addressed in this sequence.** | **Allusion and symbolism to deepen characterisation**  **Learning intentions**  By the end of this learning sequence, students will:   * understand how historical figures can be used symbolically within new texts * understand how characters can be developed through narrative structure * evaluate how the structural elements of a novel work to create a cohesive whole.   **Aristotle and Dante as philosophers**  **Teacher note:** this activity is designed to support student analysis and evaluation of characterisation and narrative structure in the core text Aristotle and Dante Discover the Secrets of the Universe. If you have selected a different core text, you may choose to modify this task. The Digital Learning Selector’s [Concept maps card](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/577) contains graphic organiser templates that could be provided to students for the small group activity below.   * **Unpacking the symbolism to build deeper knowledge of characters** – teacher poses the question ‘How are the names Aristotle and Dante symbolic of the journey of Aristotle and Dante?’ to determine student knowledge of the historical figures of Aristotle and Dante Alighieri. Students use **Phase 4, activity 7 – Who were Aristotle and Dante?** to record their knowledge. Students watch the School of Life video [PHILOSOPHY - Aristotle (07:30)](https://youtu.be/csIW4W_DYX4) and the YouTube video [Dante Alighieri (0:52)](https://youtu.be/sKhpzlmJFo0), making notes in the table during viewing. * **Showing connections between the real and the imagined to understand allusion** – students work in small groups to create a mind map or visual representation that draws connections between the historical figures and the 2 characters in the novel, using textual evidence to support their comparison. * **Building understanding of Plato’s allegory of the cave** – students continue to develop their understanding of the character growth of Aristotle. They * participate in a teacher-led class discussion in which they revisit their learnings about the Bildungsroman genre and Freytag’s narrative structure from Phase 3 to refresh their knowledge of the novel’s form * view Ted-ED video [Plato's Allegory of the Cave – Alex Gendler (4:32)](https://www.youtube.com/watch?v=1RWOpQXTltA&t=3s) and complete the summary section of **Phase 4, activity 8 – Aristotle’s emergence from the cave.** Teacher leads a check-in discussion of student understanding of the allegory by asking for and collating student responses * students apply understanding of Plato’s allegory by completing activity 4 in **Phase 4, activity 8 – Aristotle’s emergence from the cave** * using sticky notes and a central location, like the board or a wall, students share a summary of one of the discoveries Aristotle has made, including where it occurs in the novel. * **Revisiting Aristotle’s suitcase** – students revisit **Phase 3, activity 14 – Aristotle’s suitcase**. Considering their growing understanding of Aristotle’s journey, what would they take out? Include? Why? Students compose a brief analytical paragraph using textual evidence to justify their choices. * **Reviewing authorial intent** – students revisit the predictions made in **Phase 3, activity 10 – getting to know Benjamin Alire Sáenz**. Students use [I Used to Think ... Now I Think ... (PDF 195 KB)](https://pz.harvard.edu/sites/default/files/I%20Used%20to%20Think%20-%20Now%20I%20Think_1.pdf) to reflect upon how their understanding of the text and Alire Sáenz’s purpose has evolved. | **Success criteria**  To demonstrate their learning, students can:   * analyse the connections between historical personalities and characters in a novel * analyse the connections between narrative structure, genre choice and character development * justify their choices based on evidence from the core text.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN5-URA-01  Characterisation  Explore 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  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 texts  EN5-ECA-01  Writing  Select and adapt appropriate codes, conventions and structures to shape meaning when composing written texts that are analytical, informative, persuasive, discursive and/or imaginative | **The structural role of characters**  **Learning intentions**  By the end of this learning sequence, students will:   * analyse how characters can be used as structural devices * evaluate the role of characters in revealing the key concerns of a text * apply the language forms and features of a study guide.   **Core formative task 4 – study guide**  **Teacher note:** this task integrates Phase 5 ‘engaging critically and creatively with model texts’ throughout the activity. **Core formative task 4 – study guide** is designed to support students in developing an understanding of how characters can be used in a variety of ways to propel the action of a narrative.   * **Understanding the features of a study guide** – teacher guides a class brainstorm about the purpose of study guides, where they can be found and what they include. * **Completing a study guide** – students use the instructions and table in **Core formative task 4 – study guide** to consider the structural role of characters within the text. They * complete the study guide individually * improve their study guide by working collaboratively and sharing responses with peers who were allocated the same character * collaboratively create a study guide entry on a digital platform such as [Microsoft Sway](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/123?clearCache=86de3e86-5865-1f3c-8d1e-e696024554e) or [Google Sites](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/71?clearCache=57098dd9-89b6-b06f-3163-f8f78ccdfcb).   **Teacher note:** a sample study guide has been completed for Bernardo and can be found in **Phase 4, resource 4 – sample character study guide**. This could be used to model the study guide for students, or to engage them in a conversation about Bernardo as a character, as he has not been addressed in detail throughout this teaching and learning program.   * **Reflecting on the structural purpose of characters** – students reflect on the learning achieved through the study guide. They share with the class how, through this core formative task, their understanding of the structural purpose of characters has been changed. They discuss their informed personal response about what the effect of Alire Sáenz’s use of these characters is in the text as a whole. | **Success criteria**  To demonstrate their learning, students can:   * analyse the structural role of a character * evaluate how effective characters are in revealing the main ideas of a novel * create a study guide * reflect on the development of their own learning.   **Evaluation and registration:**   * **[Record evaluation and registration information]** |
| EN5-RVL-01  Reading, viewing and listening for meaning  Analyse the main ideas and thematic concerns represented in texts  EN5-URA-01  Code and convention  Analyse how language forms, features and structures, specific or conventional to a text’s medium, context, purpose and audience, shape meaning, and experiment with this understanding through written, spoken, visual and multimodal responses  EN5-URB-01  Theme  Analyse how themes can be understood to underpin cohesive meaning in texts, and apply this understanding in own texts | **Analysing and evaluating how theme is developed**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the thematic messages or main ideas in their core text * connect thematic messages to aspects of characterisation and point of view * evaluate how main ideas can create connections between reader and text.   **Identifying thematic messages or main ideas in core text**  **Teacher note:** this task is designed to support students in developing their analysis and evaluation of the themes explored in the core text Aristotle and Dante Discover the Secrets of the Universe. If you have selected a different core text, you may choose to modify this task. **Phase 4, activity 9 – exploring thematic messages** is designed to support student learning throughout this activity. Additionally, **Phase 6, activity 4 – brainstorming thematic messages** has been created to support students to apply the learning in this sequence to selecting appropriate ‘main ideas’ for their analytical response for their assessment.   * **Determining the ‘secrets of the universe’ in the title** -– as a class, students brainstorm on sticky notes the questions and ideas the core text poses, placing these in a central location. They then * work collaboratively to group the sticky notes with common ideas together, giving these groups separate titles. * consolidate understanding of the main ideas of the text by collectively writing 2 to 3 overarching questions or statements, drawing from the ideas and the questions in each collection of sticky notes. * students work in pairs to complete a [branching scenario](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/597) or **Phase 4, activity 9 – exploring thematic messages** aligning one main idea to examples or evidence of characterisation and point of view from the text. They identify and analyse Alire Sáenz’s use of language forms, features and structures to communicate these main ideas. **Phase 4, activity 9 – exploring thematic messages** provides a template students can use to complete this task. * students create a poster they can share with the class that shows how Alire Sáenz’s use of language forms, features and structures shapes the main idea and positions the reader. | **Success criteria**  To demonstrate their learning, students can:   * work collaboratively to analyse the effect of language forms, features and structures on the development of the text’s main ideas * transform their understanding into new modes of expression.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN5-RVL-01  Reading, viewing and listening for meaning  Analyse the main ideas and thematic concerns represented in texts  EN5-URA-01  Characterisation  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  EN5-ECA-01  Writing  Develop a personal and informed voice that generate ideas and positions an audience through selection of appropriate word-level and text-level language  Use tense accurately and purposefully  Sentence-level grammar and punctuation  Craft concise sentences to suit text purpose  Apply punctuation to suit text purpose, support clarity and meaning, for effect, and to control reader response | **Developing effective skills and processes related to structuring an analytical paragraph**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the appropriate structure of an analytical paragraph * recognise the relevant grammatical features required for analytical writing.   **Crafting effective topic sentences**  **Teacher note**: the following 2 sequences focus on explicit instruction of how to write an analytical paragraph. Make revisions, amendments and adjustments as necessary to suit the prior learning of your students and your class context. **Phase 6, resource 2 – what a good one looks like** and **Phase 6, activity 2 – WAGOLL reflection** have been created to support students to compare the C-range sample from the assessment notification with an A-range sample. See Phase 6 of the program for further instructions.   * **Consolidating students prior learning with a thinking routine** – students use **Phase 4, activity 10 – Think, Puzzle, Explore** to demonstrate prior knowledge of analytical paragraphs, detailing what questions or challenges they may have about this type of writing. * **Explicitly teaching components of an analytical paragraph** – students **use Phase 4, activity 11 – crafting analytical paragraphs** to begin crafting a response that is well structured and controlled in its use of language. Specific focus should be placed on developing students’ ability to * use nominalisation to compose a relevant and engaging topic sentence * establish a clear argument that addresses all aspects of the question * maintain cohesion through the consistent use of the present tense, appropriate use of commas, selection of synonyms and sustained reference of pronouns * select vocabulary appropriately and for effect * integrate textual evidence and examples * analyse language forms, features and structures using appropriate metalanguage * effectively link back to the question * use punctuation appropriately across the analytical paragraph, particularly for embedding quotes.   **Creating effective analytical sentences**  **Literacy note:** the following activities draw on the Seldon method, also known as ‘This does that’ structure, to explicitly teach students how to write complex sentences. For more information on this strategy, access resources and a professional learning video on the [Literacy in secondary schools](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/secondary-literacy) webpage.   * **Understanding the ‘This does That’ method** – teacher uses **Phase 4, resource 5 – Seldon Method or This does that** **for textual analysis** to introduce this strategy as one that can be used to construct effective complex analytical sentences. * **Analysing core text with supporting evidence and examples** – students follow the instructions **in Phase 4, activity 12 – Seldon Method or This does that for textual analysis**, to construct complex sentences about the use of point of view and characterisation in the core text. Use **Phase 4, resource 6 – synonyms for ‘shows’** to support students to develop their personal voice through precise selection of verbs. | **Success criteria**  To demonstrate their learning, students can:   * apply the Seldon Method or This does that to craft complex analytical sentences * analyse how authors use characterisation and point of view to challenge and expand thinking about the main ideas in their core text * use appropriate grammatical features of analytical writing for precision and effect.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN5-ECA-01  Writing  Select and adapt appropriate codes, conventions and structures to shape meaning when composing texts that are analytical, informative, persuasive, discursive and/or imaginative  Text features  Express ideas, using appropriate structures for purpose and audience, that reflect an emerging personal style  EN5-ECB-01  Planning, monitoring and revising  Develop an effective thesis for extended analytical and persuasive writing texts that is based on critical thinking about a text or topic  Teacher note: the syllabus content points addressed through Core formative task 5 – analytical paragraph are outlined in the Core formative tasks document. | **Engaging in the recursive writing process**  **Core formative task 5 – analytical paragraph**  By the end of this learning sequence, students will:   * compose an analytical paragraph that is supported by textual evidence and analysis * reflect on and revise an analytical paragraph considering audience, purpose and form.   **Putting it all together in an analytical paragraph**   * **Reading a sample as a model text** – students read through **Phase 4, resource 7 – annotated WAGOLL paragraph** and take note of the ways that the student has used language and structure effectively in the response. * **Applying analytical writing skills to compose a paragraph** – students complete Core formative task 5 – analytical paragraph, supported by **Phase 4, activity 11 – crafting analytical paragraphs**, to compose an analytical paragraph about the thematic messages in *Aristotle and Dante Discover the Secrets of the Universe*.   **Teacher note:** support materials for the completion of this core formative task can be found in the Core formative task booklet and include, **Phase 6, activity 1 – how to isolate and deconstruct key terms of a question**, **Phase 6, resource 2 – what a good one looks like**, **Phase 6, resource 3 – developing personal voice and precise vocabulary, Phase 4, activity 9 – exploring thematic messages**, **Phase 4, activity 11 – crafting analytical paragraphs**, **Phase 4, resource 7 – annotated WAGOLL paragraph**, **Phase 4, resource 5– Seldon Method or This does that for textual analysis, Phase 4, activity 12 – Seldon Method or This does that for textual analysis** and **Phase 4, resource 6 – synonyms for ‘shows’**.   * **Engaging with peer feedback** – students use **Phase 4, activity 13 – peer feedback** to provide feedback to a peer using the 2 stars and a wish feedback protocol, and then apply the feedback they have received to refine their own writing.   **Teacher note:** once students have completed their analytical paragraphs, they should be able to move on to completing the entire analytical response. Activities in Phase 6, including **Core formative task 6 – writing a rhetorically effective conclusion** and **Core formative task 7 – reflecting on and editing your analytical response**, should be used at this point in the program. It is also recommended that teachers also collect and provide [descriptive feedback](https://dev.education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/feedback-to-students/types-of-feedback#:~:text=Descriptive%20feedback%20provides%20students%20with%20detailed%2C%20specific%20information,provides%20students%20with%20visible%20and%20manageable%20%E2%80%98next%20steps%E2%80%99.) to students during the drafting process. Use discretion to determine the most appropriate time in the learning sequence to provide teacher feedback to support students to achieve their best in the summative assessment task. | **Success criteria**  To demonstrate their learning, students can:   * support their analysis with evidence and examples from their core text * demonstrate controlled use of language and structure when composing an analytical paragraph.   **Evaluation and registration:**   * [Record evaluation and registration information] |

# Phase 5 – engaging critically and creatively with model texts

**Teacher note:** in this unit, Phase 5 has been integrated into Phases 2, 3 and 4. Teaching and learning activities that encompass Phase 5 have been identified in the relevant sequences.

The ‘engaging critically and creatively with model texts’ phase is centred on students’ exploration and experimentation with model texts. In this phase, students explore, respond to and experiment with models for the textual and language features necessary to complete the formal assessment task, the analytical response. With each model text, students will investigate the ways in which a composer has used elements of narrative, point of view and characterisation to create an engaging fictional world that prompts the reader to critically consider the main ideas of the text.

By responding critically and creatively to these complex texts, students explore the ways in which composers guide the readers’ experiences at the text, sentence and word levels. Students experiment with language features, syntax and vocabulary during low-stakes writing exercises where they will receive peer and teacher feedback in order to deepen understanding and skills.

Each core formative task in this phase is used to support the completion of the formal assessment task. The teacher works with students to build skills in monitoring and planning so they can compose and edit their analytical responses written during this phase.

**Expected duration:** in this unit, Phase 5 has been integrated into Phases 2 to 4. Teaching and learning activities that encompass Phase 5 have been identified in the relevant sequences.

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

* How do authors harness the power of prose fiction to position the reader?
* How can students evaluate the effectiveness of a composer's authorial choices?
* How can imaginative experimentation give insights into the main ideas of a text?

# Phase 6 – preparing the assessment task

In this phase, students are supported to complete the formal assessment task, composing an analytical response. The structure of this phase enables students to submit a response that best represents their learning and engagement with the feedback cycle. Students engage in a recursive compositional process involving planning, monitoring, revising and reflecting on their work. This explicit teaching model reinforces student ownership of their response, ensuring their final assessment submission is the product of ongoing reflection.

A series of activities facilitating this process are structured into the teaching and learning program at intervals. These core formative tasks are designed to encourage student understanding of, engagement with, and ownership of the response they create during the assessment task design process. The following strategies are designed to support both the experimentation within formative tasks and the preparation for the formal summative task. They are not meant to be completed consecutively, nor are they a checklist. They should be introduced when required, running concurrently within the other phases. Some may take a few minutes in a once-off lesson, others will need to be repeated. Some may require an entire lesson. All will need to be adapted to the class context.

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

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

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

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

Table 8 – preparing the assessment task

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN5-ECA-01  Speaking  **Participate in and lead a range of informal discussions about texts and ideas, including analytical, speculative and exploratory talk, to consolidate personal understanding and generate new ideas**  EN5-ECB-01  Planning, monitoring and revising  **Engage with model texts to develop and refine features, structures and stylistic approaches in own work** | **Using assessment task notification and marking guidelines to support learning**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the requirements of an assessment task notification * identify what an effective response to the assessment task looks like * use model texts to create success criteria for their own assessment response.   **Engaging with the assessment task notification**  **Teacher note:** it is advised that the assessment notification is distributed early in the program, during Phase 2. For best practice, returning to the planning, revising and monitoring process will be required throughout the program.   * **Unpacking the assessment task –** students read the assessment notification, particularly focusing on * the task description * steps to success * marking criteria and student-facing rubric. * **Identifying the key terminology – students use Phase 6, activity 1 – how to isolate and deconstruct key terms of a question**, to unpack the question, identifying the key terminology and instructions outlined in the assessment notification. Students use the visible thinking routine [See, Think, Wonder](https://pz.harvard.edu/resources/see-think-wonder) to ask questions and consolidate their understanding of the task requirements. **Phase 6, resource 1 – deconstruction of key terms in the assessment notification** has been created to use in support of this activity. * **Creating a list of success criteria –** students examine the A-range sample provided in **Phase 6, resource 2 – what a good one looks like. In** small groups, students complete **Phase 6, activity 2 – WAGOLL reflection** to review the sample response and use it to create a set of success criteria.   **Teacher note**: the WAGOLL acronym stands for ‘What a good one looks like’. The Digital Learning Selector’s [LISC and WAGOLL card](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/622?clearCache=109b4d1b-8e4d-e811-2087-aacef2ebd788) provides additional examples and samples of how to effectively use examples of high-quality work. | **Success criteria**  To demonstrate their learning, students can:   * identify key terminology from a question prompt and marking guide * discuss the requirements of the formal assessment task * develop success criteria for their assessment plan.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN5-ECA-01  Text features  **Use the structural conventions of analytical writing purposefully, including a well-articulated and considered thesis, a sustained and cohesive progression of supporting points, and a rhetorically effective conclusion**  Sentence-level grammar and punctuation  **Craft concise sentences to suit text purpose**  Word-level language  **Make vocabulary choices that enhance stylistic features of writing, and shape meaning through connotation**  EN5-ECB-01  Planning, monitoring and revising  **Engage with model texts to develop and refine features, structures and stylistic approaches in own work**  **Develop an effective thesis for extended analytical and persuasive texts that is based on critical thinking about a text or topic**  Reflecting  **Reflect on own texts, using technical vocabulary to explain and evaluate authorial decisions appropriate to the target audience and specific purpose.** | **Responding personally to texts through crafting a personal thesis statement**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the appropriate language and structure of a thesis statement * compose an informed, personal thesis statement to the assessment question prompt.   **Engaging with the thesis of the sample responses**  **Teacher note:** students should transfer their learning in **Core formative task 1 – sharing and reflecting on reading experiences** and **Core formative task 2 – developing a thesis** to this activity. The same skills are required for this task, only the content has changed now we have moved on to the core text.   * **Examining what a good one looks like** – students usethe **student-facing rubric, annotated student sample assessment** and **Phase 6, resource 2 – what a good one looks like** tocomplete a [Plus, Minus, Interesting (PMI)](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/551?clearCache=ffc087a5-fbb-d6fc-6336-86b5be37836) table identifying * **what language, vocabulary and structure are effective and useful in a thesis statement** * **what elements are ineffective or unhelpful** * **any interesting observations that students might like to experiment with in their own personal thesis statement.** * **Co-constructing a thesis statement –** students use **Phase 6, activity 3 – creating a personal thesis statement to compose a thesis statement,** investigating possible strategies for * **communicating personal understanding, such as personal pronouns, rhetorical questions, modality of verbs to show personal understanding. Teachers may wish to use a** [word cline](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/566?clearCache=29dd858c-9123-2290-4ee2-50b5e59459c) **to expand students’ vocabulary of modal verbs, adverbs and adjectives.** An **example can be found in Phase 6, resource 3 – developing personal voice and precise vocabulary.** * **combining the language and terminology of the question with personal understanding to ensure students are answering, not repeating, the question. Using a thinking routine such as** [The 3 Whys](https://pz.harvard.edu/resources/the-3-whys) **can help students begin to engage with the ways they have been challenged and expanded their thinking about the main ideas in the question** * **applying the ‘main ideas’ students planned for in Phase 6, activity 4 – brainstorming thematic messages.**   **Teacher note:** it is recommended that you engage in a joint construction or shared writing with students prior to their independent writing of their thesis statement. This gradual release of responsibility is part of the support cycle for teaching writing. More information can be found in the department’s [Writing Guide Years 3 to 10 (PDF 1.55 MB)](https://education.nsw.gov.au/content/dam/main-education/en/home/teaching-and-learning/curriculum/literacy-and-numeracy/resources-for-schools/guides/writing-guide-3-10.pdf#:~:text=Figure%203.%20The,after%20they%20write.). **Phase 6, resource 4 – annotated personal thesis statement** has been provided as an example that can be adapted to your context.   * **Consolidating understanding through guided and independent construction –** students draft a personal thesis statement **to the assessment question, reflecting closely on the language and structure used to appeal to their audience and purpose.** * **Peer discussions and conferencing –** students use the **student-facing rubric** and **marking guidelines** of the assessment task notification **to participate in** [peer discussion or conferencing](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/547)**,** sharing, discussing and building on their thesis statement **through this process.** | **Success criteria**  To demonstrate their learning, students can:   * engage with model texts to identify the appropriate language and structure of a personal thesis statement * use appropriate language and structure to draft an informed personal thesis statement * share and discuss choices with peers * refine their thesis statement through peer conferencing.   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN5-ECA-01  Text features  **Use the structural conventions of analytical writing purposefully, including a well-articulate and considered thesis, a sustained and cohesive progression of supporting points, and a rhetorically effective conclusion**  Sentence-level grammar and punctuation  **Craft concise sentences to suit text purpose**  EN5-ECB-01  ****Planning, monitoring and revising****  **Engage with model texts to develop and refine features, structures and stylistic approaches in own work** | **Writing a rhetorically effective conclusion**  **Teacher note:** students will need to have drafted the majority of their analytical response prior to completing this learning sequence.  **Learning intentions**  By the end of this learning sequence, students will:   * **understand the features and structure of a rhetorically effective conclusion** * **apply these features to their own composition of a rhetorically effective conclusion.**   **Composing an effective personal conclusion**   * **Class synonym brainstorm – students brainstorm as a class a range of different words and phrases that could be used to begin a conclusion, other than ‘in conclusion’. Phase 6, resource 5 – synonyms for ‘in conclusion’ has been included to help facilitate this class brainstorm.** * **Composing a rhetorically effective conclusion –** students use **Phase 6, activity 5 – features of a rhetorically effective conclusion** and **Core formative task 6 – writing a rhetorically effective conclusion, to conclude their analytical response, ensuring that they** * **summarise and conclude their response by returning to the question and offeri**ng **a final insight and opinion** * **ensure consistency and cohesion across the response, without the addition of new information or evidence in the conclusion.** * **Comparing personal responses to the WAGOLL – students compare their conclusion with the one provided in Phase 6, resource 2 – what a good one looks like and edit their own conclusions if they are able to identify areas for improvement.** * **Class discussion about the way that a conclusion connects to the rest of an extended response – students discuss how the language and content of their conclusion is informed by the rest of their response. Students discuss how the planning and monitoring processes throughout the construction of the extended response help to inform the conclusion.** | **Success criteria**  To demonstrate their learning, students can:   * **identify and apply appropriate language and structure to their writing of a rhetorically effective conclusion** * **make purposeful links back to a question to conclude an analytical response.**   **Evaluation and registration:**  [Record evaluation and registration information] |
| EN5-ECB-01  Planning, monitoring and revising  **Select from a range of collaborative drafting and feedback processes to improve clarity, meaning and effect in texts**  Reflecting  Evaluate own ability to plan, monitor and revise during the composition process, and how this can improve clarity, cohesion and effect  **Reflect on own texts, using technical vocabulary to explain and evaluate authorial decisions appropriate to the target audience and specific purpose** | **Self and peer evaluation for expanding skills in planning, monitoring and refining composition**  **Learning intentions**  By the end of this learning sequence, students will:   * **evaluate their analytical response based on self and peer feedback** * **refine their analytical composition through reflection and editing.**   **Engaging in the feedback cycle through evaluating and editing the analytical response**  **Teacher note:** students must have a completed draft in order to engage meaningfully with this final core formative task. This sequence will come very close to the end of the unit, prior to the submission of the formal assessment task. Once students have completed both evaluations, they should be given time in class to apply the feedback their analytical responses, making edits, revisions and adjustments for improvement. Completing this process in class allows for students to ask clarifying questions as required.   * **Applying feedback strategies to reflect on and edit the analytical response –** students use **Core formative task 7 – reflecting on and editing your analytical response** tocritically review and edit their analytical response, applying the learning from across the unit to improve their final submission. * **Peer evaluation –** students **use Phase 6, activity 6 – self-evaluation template to reflect on their analytical response, before moving on to Phase 6, activity 7 – peer-evaluation template to provide constructive peer evaluation.** * **Reflecting on assessment completion after feedback –** students return to their responses in **Phase 2, activity 7 – engaging with the assessment task notification** and reflect on whether they have successfully achieved the goals that they set for themselves. * **Class discussion and future application – students discuss what they have learned from the feedback processes and how they can use this learning to inform their approaches to future extended analytical writing.**   **Teacher note: further prompts for** [peer discussion and conferencing](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/547) **can be found on the departments Digital Learning Selector. Phase 6, activity 8 – peer-to-peer conference prompts has been provided to scaffold student discussion in a respectful, enquiry-based manner.** | **Success criteria**  To demonstrate their learning, students can:   * apply marking criteria to their own work and the work of their peers * complete the self and peer feedback checklist * apply feedback to edit and refine their analytical response.   **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’ column to record observations. At the conclusion of the program/unit, teachers and students should be given the opportunity to ‘reflect on and evaluate the degree to which students have progressed as a result of their experiences, and what should be done next to assist them in their learning’ as per [NESA’s advice on units](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/programming/advice-on-units). This information should be used to improve the next iteration of the program and inform the following learning experiences for the students.

Use the [English teaching and learning evaluation tool](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/professional-learning-english-k-12/english-7-12-professional-learning-catalogue/unit-evaluation-tool-s4-5) as part of the evaluation process.

# The English curriculum 7–12 team

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

## Share your experiences

If you use the sample program in your faculty and school context, reach out to the English curriculum team. We would love English teams from across NSW to share snapshots of their practice and how this resource has been used in their unique context as part of our ‘Voices from the Classroom’ section of the English 7–12 newsletter. Send submissions to [english.curriculum@det.nsw.edu.au](mailto:englishcurriculum@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**: this resource is evidence-based, as outlined below and supports English curriculum leaders to advance equitable outcomes, opportunities and experiences for their students. It also provides guidance that enhances the delivery of outstanding leadership, teaching and learning as per the goals of the [Plan for Public Education](https://education.nsw.gov.au/about-us/strategies-and-reports/plan-for-nsw-public-education). It is an example of [Universal Design for Learning](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/about-universal-design-for-learning) and aligns with the [School Excellence Policy](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468). It is designed to support school and curriculum leaders as they plan syllabus implementation. It can be used during the design and delivery of collaborative curriculum planning, monitoring and evaluation.

**Alignment to the School Excellence Framework**: this resource supports the [School Excellence Framework](https://education.nsw.gov.au/inside-the-department/directory-a-z/strategic-school-improvement/school-excellence-framework) elements of curriculum (curriculum provision, differentiation), assessment (formative assessment) and effective classroom practice (explicit teaching).

**Alignment to** **Australian Professional Standards for Teachers**: this resource supports teachers to address [Australian Professional Standards for Teachers](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 1.2.2, 1.3.2, 1.5.2, 2.1.2, 2.2.2, 2.3.2, 2.5.2, 3.1.2, 3.2.2, 3.3.2, 3.5.2, 5.1.2,

**Consulted with:** Subject matter experts from across Curriculum and Reform, school-based colleagues and subject matter experts from the Rural Learning Exchange

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

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

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

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

**Resource:** program of learning

**Related resources:** there is an assessment task, resource booklet, a core formative tasks booklet and a core texts booklet 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).

**Creation date:** 4 April 2024

**Rights:** © State of New South Wales, Department of Education.

# References

This resource contains NSW Curriculum and syllabus content. The NSW Curriculum is developed by the NSW Education Standards Authority. This content is prepared by NESA for and on behalf of the Crown in right of the State of New South Wales. The material is protected by Crown copyright.

Please refer to the NESA Copyright Disclaimer for more information <https://educationstandards.nsw.edu.au/wps/portal/nesa/mini-footer/copyright>.

NESA holds the only official and up-to-date versions of the NSW Curriculum and syllabus documents. Please visit the NSW Education Standards Authority (NESA) website <https://educationstandards.nsw.edu.au/> and the NSW Curriculum website [https://curriculum.nsw.edu.au](https://curriculum.nsw.edu.au/).

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

[PDHPE K–10 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/pdhpe/pdhpe-k-10-2018) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2018.

Alex Gendler (18 March 2015) ['Plato’s Allegory of the Cave - Alex Gendler' [video]](https://www.youtube.com/watch?v=1RWOpQXTltA&t=3s), *TED-Ed*, YouTube, accessed 15 March 2024.

Alire Sáenz B (2021) *Aristotle and Dante Discover the Secrets of the Universe,* 2nd edn, Simon & Schuster Childrens UK, United Kingdom. This has been made possible as permission has been granted by Simon and Schuster (UK) Ltd. The extracts used in this teaching and learning program are licensed up until April 2027. Accessed April 2024.

all the knowledge of the universe PRINCIPIA (8 December 2021) ['Bildungsroman' [video]](https://www.youtube.com/watch?v=kp8_iTFUBks), *all the knowledge of the universe PRINCIPIA*, YouTube, accessed 7 March 2024.

Boas E and Kerrin R (2021) *Novel Ideas: Teaching Fiction in the Middle Years*, AATE.

Chapman L (19 November 2021) ['Q&A with 'Aristotle and Dante' author Benjamin Alire Sáenz'](https://www.youngwriters.co.uk/blog/benjamin-saenz), *Young Writers*, accessed 8 April 2024.

Cliffs Notes (n.d.) ‘[Character List and Analysis Katniss Everdeen](https://www.cliffsnotes.com/literature/h/the-hunger-games/character-list-and-analysis/katniss-everdeen)’, *The Hunger Games*, Cliffs Notes website, accessed 15 March 2024.

CloudBio (6 January 2023) ['Dante Alighieri' [video]](https://www.youtube.com/watch?v=sKhpzlmJFo0), *CloudBio*, YouTube, accessed 15 March 2024.

Daffern T and McKenzie NM (2020) *Teaching Writing: Effective approaches for the middle years*, A&U Academic, Australia.

English Literature and Language (16 May 2021) ['Epistolary novels: an Introduction'](https://www.youtube.com/watch?v=vTRdRZMhd88), *English Literature and Language*, YouTube, accessed 12 March 2024.

Fox H (2019) *How it Feels To Float*, Pan Macmillan Australia, Australia.

Harvard Graduate School of Education (2022) ‘[*I Used to Think ... Now I Think ...*](https://pz.harvard.edu/sites/default/files/I%20Used%20to%20Think%20-%20Now%20I%20Think_1.pdf)’, Project Zero website, accessed 16 April 2024.

Harvard Graduate School of Education (2022) ‘[See, Think, Wonder](https://schoolsnsw-my.sharepoint.com/personal/renee_cobcroft2_det_nsw_edu_au/Documents/Desktop/993-english/President%20and%20Fellows%20of%20Harvard%20College,%20Harvard%20Graduate%20School%20of%20Education%20(2022)%20Think,%20Pair,%20Share,%20Project%20Zero%20website,%20accessed%2012%20October%202023.)', *Resources,* Project Zero website, accessed 12 October 2023.

Harvard Graduate School of Education (2022) ‘[The 3 Whys](https://pz.harvard.edu/resources/the-3-whys)’, *Resources,* Project Zero website, accessed 12 March 2024.

Harvard Graduate School of Education (2022) ‘[Think, Pair, Share](https://pz.harvard.edu/resources/think-pair-share)*’*, *Resources,* Project Zero website, accessed 12 March 2024.

Harvard Graduate School of Education (2022) ‘[Think, Puzzle, Explore](https://pz.harvard.edu/resources/think-puzzle-explore)’, *Resources,* Project Zero website, accessed 13 March 2024.

Heart (2 April 2010) ‘['Heart – Alone’ [video]](https://www.youtube.com/watch?v=1Cw1ng75KP0), *thebandheart,* YouTube, accessed 6 March 2024.

Hispanic Heritage Foundation (17 November 2023) ['Benjamin A. Saenz | Aristotle & Dante Discover the Secrets of the Universe' [video]](https://www.youtube.com/watch?v=BYKBxe_LOUo), *Hispanic Heritage Foundation*, YouTube, accessed 8 April 2024.

HoughsVideos (11 September 2007) ['The Lone Ranger Opening Theme Song' [video]](https://www.youtube.com/watch?v=hxIuIxqo2So), *HoughsVideos,* YouTube, accessed 6 March 2024.

Los Lobos (4 January 2007) ['Los Lobos - La Bamba (Music Video)' [video]](https://youtu.be/YicJPLT1dWU?si=x6-jtR8_58RS14Ta), *Los Lobos,* YouTube, accessed 6 March 2024.

mistersato411 (1 August 2014) ['Plot structure, feat. Freytag's triangle' [video]](https://www.youtube.com/watch?v=vcr-BJ4BkV8), *mistersato411*, YouTube, accessed 7 March 2024.

Nowra L (2011) ‘The Index Cards’ in Kennedy C (ed) *The Best Australian Stories 2011*, Black Inc. Australia. ‘The Index Cards’ has been reproduced and made available for copying and communication by NSW Department of Education for its educational purposes. This has been made possible as permission has been granted by AMANITA Pty Ltd providing the services of Louis Nowra. This resource containing the copy of the short story is licensed up until November 2027. Accessed April 2024.

Quigley A (2020) Closing the reading gap, Routledge, GB.

Scourti R (29 November 2016) ['Why writers use the epistolary novel' [video]](https://www.youtube.com/watch?v=ZW38anN81DY), *Rosalind Scourti*, YouTube, accessed 12 March 2024.

Spark Notes (n.d.)[*To Kill A Mockingbird Character List*](https://www.sparknotes.com/lit/mocking/sparklets/), Spark Notes website, accessed 15 March 2024.

State of New South Wales (Department of Education) (n.d.) ‘[Brainstorming](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542?clearCache=a3b3ed79-6331-1e74-3fae-ef6b90265c34)’*, Learning activities,* Digital Learning Selector website, accessed 12 March 2024.

State of New South Wales (Department of Education) (n.d.) ‘[Branching scenarios](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/597)’, *Learning activities*,Digital Learning Selector website, accessed 12 March 2024.

State of New South Wales (Department of Education) (n.d) ‘[Clines and Continuums](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/566)’*, Learning activities,* Digital Learning Selector website, accessed 13 March 2024.

State of New South Wales (Department of Education) (n.d) ‘[Concept maps](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/577)’, *Learning activities*,Digital Learning Selector website, accessed 19 March 2024.

State of New South Wales (Department of Education) (n.d.) ‘[Google Sites’,](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/71?clearCache=57098dd9-89b6-b06f-3163-f8f78ccdfcb) *Learning tools,* Digital Learning Selector website, accessed 9 April 2024.

State of New South Wales (Department of Education) (n.d.) ‘[LISC and WAGOLL](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/622)’*, Learning activities,* Digital Learning Selector website, accessed 12 March 2024.

State of New South Wales (Department of Education) (n.d.) ‘[Microsoft Sway](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/123?clearCache=86de3e86-5865-1f3c-8d1e-e696024554e)’, *Learning tools*, Digital Learning Selector website, accessed 9 April 2024.

State of New South Wales (Department of Education) (n.d.) [*Modality*](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Modality.aspx), Writing in Secondary Resource Hub, accessed 19 March 2024.

State of New South Wales (Department of Education) (n.d.) ‘[Peer discussion and conferencing](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/547)’, *Learning activities,* Digital Learning Selector website, accessed 12 March 2024.

State of New South Wales (Department of Education) (n.d.) ‘[Plus, Minus, Interesting (PMI)](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?clearCache=f8e1f35d-6713-d328-7126-b57d51e1304c)’, *Learning activities,* Digital Learning Selector website, accessed 12 March 2024.

State of New South Wales (Department of Education) (n.d.) [*Vocabulary*](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Vocabulary.aspx), Writing in Secondary Resource Hub, accessed 19 March 2024.

State of NSW (Department of Education) (2020) ‘[About the School Excellence Framework](https://dev.education.nsw.gov.au/about-us/strategies-and-reports/school-excellence-and-accountability/sef-evidence-guide/resources/about-sef)’, *School Excellence Framework evidence guide*, NSW Department of Education website, accessed 11 April 2024.

State of New South Wales (Department of Education) (2020) ‘[Types of feedback](https://dev.education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/feedback-to-students/types-of-feedback#:~:text=Descriptive%20feedback%20provides%20students%20with%20detailed%2C%20specific%20information,provides%20students%20with%20visible%20and%20manageable%20%E2%80%98next%20steps%E2%80%99.)’, *Teacher quality and accreditation,* NSW Department of Education website, accessed 13 March 2024.

State of New South Wales (Department of Education) (2023) ‘[Code of Conduct](https://education.nsw.gov.au/policy-library/policies/pd-2004-0020)*’*, *Policy library,* NSW Department of Education website, accessed 6 March 2024.

State of New South Wales (Department of Education) (2023) ‘[Controversial Issues in Schools](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045)’, *Policy library*, NSW Department of Education website, accessed 6 March 2024.

State of New South Wales (Department of Education) (2023) [*Leading English 7–12*](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/leading-english-k-12/leading-english-7-12),NSW Department of Education website, accessed 2 April 2024.

State of New South Wales (Department of Education) (2023) ‘[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)’, *Planning, programming and assessing English 7–10,* NSW Department of Education website, accessed 2 April 2024.

State of New South Wales (Department of Education) (2023) ‘[Powerful youth voices – Year 7, Term 1](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-4-year-7-powerful-youth-voices)’, *English K–12,* NSW Department of Education website, accessed 2 April 2024.

State of New South Wales (Department of Education) (2023) ‘[Stage 5 reading strategies](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading)’, *Literacy and numeracy,* NSW Department of Education website, accessed 2 April 2024.

State of New South Wales (Department of Education) (2023) ‘[*Values in NSW public schools*](https://education.nsw.gov.au/policy-library/policies/pd-2005-0131)’, *Policy library,* NSW Department of Education website, accessed 2 April 2024.

State of New South Wales (Department of Education) (2024) ‘[Literacy in secondary schools](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/secondary-literacy)’, *Literacy and numeracy,* NSW Department of Education website, accessed 15 March 2024.

State of New South Wales (Department of Education) (2024) [*Digital Learning Selector*](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=6d77d), NSW Department of Education website, accessed 5 March 2024.

State of New South Wales (Department of Education) (2024) [*Our Plan for NSW Public Education*](https://education.nsw.gov.au/about-us/strategies-and-reports/plan-for-nsw-public-education), NSW Department of Education website, accessed 10 April 2024.

State of New South Wales (Department of Education) (2024) ‘[Universal Design for Learning](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/about-universal-design-for-learning)’, *Planning programming and assessing K–12*, NSW Department of Education website, accessed 11 April 2024.

Stern J, Ferraro K and Mohnkern J (2017) *Tools for Teaching Conceptual Understanding, Secondary: Designing Lessons and Assessments for Deep Learning*, SAGE Publications Inc, United Staes of America.

The School of Life (30 October 2014) ['PHILOSOPHY - Aristotle' [video]](https://www.youtube.com/watch?v=csIW4W_DYX4&t=6s), *The School of Life*, YouTube, accessed 15 March 2024.

WordClouds (n.d.) [*Word Clouds*](https://www.wordclouds.com/), WordClouds website, accessed 15 April 2024.

**© State of New South Wales (Department of Education), 2024**

The copyright material published in this resource is subject to the *Copyright Act 1968* (Cth) and is owned by the NSW Department of Education or, where indicated, by a party other than the NSW Department of Education (third-party material).

Copyright material available in this resource and owned by the NSW Department of Education is licensed under a [Creative Commons Attribution 4.0 International (CC BY 4.0) license](https://creativecommons.org/licenses/by/4.0/).

[](https://creativecommons.org/licenses/by/4.0/)

This license allows you to share and adapt the material for any purpose, even commercially.

Attribution should be given to © State of New South Wales (Department of Education), 2024.

Material in this resource not available under a Creative Commons license:

* the NSW Department of Education logo, other logos and trademark-protected material
* material owned by a third party that has been reproduced with permission. You will need to obtain permission from the third party to reuse its material.

**Links to third-party material and websites**

Please note that the provided (reading/viewing material/list/links/texts) are a suggestion only and implies no endorsement, by the New South Wales Department of Education, of any author, publisher, or book title. School principals and teachers are best placed to assess the suitability of resources that would complement the curriculum and reflect the needs and interests of their students.

If you use the links provided in this document to access a third-party's website, you acknowledge that the terms of use, including licence terms set out on the third-party's website apply to the use which may be made of the materials on that third-party website or where permitted by the *Copyright Act 1968* (Cth). The department accepts no responsibility for content on third-party websites.