English Stage 5 (Year 10) – teaching and learning program – part 1

Digital stories – Phases 1, 2, 5 and 6

This resource is a sample teaching and learning program for Year 10, Term 4. In this program, students engage with a range of multimodal digital texts to explore innovative ways to tell stories. Students deepen their appreciation of how authority over meaning is negotiated through acts of authorship, publication and interpretation in digital texts. Students analyse a range of texts that manipulate digital technology to construct narratives. These texts tell nonlinear or interactive stories about historical, social, cultural or ethical issues to communicate ideas and influence viewpoints. Students will apply the codes and conventions of multimodal texts to shape meaning in their own compositions.

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

Table 1 – class details

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

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**Updating the table of contents**

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

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

# About this resource

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

## Purpose of resource

This sample teaching and learning program is not a standalone resource and aligns with the following support materials. It is intended to be used in conjunction with the following materials:

* Assessment task notification – Digital stories – interactive multimodal digital text (group composition) and individual reflection – Term 4
* Assessment task stimulus texts – Digital stories
* Core formative tasks booklet – Digital stories
* Teaching and learning program – part 2 – Digital stories – Phases 3 and 4
* Resource booklet – part 1 – Digital stories – Phases 1, 2, 5 and 6
* Resource booklet – part 2 – Digital stories – Phases 3 and 4
* Phase 2 – simple and complex ideas – PowerPoint
* Phase 3 – types of narrative structures – PowerPoint
* Phase 4 – exploring authority in the core text – PowerPoint
* Phase 5 – how to use Canva for Education – PowerPoint
* Phase 5 – reflective writing – PowerPoint
* Year 10 scope and sequence.

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

## 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).

## When and how to use

This teaching and learning program has been designed for Term 4 of Year 10. It provides opportunities for the teacher to support students to understand how a unique relationship between composer and responder can be established in digital texts. The program and associated materials can be used as a basis for the teacher’s own program, assessment or scope and sequence, or be used as an example of how the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022) can be implemented. The program and associated resources are not intended to be taught exactly as is presented in their current format. Teachers using this program and the associated materials should adapt these to suit their students’ needs, interests, abilities and the texts selected. The resources should be used with timeframes that are created by the teacher to meet the overall assessment schedules.

This teaching and learning program has been split into 2 documents. This document contains teaching and learning activities for Phases 1, 2, 5 and 6.

The formal assessment task for this program has been designed to be delivered in Week 5 of Term 4. This allows time for the task to be marked and for [Record of School Achievement](https://www.nsw.gov.au/education-and-training/nesa/leaving-school/rosa) (RoSA) grades to be finalised. The phases of this program have been arranged to support this task and its completion. Phases 1, 2, 5 and 6 in this program are designed to develop the knowledge, understanding and skills required for the formal assessment task. Phases 3 and 4 are designed to be taught after the formal assessment task has been submitted. All teaching and learning programs and resource booklets for Digital stories can be found on the [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) webpage.

If schools choose to use a different form of assessment in Term 4, such as an end-of-year examination, Phases 3 and 4 could be taught sequentially between Phases 2 and 5. If this approach is taken, the formal assessment task designed for this program could become a formative end-of-year task. The assessment support provided in Phase 6 of this program could be incorporated into Phases 3 and 4 to support students in the creation of their interactive multimodal digital text throughout the program.

This program provides success criteria aligned to each learning sequence. These are suggestions only. While success criteria can be presented to students, evidence-based research suggests that it is important to [share success criteria](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/sharing-success-criteria) with students. They should be discussed and agreed using language the students can understand. The department’s [Explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching) webpage provides a range of links to support the use of learning intentions and success criteria. It also provides further information and examples of what it could look like in the classroom and suggestions for further reading.

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

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

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

Before using this resource, teachers are encouraged to investigate [8 Aboriginal Ways of Learning](https://www.8ways.online/), and explore the [protocol](https://www.8ways.online/our-protocol) established and the ways other school communities have adapted these pedagogies for their unique learning communities. It is important schools create their own community links by connecting with and consulting local Aboriginal communities about the learning pedagogies of the land on which they teach and learn. This is outlined in [The Partnership Agreement with the NSW Aboriginal Education Consultative Group Inc](https://education.nsw.gov.au/teaching-and-learning/aec/aboriginal-education-consultative-group-partnership-agreement).

In this way, teachers can take responsibility for ensuring a cultural exchange, avoid cultural appropriation and make their students aware of the importance of seeking permissions, following cultural protocols and connecting with community. The [Map of Indigenous Australia](https://aiatsis.gov.au/explore/map-indigenous-australia) is a useful resource for teachers wishing to explore this process with students.

**Teacher note:** the blue feature boxes include instructions for the classroom teacher engaging with this program. They provide suggestions for how content could be delivered and links to additional resources.

**Literacy note:** the pink feature boxes includeinformation about explicit and targetedliteracy instruction. These contain links to department resources to support teachers and students in developing key literacy skills within the context of the teaching and learning activities.

**Differentiation note:** the grey feature boxes include suggestions and strategies to support differentiation for a diversity of learners. The differentiation notes can be found in the ‘Evidence of learning and evaluation’ column of the teaching and learning program.

## 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.

# Digital stories

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

## Overview

In this program, students engage with a range of multimodal digital texts to explore innovative ways to tell stories. Students will deepen their appreciation of how authority over meaning is negotiated through acts of authorship, publication and interpretation in digital texts. Students analyse a range of texts that manipulate digital technology to construct narratives. These texts tell nonlinear or interactive stories about historical, social, cultural or ethical issues to communicate ideas and influence viewpoints. Students will apply the codes and conventions of multimodal texts to shape meaning in their own composition.

**Duration:** this program of lesson sequences is designed to be completed over a period of approximately 10 weeks. The assessment task has been scheduled for Week 5 submission to ensure that reporting and RoSA grade submission deadlines can be met. Phases 3 and 4 should be taught after Phases 1, 2, 5 and 6 and once students have submitted their formal assessment.

# 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 understand how interactive multimodal digital texts offer new and innovative ways of representing ideas and stories. They will develop an understanding of and appreciation for how codes and conventions and interactive elements are used in multimodal digital texts. Students will consider how these elements work to position the responder and allow them to become active participants in the text. Through exploring notions of authority in interactive digital texts, and how it can be shared between composer and responder, students consider why digital texts are popular with contemporary responders. They develop skills in collaboration as they work in a group to apply their learning when composing their own interactive multimodal digital text for the assessment task.

## 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 do multimodal digital texts challenge responder and composer experiences?
* How can multimodal digital texts be used to construct narratives and explore complex ideas in innovative ways?
* How do multimodal digital texts offer new and interactive reading experiences?

### Conceptual programming questions

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

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

|  |
| --- |
| **Phase 1 – engaging with the unit and the learning community** |
| * Why have humans shared stories throughout time? |
| **Phase 2 – unpacking and engaging with the conceptual focus** |
| * What is digital storytelling? * What strategies can be used in digital texts to invite responder interaction? * How can digital platforms be used to compose interactive multimodal texts?   **Teacher note**: in this program, Phase 5 should be taught after the completion of Phase 2. This should ensure that students can build the skills and understanding essential for successful completion of the assessment task. |
| **Phase 3 – discovering and engaging analytically with the core text** |
| * How are the codes and conventions of multimodal texts used to position an audience? * How can multimodal and digital texts increase opportunities for hybridity? * How can interactive texts present opportunities for responders to reflect on values, identities and experiences? |
| **Phase 4 – deepening connections between texts and concepts** |
| * How can authority over meaning be distributed and negotiated in an interactive multimodal text? * How can telling stories through multimodal forms enhance the engagement of contemporary audiences? * How do digital texts position responders in different ways to non-digital texts? |
| **Phase 5 – engaging critically and creatively with model texts** |
| * How can model texts provide inspiration for students’ own texts? * How can an understanding of the features and structures of reflective writing support students to compose a reflection?   **Teacher note**: in this program, Phase 5 should be taught after the completion of Phase 2. This should ensure that students can build the skills and understanding essential for successful completion of the assessment task. |
| **Phase 6 – preparing the assessment task** |
| * How can marking guidelines and sample assessment task responses be used as a support for learning? * What are the best strategies for developing and expanding skills in planning, monitoring and refining composition?   **Teacher note:** in this program, Phases 3 and 4 should be taught after the completion of Phase 6 and the submission of the formal assessment task. |

## 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 work in a group to compose an interactive multimodal digital text. They will also complete an individual reflection.

**Formative assessment:** in this program, students will complete 3 formative tasks to build interest, skills and knowledge towards the formal assessment task. These tasks focus on the planning stage of the composition process, analysing the codes and conventions used in model texts and reflective writing.

See the **Core formative tasks booklet – Digital stories** for an overview of tasks.

## 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 skills
* reading, viewing and listening for meaning
* **EN5-URA-01** analyses how meaning is created through the use and interpretation of increasingly complex language forms, features and structures
* representation
* code and convention
* narrative
* **EN5-URB-01 evaluates how texts represent ideas and experiences, and how they can affirm or challenge values and attitudes**
* **argument and authority**
* **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**
* **representing**
* **EN5-ECB-01 uses processes of planning, monitoring, revising and reflecting to purposefully develop and refine composition of texts**
* **planning, monitoring and revising**
* **reflecting**

[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.

**Teacher note:** texts referred to in this teaching and learning program may contain words and descriptions which may be culturally sensitive and which might not normally be used in certain public or community contexts. Terms, which reflect the values and attitudes of the colonial society in which the texts are set or refer to, may be considered inappropriate today in some circumstances.

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

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| Boltin K (2021) [*Ravi & Emma: an interactive documentary in Southern Dialect Auslan*](https://raviandemma.sbs.com.au/#:~:text=Ravi%20and%20Emma'%20is%20an%20interactive%20documentary%20in%20Southern%20Dialect)*,* Special Broadcasting Service (SBS), Australia. | The interactive digital 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 students are required to engage meaningfully with texts about diverse experiences, including authors with a disability. **EN5-RVL-01 requires students to use a range of strategies to read complex texts.**  This interactive digital text contains a range of markers which align to the complex level of the Text Complexity scale as per the [National Literacy Learning Progression (NLLP) (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/)[.](https://www.ofai.edu.au/media/01nixkio/national-literacy-progressions-v3-for-publication.pdf) It provides students opportunities to engage with a text with words from other languages (Southern Dialect Auslan) that include unique structural elements. | *Ravi & Emma: an interactive documentary in Southern Dialect Auslan* is an engaging interactive text that is accessible to all learners. It demonstrates how narratives can represent and shape personal and shared identities and experiences through the dual points of view of Ravi and Emma.  Interacting with this text will support students to appreciate how narrative conventions of interactive digital texts can represent ideas and values to shape audiences’ responses.  A study of this text will allow students to explore diverse cultural experiences and develop an understanding of how meaning is constructed in texts to shape audience engagement. |
| McKeon G, Etingof B and Marin J (2016) [*My Grandmother’s Lingo*](https://www.sbs.com.au/mygrandmotherslingo/)*,* Special Broadcasting Service (SBS) Australia. | The interactive digital 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 students are required to engage meaningfully with multimodal and digital texts and experience a range of texts by Aboriginal authors. **EN5-RVL-01** requires students to read texts that are increasingly complex and present perspectives and experiences of Aboriginal Peoples.  This interactive digital text contains a range of markers which align to the moderately complex level of the Text Complexity scale as per the [NLLP (V3](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/)). It provides students opportunities to engage with a text with occasional words from languages other than English and a digital text containing multiple ‘pages’ with multimodal content. | *My Grandmother’s Lingo* is an engaging interactive text that is accessible to all learners. It uses language forms and structures conventional to a multimodal text, demonstrating how contextual influences shape composition.  Interacting with this text will support students to appreciate how narrative conventions of interactive digital texts can represent ideas and values to shape audiences’ responses.  A study of this text will allow students to explore diverse cultural experiences and develop an understanding of how meaning is constructed in texts to shape audience engagement.  Aboriginal and Torres Strait Islander Peoples are advised that this text contains reference to people who have died. |
| Etingof B (2017*)* [*K’gari: the real story of a true fake*](https://www.sbs.com.au/kgari/)*,* Special Broadcasting Service (SBS), Australia. | The interactive digital 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 students are required to engage meaningfully with multimodal and digital texts and experience a range of texts by Aboriginal authors. **EN5-RVL-01** requires students to read texts that are increasingly complex and present perspectives and experiences of Aboriginal Peoples.  This interactive digital text contains a range of markers which align to the highly complex level of the Text Complexity scale as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). It provides students opportunities to engage with a text with subtle evaluative language reflecting author viewpoint, multiple voices that depict cultural and historical references, and complex visual and audio features. | *K’gari: the real story of a true fake* is an engaging interactive text that, with support, is accessible for all learners. It develops readers’ understanding of the concepts of representation and narrative to evoke questions about argument and authority.  Engaging with this text will support students to appreciate how authority over meaning in multimodal and interactive texts can be distributed and is a negotiation between acts of authorship, publication and interpretation.  A study of this text will allow students to explore diverse cultural experiences and develop an understanding of how authority of a text is continually negotiated and reassessed by readers. Students will develop an understanding of how narrative conventions vary across media, and how narratives can represent and shape personal identities, values and experiences.  Aboriginal and Torres Strait Islander Peoples are advised that this text contains reference to people who have died. |
| Langton M (2019) *Welcome to Country: An introduction to our First peoples for young Australians*, Hardie Grant Travel, Melbourne.  The reproduction of the extract has been made possible as permission has been granted by Marcia Langton and Hardie Grant Travel. The extract used is licensed up until September 2027. | This non-fiction informative 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 students are required to engage meaningfully with non-fiction texts and experience a range of texts by Aboriginal authors. **EN5-RVL-01** requires students to read texts that are increasingly complex and present perspectives and experiences of Aboriginal Peoples.  This non-fiction text contains a range of markers which align to the moderately complex level of the Text Complexity scale as per the [NLLP (V3).](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) It uses subheadings and presents an author viewpoint that depicts cultural and historical references. Some prior or cultural knowledge is required to understand the content. | *Welcome to Country: An introduction to our First peoples for young Australians* is an engaging non-fiction text that, with support, is accessible for all learners. It engages readers through its exploration of the importance of representation and enduring narratives to explore the significance of storytelling in maintaining culture.  Engaging with this text will support students to understand the importance of storytelling and representation in the creation of stories by Aboriginal and Torres Strait Islander authors.  A study of this text will allow students to appreciate the significance of storytelling in maintaining cultural identity. Engagement with the ideas in this text will allow students to develop an understanding of the importance of voice and representation in the creation of narratives. |
| Mizner M and Worth K (2018) [*The Last Generation*](https://www.pbs.org/wgbh/frontline/interactive/the-last-generation/), FRONTLINE and The GroundTruth Project, US. | The interactive digital 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 students are required to engage meaningfully with multimodal and digital texts and experience a range of cultural and social perspectives, including from youth cultures. **EN5-RVL-01** requires students to consider how the social, cultural and ethical positions represented in text affirm or challenge views of the world.  This interactive digital text contains a range of markers which align to the highly complex level of the Text Complexity scale as per the [NLLP (V3).](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) It provides students opportunities to engage with a text with subtle evaluative language reflecting author viewpoint, multiple voices that depict cultural and historical references, and complex visual and audio features. | *The Last Generation* is an engaging interactive text that, with support, is accessible for all learners. It demonstrates how texts can engage readers in representations of social issues through the use of narrative. The text’s structure and interactive elements evoke questions about argument and authority.  Engaging with this text will support students to appreciate how authority over meaning in multimodal and interactive texts can be distributed and is a negotiation between acts of authorship, publication and interpretation.  A study of this text will allow students to explore diverse cultural experiences and develop an understanding of how authority of a text is continually negotiated and reassessed by readers. Students will develop an understanding of how narrative conventions vary across media, and how narratives can represent and shape personal identities, values and experiences. |
| Nogrady B (4 July 2024) ‘[Sulawesi cave painting of hunting scene is oldest-known example of visual storytelling: study’](https://www.abc.net.au/news/science/2024-07-04/cave-art-indonesia-oldest-storytelling-wild-pig-homo-sapiens/104047602), *ABC News*, Australian Broadcasting Corporation, Australia. | This digital non-fiction 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 students are required to engage meaningfully with multimodal and digital texts and a range of non-fiction texts.  This digital non-fiction text contains a range of markers which align to the moderately complex level of the Text Complexity scale as per the [NLLP (V3](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/#:~:text=Find%20the%20updated%20(version%203)%20NLNLPs%20and)). It provides students opportunities to engage with a text with occasional scientific words and a digital text containing features such as sidebars, multiple images, and hyperlinks to support reader understanding. | ‘Sulawesi cave painting of hunting scene is oldest-known example of visual storytelling: study’ is an engaging digital text that, with support, is accessible for all learners. Readers are engaged in an exploration of the changing representations of narrative to explore the ways storytelling has developed over time.  Engaging with this text will support students to understand the significance of storytelling and how narrative is integral to the act of being human.  A study of this text will allow students to appreciate how representation and narrative has changed over time. Engagement with the digital features of this text will allow students to compare the variety of narrative modes used in the 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. The hyperlinks provided for Year 11 and Year 12 are to the focus areas of the syllabus due to be implemented in Year 11 from 2026 and assessed in the HSC in 2027.

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

* an understanding of the textual features and purpose of imaginative and analytical writing in [Poetic purpose – Year 9, Term 3](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/poetic-purpose)
* an understanding of the textual features of multimodal and digital texts in [Seeing through a text – Year 7, Term 2](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-4-year-7-seeing-through-a-text) and [Transport me to the ‘real’ – Year 8, Term 2](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-4-year-8-transport-me-to-the-real)
* an understanding of how texts created in different modes work to engage audiences in [Shakespeare retold – Year 10, Term 3](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-10-shakespeare-retold).

Some potential future links to programs in the English Stage 6 course could include developing:

* an understanding of how multimodal texts are constructed to engage audiences in [Year 11 English Standard – Contemporary possibilities](https://curriculum.nsw.edu.au/learning-areas/english/english-standard-11-12-2024/content/n11/fa9e742588)
* an understanding of the enduring nature of narratives and their importance to humankind in [Year 11 English Advanced – Narratives that shape our world](https://curriculum.nsw.edu.au/learning-areas/english/english-advanced-11-12-2024/content/n11/fa2a9c7ffa)
* an understanding of how texts can be created to represent the identity and culture of an individual or group in Year 12 [English Standard – Language, identity and culture](https://curriculum.nsw.edu.au/learning-areas/english/english-standard-11-12-2024/content/n12/faa5d4ff59) and [English EAL/D – Language, identity and culture](https://curriculum.nsw.edu.au/learning-areas/english/english-eald-11-12-2024/content/n12/fa7008e764)
* an understanding of how texts can be used to represent the stories and expereinces of a diverse range of people in Year 12 [English EAL/D – Texts and human experiences](https://curriculum.nsw.edu.au/learning-areas/english/english-eald-11-12-2024/content/n12/fa1cdf0291), [English Standard – Texts and human experiences](https://curriculum.nsw.edu.au/learning-areas/english/english-standard-11-12-2024/content/n12/fa8e987152), [English Advanced – Texts and human experiences](https://curriculum.nsw.edu.au/learning-areas/english/english-advanced-11-12-2024/content/n12/fa9fce92f8), and [English Studies – Narrative and human experiences](https://curriculum.nsw.edu.au/learning-areas/english/english-studies-11-12-2024/content/n12/fae0fcfb1b).

## Pre-reading for teachers

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

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

* **Pre-reading, resource 1 – creating a culturally safe classroom. This resource provides additional guidance for teachers in creating a culturally safe classroom. Two of the suggested model texts, *K’gari:*** *the real story of a true fake* **and *My Grandmother’s Lingo*, explore the impact of colonisation. Due to the potentially sensitive nature of some of the content, it is essential that teachers create a safe space for students and help develop mutual response and understanding between members of the classroom community. This resource can be used to support the teaching of Phase 2 of this program.**
* **Pre-reading, resource 2 – how to adapt these materials in a context with limited access to technology**. This resource provides advice on how this program can be used if being taught in a school with limited access to digital technology.
* **Pre-reading, resource 3 – exploring controversial issues in schools.** 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 4 – preparing classroom routines.** This resource 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 is important in establishing expectations and creating a safe and inclusive learning environment for students. When done effectively, this will save time in future lessons, reducing the need to provide an overview of the same routines and expectations for students.
* **Pre-reading, resource 5 – preparing students for a collaborative group task.** This resource provides a list of considerations for teachers when creating groups and preparing students for a collaborative group task.
* **Pre-reading resource 6 – approach to conceptual programming. This resource has been included to** showcase one approach to conceptual programming.
* **Pre-reading, resource 7 – evidence-based practice in assessment procedures.** This is a brief overview drawn from the acknowledged resources. Teachers should familiarise themselves with the evidence base in this area and evaluate practices on an ongoing basis.
* [Aboriginal Cultural and Intellectual Property Protocol](https://www.nsw.gov.au/departments-and-agencies/aboriginal-affairs-nsw/intellectual-property). This resource provides information around Indigenous Cultural and Intellectual Property (ICIP). It may be useful in informing and supporting discussions around the 2 points of view presented in *K’gari: the real story of a true fake* and the way attitudes to the authorship of these versions of events has changed over time.
* [AIATSIS Guide to evaluating and selecting education resources](https://aiatsis.gov.au/education/guide-evaluating-and-selecting-education-resources)**. This resource supports teachers in reflecting on history and in selecting resources that do not cause harm to Aboriginal and Torres Strait Islander students.**
* [8 Ways Aboriginal Pedagogy](https://www.8ways.online/about) **–** [Cultural interface protocols for engaging with Aboriginal knowledge](https://www.8ways.online/our-protocol#:~:text=CULTURAL%20INTERFACE%20PROTOCOLS%20FOR%20ENGAGING%20WITH%20ABORIGINAL%20KNOWLEDGE)**. This resource supports engagement with Aboriginal knowledge and provides guidance for including Aboriginal perspectives by using Aboriginal learning techniques. The site also provides examples of how a range of schools have incorporated the 8 Ways in their classroom practice.**
* Before delivering this teaching and learning program, the [Differentiation reflection tool](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/other-pdf-resources/differentiation-reflection-tool) can be used as a faculty to reflect and evaluate your programming practices, identify potential improvements, and pinpoint knowledge gaps to address in-team professional learning.
* [Canva for Education](https://www.canva.com/education/?msockid=3a0b2f14ff05641529a23b03fe95656b) **is the platform recommended for the formal assessment task. The department’s** [Technology 4 Learning](https://t4l.schools.nsw.gov.au/) **website has a range of** [professional learning resources for Canva](https://t4l.schools.nsw.gov.au/resources/professional-learning-resources/canva-for-education.html)**. Canva also offers the** [Canva Essentials](https://www.canva.com/designschool/courses/canva-essentials/?lesson=welcome-to-canva-essentials) **in a one-hour course that will familiarise you with the features and functions of the platform. The** [Canva YouTube channel](https://www.youtube.com/@canva) **also features a range of supportive videos.**
* **The** [Edutopia](https://www.edutopia.org/) **article, ‘**[Supercharge Your Canva Projects](https://www.edutopia.org/article/teacher-tips-canva-supercharge-projects)**’, provides tips on using Canva for Education that you may find useful in the development of the formal assessment task.**

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

The ‘engaging with the unit and the learning community’ phase supports students to consider the evolution of storytelling. This phase is designed to pique interest in the program by exploring prior experiences with digital storytelling and where students encounter these texts. Students will engage with an example of a digital text and how the relationship between composer and responder is influenced through this type of text. This phase helps to activate prior knowledge and spark wonder and curiosity regarding the core ideas of the program. The formal assessment notification is also distributed in this phase.

**Expected duration:** this phase should take approximately 2 to 4 hour-long lessons.

**Teacher note:** teachers are advised to choose learning sequences and activities from this phase which best suit their class and can be completed in the available time.

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

* Why have humans shared stories throughout time?

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, 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 | **Phase 1, sequence 1 – understanding the assessment notification and task requirements**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the requirements of the assessment task, a multimodal text * 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**  **Teacher note**: you may need to define what a multimodal text is for your class as you distribute the notification. Use the instructions below to assess how much time will need to be spent defining and unpacking the terminology associated with multimodality.   * **Unpacking the assessment task** – teacher issues the assessment notification. As the class are guided through the assessment, focus should be on * the context of the task * what the teacher is looking for in this assessment * steps to success * the marking criteria. * **Engaging closely with the assessment notification** – students highlight or underline * the assessment task due date * any complex or unfamiliar words * any aspect of the assessment notification 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. Students use the assessment task notification, whiteboard notes and discussion to complete **Phase 6, activity 1 – understanding and deconstructing the assessment notification.** * **Understanding the assessment policy** – guide students through appropriate assessment practice. Dedicate time to helping students understand what malpractice is and how to avoid this issue. Reiterate that their core formative tasks are designed to support them with recursive writing and develop their planning, monitoring and revising skills. * **Identifying the ingredients of assessment success** – students view the sample interactive multimodal digital text (group composition) [Nomads](https://www.canva.com/design/DAGUKIAXbAI/Hke5YEtMCDMy8M-OkkLGoQ/view?utm_content=DAGUKIAXbAI&utm_campaign=designshare&utm_medium=link&utm_source=editor) (accessible on Canva).   **Teacher note**: **Phase 6, sequence 1 – understanding and applying marking guidelines** provides additional details for how to unpack the sample assessment task. Use these instructions, alongside **Phase 6, activity 1 – understanding and deconstructing the assessment notification** and **Phase 6, activity 2 – applying marking guidelines**,to support students to deconstruct the student work sample ‘Nomads’ in relation to the marking criteria. | **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 guidelines in order of student achievement * annotate the student work sample and annotated student work sample response * reflect on the requirements of the formal assessment task.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note:** ensure all students receive appropriate assessment adjustments, including [challenge adjustments for HPGE students](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/implement/differentiation-adjustment-strategies#Adjustment:1:~:text=Complexity%20(DLS%20applications)-,Adjustment%3A%20Challenge,-Strategies), [learning maps](https://education.nsw.gov.au/teaching-and-learning/curriculum/languages/languages-curriculum-resources-k-12/languages-curriculum-resources-k-6/embedding-aboriginal-pedagogies-in-language-teaching#:~:text=Embedding%20Aboriginal%20pedagogies%20enables%20you%20to%20include%20Aboriginal,in%20Aboriginal%20processes%2C%20rather%20than%20in%20Aboriginal%20content.) for Aboriginal students, [scaffolding for EAL/D students](https://education.nsw.gov.au/teaching-and-learning/multicultural-education/english-as-an-additional-language-or-dialect/planning-eald-support), and relevant adjustments for [students with disabilities](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/diversity-in-learning/special-education/adjustments) per [Nationally Consistent Collection of Data](https://www.nccd.edu.au/). Refer to [Inclusion and differentiation advice 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/inclusion-and-differentiation-advice-7-10) for further guidance. |
| EN5-URA-01  Narrative  Explore how narratives can represent and shape personal and shared identities, values and experiences | **Phase 1, sequence 2 – exploring why humans share stories**  **Teacher note: the following activities are designed to stimulate discussion about the significance of storytelling. Their purpose is to highlight how different modes of storytelling have been used to communicate narratives throughout time.**  **Learning intentions**  By the end **of this learning sequence, students will:**   * understand why we tell stories * understand the cultural significance of storytelling.   **Understanding the cultural significance of storytelling**  **Teacher note:** [Shakespeare retold – Year 10, Term 3](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-10-shakespeare-retold) **ex**plores **why some narratives have maintained significance over time but changing contexts and audiences have required a reconsideration of the events of a story**. Students could be reminded of this prior learning when engaging with these introductory activities.   * **Developing an understanding of why we tell stories – students complete a** [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=74e657dd-71f8-bada-79d2-7ddff8a327d9) **to scaffold a response to the qu**estion **‘Why do humans share stories?’** * **Understanding the cultural significance of storytelling – students use the adapted** Think, Pair, Check, Share scaffold **in Phase 1, activity 1 – understanding the cultural significance of storytelling to develop a definition of ‘cultural significance’.** * **Exploring the cultural significance of storytelling** – students use the extract from Marcia Langton’s *Welcome to Country: An introduction to our First peoples for young Australians*, to complete the [Connect, Extend, Challenge](https://pz.harvard.edu/resources/connect-extend-challenge) thinking routine in **Phase 1, activity 1 – understanding the cultural significance of storytelling**. In this activity, students identify the ongoing significance of stories and the changing nature of how they are conveyed. * **Synthesising understanding –** students complete an exit ticket using the ‘because, but, so’ sentence structure to demonstrate their understanding of the cultural significance of storytelling * Storytelling is culturally significant because … * Storytelling is culturally significant but … * Storytelling is culturally significant so … | **Success criteria**  **To demonstrate their learning, students can:**   * **identify why people have told stories** * **respond to a series of questions about an extract from *Welcome to Country: An introduction to our First peoples for young Australians*** * **identify the cultural significance of storytelling.**   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note: some students may benefit from being provided with suggested endings for the ‘because, but, so’ sentences to match with the sentence beginnings.** |
| 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-URA-01  Narrative  Explore how narratives can represent and shape personal and shared identities, values and experiences | **Phase 1**, **sequence** **3 – sharing personal stories**  **Learning intention**  By the end **of this learning sequence, students will:**   * **understand how stories can represent personal and shared identities and experiences.**   **Exploring personal experiences though storytelling**  **Teacher note: in this activity** sharing of stories could be conducted in a Yarning circle. Advice on how to utilise Yarning circles in a culturally sensitive manner is available at the department’s website [What does Yarning mean?](https://education.nsw.gov.au/about-us/education-data-and-research/cese/publications/re-imagining-evaluation-framework/what-does-yarning-mean)   * **Sharing stories to understand the cultural significance of storytelling** –students select a story that has been told in their family or culture throughout time. Students write the key points down in their English book and, in 45 seconds, tell the story to a partner. * **Collaboratively identifying the significance of personal stories** – after each student has shared their story, they work collaboratively with their partner to identify 3 reasons why the stories they have told have been passed down through their family or have maintained cultural significance. Students then share these with the class. * **Understanding why stories are important** –students work individually to compose a 3-to-4 sentence response to the question ‘Why are stories important?’. | **Success criteria**  **To demonstrate their learning, students can:**   * **explain why stories are important** * **explain how stories can represent personal experiences** * **contribute to class and peer discussions.**   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note: t**he activities in this sequence provide an opportunity for Aboriginal or Torres Strait Islander learners to share and reflect on stories from their own cultural backgrounds.  EAL/D learners should be given the opportunity to share their story in their home language. |
| EN5-RVL-01  Reading, viewing and listening skills  Use contextual cues to infer the meaning of unfamiliar or complex words  EN5-URA-01  Code and convention  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  ****EN5-ECA-01****  ****Representing****  **Experiment with a variety of codes and conventions to create aesthetic qualities that have the power to communicate ideas and influence viewpoints in own texts**  Teacher note: bold outcome content is not addressed in this sequence. | **Phase 1, sequence 4 – ways of telling stories**  **Learning intentions**  By the end of this learning sequence, students will:   * **understand the different modes of storytelling used throughout time** * understand how modes of storytelling have changed in response to changing technologies and audience.   **Exploring modes of storytelling**   * **Identifying modes of storytelling** –students work in groups of 2 or 3 to brainstorm as many modes of storytelling as possible in 2 minutes, such as oral storytelling or painting. Groups share examples of modes. * **Considering the evolution of storytelling** – students select one mode of storytelling and identify its purpose and how it may or may not have changed over time. Students should copy this list into their English books for future reference. * **Making predictions about texts** – students brainstorm what they know about informative texts. The teacher shows students the lead image from the ABC news article ‘[Sulawesi cave painting of hunting scene is oldest-known example of visual storytelling: study](https://www.abc.net.au/news/science/2024-07-04/cave-art-indonesia-oldest-storytelling-wild-pig-homo-sapiens/104047602)’, and provides them with the words ‘cave’, ‘hunting’ and ‘oldest-known’. In one minute, students record predictions about the text, sharing these with the class. * **Developing an understanding of the origins of storytelling** –students read [‘Sulawesi cave painting of hunting scene is oldest-known example of visual storytelling: study](https://www.abc.net.au/news/science/2024-07-04/cave-art-indonesia-oldest-storytelling-wild-pig-homo-sapiens/104047602)’. This could involve students reading through the text individually, in small groups or pairs, and checking for understanding. Students complete **Phase 1, activity 2 – understanding the origins of storytelling.** * **Engaging with the interactivity of a digital text –** students complete **Phase 1, activity 3 – engaging with the interactivity of a digital text** to build their understanding of the interactive and multimodal features of the article. Students share their responses with a small group or the class. * **Checking for understanding of modes of storytelling** – studentscomplete an [I Used to Think … Now I Think ...](https://pz.harvard.edu/resources/i-used-to-think-now-i-think) routine to reflect on how their knowledge and understanding of storytelling and modes of storytelling has changed.   **Literacy note: to support students to read and engage with increasingly complex texts you may like to revise or consolidate student understanding of purpose and audience, as defined in the** [English K–10 Syllabus Glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary)**. To support student understanding of the article, Quigley’s ‘3, 2,1’ strategy can be used. As they read, students should record:**   * **3 essential points to consider, connect and remember** * **2 key vocabulary items to know, use and remember** * **1 big idea to understand, explain and remember (Quigley 2020: 168).** | **Success criteria**  To demonstrate their learning, students can:   * **identify modes of storytelling used throughout time** * **discuss how visual storytelling has been used as a means of communication throughout time** * complete an ‘I Used to Think … Now I Think …’ thinking routine**.**   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note:** as an extension activity to challenge high potential and gifted learners, a comparison of the Sulawesi cave art and local Aboriginal artworks could be conducted. Alternatively, the National Museum of Australia’s [Earliest known Australian rock art](https://digital-classroom.nma.gov.au/defining-moments/earliest-known-rock-art) webpage could be used to facilitate this comparison activity.  EAL/D students can be supported in their understanding of the article by adapting the text to create a [dictogloss](https://www.aitsl.edu.au/tools-resources/resource/dictogloss-for-eal-d-students-illustration-of-practice). |

# Phase 2 – unpacking and engaging with the conceptual focus

The ‘unpacking and engaging with the conceptual focus’ phase establishes the driving textual concepts in focus through the program. This foundation is near the start of the program and all phases continue to elaborate and refine the conceptual focus established during this phase.

In this phase, students begin to explore the conceptual focus of the program – argument and authority and representation. They develop understanding of digital storytelling and how digital multimodal texts present opportunities for responder interaction. Students engage with a range of digital multimodal texts and compare how authority is constructed in each. Students explore texts that represent diverse ideas, arguments and viewpoints. They determine how contextual influences can shape the ways texts are composed and understood.

At the completion of Phase 2, move to Phase 5 to ensure that students can build the knowledge, understanding and skills essential for successful completion of the assessment task.

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

**Teacher note:** teachers are advised to choose learning sequences and activities from this phase which best suit their class and can be completed in the available time.

Texts referred to in Phase 2 may contain words and descriptions which may be culturally sensitive and which might not normally be used in certain public or community contexts. Terms, which reflect the values and attitudes of the colonial society in which the texts are set or refer to, may be considered inappropriate today in some circumstances.

Aboriginal and Torres Strait Islander Peoples are advised that both *K’gari: the real story of a true fake* and *My Grandmother’s Lingo* contain references to people who have died.

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

* What is digital storytelling?
* What strategies can be used in digital texts to invite responder interaction?

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 for meaning  Analyse how language use evolves over time and is influenced by social and technological changes and developments | **Phase 2, sequence 1 – understanding how to navigate a digital multimodal text**  **Learning intentions**  **By the end of this sequence, students will:**   * **understand interactivity and hybridity in digital multimodal texts** * **understand how to navigate a digital multimodal text.**   **Teacher note: students explored hybrid types of texts** in the [Representation of life experiences – Year 9; Term 1](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-1-representation-of-life-experiences), [Poetic purpose – Year 9, Term 3](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/poetic-purpose) and [Novel voices – Year 10, Term 1](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-10-novel-voices) programs.  **Appreciating the distinctive features of multimodal and digital texts**   * **Understanding key features of digital multimodal texts –** teacher d**istributes Phase 2, resource 1 – glossary of key terms and features to support students with identifying the features in this activity. Students complete Phase 2, activity 1 – understanding interactivity and hybridity** by * **defining digital, multimodal and hybrid texts** * **identifying key terms in the glossary that are either new or have new meanings as a result of technological advancements** * **exploring how multimodality can impact audience engagement.** * **Understanding multimodal and digital texts using a Venn diagram – students, as a class, brainstorm similarities and differences between multimodal and digital texts, using a** [Venn diagram](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599?clearCache=ca19d6f7-a317-711a-7265-2ea887e52529) **on the board.** * **Making predictions about hybridity – students reflect on the Venn diagram and make predictions about how multimodal and digital texts can present opportunities for hybridity. Use effective questioning strategies such as a ‘no hands up’ approach and follow up with the ‘What makes you say that?’ to support student to elaborate on their thinking.** | **Success criteria**  To demonstrate their learning, students can:   * identify how a multimodal digital text can be interactive * identify hybrid features of a multimodal digital text.   **Differentiation note: this learning sequence is structured using the** [Gradual release of responsibility](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/gradual-release-of-responsibility)**. For some learners with a disability and EAL/D learners, it may be necessary to provide guided support for the final reflection. Providing sentence starters or jointly constructing responses may be necessary.** |
| EN5-URA-01  Code and convention  Use metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements in texts  Analyse how language forms, features and structures, specific or conventional to a text’s medium, context, purpose and audience, shape meaning, and experiment with this understanding through written, spoken, visual and multimodal responses | **Phase 2, sequence 2 – Are stories told via multimodal forms seen as more engaging?**  **Learning intentions**  **By the end of this learning sequence, students will:**   * **understand how audiences engage differently with different types of texts** * **understand how multimodal features are used to engage audiences.**   **Determining reasons for engagement**  **Teacher note: students will need to be notified in advance of possible texts to have in mind or bring to complete this sequence of learning. Alternatively, the teacher can bring possible texts, including lift the flap books, pop-out picture books, choose your own adventure novels, or similar.**   * **Identifying interactive elements used in multimodal texts to create engagement – students** use a Venn diagram to **compare the features of ‘**[Sulawesi cave painting of hunting scene is oldest-known example of visual storytelling: study](https://www.abc.net.au/news/science/2024-07-04/cave-art-indonesia-oldest-storytelling-wild-pig-homo-sapiens/104047602)’ **with an interactive multimodal text in a non-digital form, such as a lift-the-flap book or choose your own adventure novel.** * **Considering if multimodal texts are more engaging than single mode texts – students, in their English books, list as many examples of texts they consider to be multimodal as possible. In small groups, students discuss and write a 3-to-4-line justification in response to the question ‘Which is more engaging, multi or single mode texts, and why?’** * **Sharing opinions with the class – students place themselves along a physical continuum from ‘single’ to ‘multi’ and share their stance with the class. As they listen to the views of others, students can move along the continuum.** * **Reflecting on changing opinions – students write in their English book 3 to 4 sentences about how their opinion of engagement with different types of texts has changed. Students should use references to the texts explored and ideas from their discussions with others.** | **Success criteria**  **To demonstrate their learning, students can:**   * **identify features of multimodal texts that audiences find engaging** * **compare how 2 different multimodal texts use interactive elements to create engagement** * **write a synthesising paragraph explaining how different interactive multimodal texts engage audiences.**   **Evaluation and registration:**   * [Record evaluation and registration information] |
| 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 | **Phase 2, sequence 3 – developing an understanding of the significance of place and Country**  **Learning intentions**  **By the end of this learning sequence, students will:**   * **understand the significance of place** * **understand the Aboriginal concept of Country.**   **Understanding the importance of Country**   * **Developing an understanding of the significance of Country** – students view the AIATSIS video [What is Country? (0:41)](https://aiatsis.gov.au/explore/welcome-country#:~:text=welcomed%20to%20Country.-,What%20is%20Country%3F,-%E2%80%98Country%20is%20everything) to develop understanding of the significance of Country in Aboriginal and Torres Strait Islander cultures. Students identify 3 key ideas about the importance of Country and being on Country. These are shared with the class and added to a brainstorm. * **Developing an understanding of the lands of Australia** – students view AIATSIS [Map of Indigenous Australia](https://aiatsis.gov.au/explore/map-indigenous-australia). Students work together to identify the lands on which they live and read the map more broadly to identify names they recognise. Students locate the following Countries on the map and discuss what they know or could assume about these lands * Butchulla – students could discuss that it includes an island off the coast of Queensland, and it is quite exposed to the ocean; they may know that it is made up of the world’s largest sand island or that it was previously known by its colonial name of Fraser Island * Marra (Mara) –students could identify what they know about this part of Australia. They may know the larger geographical area by the name Arnhem Land. Students record their observations or knowledge about Mara’s geographic location in terms of the seasons it may experience and its proximity to the Gulf of Carpentaria. | **Success criteria**  To demonstrate their learning, students can:   * identify the significance of Country * identify the traditional lands on which they live * locate the lands of the Butchulla and Marra people.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note: in the first activity of this sequence, students, including EAL/D and Aboriginal or Torres Strait Islander learners, can draw on their cultural backgrounds to share their own understanding of place and its significance to their culture.** |
| EN5-RVL-01  Reading, viewing and listening skills  Apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts  Reading for challenge, interest and enjoyment  Engage in sustained and varied reading that presents increasingly diverse and complex perspectives and experiences, including those of Aboriginal and Torres Strait Islander Peoples, and respond in a range of ways, including through extended written responses  ****Teacher note:** bold outcome content is not addressed in this learning sequence.** | **Phase 2, sequence 4 – initial exploration of *K’gari: the real story of a true fake***  **Teacher note: Pre-reading, resource 1 – creating a culturally safe classroomin the resource booklet provides guidance for approaching *K’gari:*** *the real story of a true fake****.***  **Learning intention**  **By the end of this sequence, students will:**   * **understand how interactivity and hybridity can shape the reader’s experience.**   **Pre-reading activities**   * **Making predictions about a text –** s**tudents work as a class or in small groups to unpack the title *K’gari:*** *the real story of a true fake***. This could include what they may know about K’gari the place, the meaning of the words ‘interactive’ and ‘documentary’ and what this suggests about the contents of the text and its trustworthiness.** * **Learning how to navigate a model text – students view the opening page of** [*K’gari: the real story of a true fake*](https://www.sbs.com.au/kgari/) **as a whole class as the teacher projects from their device onto the board. Students record in their English books 3 things they notice about this page that surprise them or that they have further questions about. These are shared with small groups or the class.**   **Exploring the core text**   * **Modelled exploration of an interactive text – the teacher facilitates class discussion of the symbolic meaning of the falling text on the first frame of the text. Teacher demonstrates the authority given to the responder to ‘erase’ the text using the mouse. Teacher uses a think aloud (see Pre-reading, resource 4 – preparing classroom routines in the resource booklet) to highlight the connection between the audio, visual and interactive elements. For example, ‘when I move my mouse over the name Fraser Island, it disappears. The text asks me to “help destroy” one of Australia’s fake news stories. It looks like words and changing or removing them will be important in this text’.** * **Guided exploration of an interactive text –** t**he teacher demonstrates the interactive feature of the responder ‘controlling the weather’ by clicking the mouse to create the ‘violent storm’ on the boat frame. Facilitate a discussion about the authority this interactive feature distributes to the responder. Ask students to explain the connection between the responder ‘controlling’ the lightning, the disruption of the written text and the purpose of the interactive documentary.** * **Independent exploration of interactive text – students individually or in pairs explore the *K’gari:*** *the real story of a true fake****.* The teacher stops students and asks what they notice about the soundscape, the visual qualities of the text and the way that the audience progresses through the text.** **Phase 2, resource 2 – exploring *K’gari****:* ***the real story of a true fake*** has been provided to support guided instruction in this activity. * **Initial reflection on an interactive text – students compare their initial experience of *K’gari:*** *the real story of a true fake* **to a monomodal text with which they have engaged, such as the novel studied in** [Novel voices – Year 10, Term 1](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-10-novel-voices)**. They work in small groups to record how this website is different, how the audience is able to progress at their own pace, and what this does to the experience of the audience.**   **Teacher note: SBS’s** [*K'gari: the real story of a true fake* teacher resource](https://www.sbs.com.au/learn/resources/discover-australias-first-fake-news-story/teacher-resource/) **can be used to support guided instruction of the text. This resource is aligned to the Australian Curriculum. Teachers will need to make sure that its use is aligned with the** [NESA English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview)**.** | **Success criteria**  To demonstrate their learning, students can:   * make thoughtful observations about an interactive digital text * make comparisons between a multimodal and monomodal text.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note**: depending on the needs of students, stages of the gradual release of responsibility may vary. Some students may require more modelled instruction before moving to guided and independent work. It may be appropriate for other students to begin with the guided exploration stage. Use your knowledge of your students and professional judgement to guide your progress through this sequence. |
| EN5-RVL-01  Reading, viewing and listening skills  Apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts  Reading for challenge, interest and enjoyment  Consider how the social, cultural and ethical positions represented in texts represent, affirm or challenge views of the world  EN5-URA-01  Narrative  Explore how narratives can represent and shape personal and shared identities, values and experiences | **Phase 2, sequence 5 – exploring digital texts**  **Learning intentions**  **By the end of this learning sequence, students will:**   * **engage with a range of digital texts and consider the reader experience of each** * **compare methods of storytelling in digital texts with other types of texts.**   **Initial personal response to digital texts**  **Teacher note: this sequence consists of a series of 10-to-15-minute activities. It is designed as an introduction to digital texts. It works to capture the initial responses of students as they engage with a range of different experiences communicated through the form of a digital text. This sequence can serve as a pre-test to check students’ prior knowledge of this form. Phases 3 and 4 of this program provide students with the opportunity to engage in a closer reading and analysis of an interactive multimodal digital text using the knowledge they develop in this phase.**   * **Engaging with a range of digital texts to reflect on the reader experience** – in small groups, students move around stations to respond to a range of digital texts and complete **Phase 2, activity 2 – exploring digital texts and interactivity**. Students should be encouraged to use the think aloud strategy that was modelled by the teacher when exploring *K’gari: the real story of a true fake.* Students consider how each text shapes personal and shared experiences of the narrative being communicated. The sample responses in **Phase 2, resource 2 – exploring *K’gari: the real story of a true fake*** have been provided to support guided instruction in this activity. * **Comparing storytelling in digital texts with other types of texts** – students complete **Phase 2, activity 3 – parts, perspectives, me**, using the model digital texts from **Phase 2, activity 2 – exploring digital texts and interactivity. Phase 2, resource 3 – parts, perspectives, me – *K’gari: the real story of a true fake* can be used as a model to support this activity.** * **Sharing personal experiences with digital texts to develop a shared understanding** – students return to their small groups and share their responses from **Phase 2, activity 3 – parts, perspectives, me**. In their English books, students compare their peers’ perspectives against their own using a Venn diagram, then discuss shared perspectives and any differences. | **Success criteria**  To demonstrate their learning, students can:   * identify the reader experience in a range of digital texts * identify interactive elements in digital texts * identify how a range of digital texts tell stories in comparison with other types of texts * use a thinking routine to reflect on personal experiences of engaging with digital texts * discuss the ways particular perspectives are represented in digital texts.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note: c**onsider the use of [peer mediated intervention](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/other-pdf-resources/peer-inclusion-and-group-work) to **support students with disability who experience challenges when working collaboratively.** |
| EN5-URA-01  Representation  Analyse how contextual, creative and unconscious influences shape the composition, understanding and interpretation of all representations | **Phase 2, sequence 6 – representation in digital texts**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the concept of representation * understand how digital texts can be used to represent individual stories.   **Revising representation**  **Teacher note**: [using effective questioning](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/using-effective-questioning) is an important way of checking the understanding of all students. Dylan Wiliam suggests that through the use of a range of ‘[no hands up](https://ascd.org/el/articles/the-right-questions-the-right-way#:~:text=rare%20in%20classrooms.-,No%20Hands%20Up,-Perhaps%20the%20simplest)’ approaches, such as cold-calling, selecting students at random via an online randomiser or paddle pop sticks, or rephrasing questions as statements (Wiliam 2014), teachers can gather information about what students know, understand and can do, while allowing all students to think about the question. Teachers should respond to answers by redirecting, probing and reinforcing.   * **Connecting to prior learning about representation** – students create a representation of a tree in a format of their choosing. This may be drawn, sculpted, or created on a digital platform. As students complete their representations, identify 5 to 7 examples that are very different. With student permission, share these with the class. Using a ‘no hands up' approach, ask students to answer * How do you know each example is a tree? * Why do each of the trees look different? * What influenced the choice of mode of representation?   **Representation in digital texts**   * **Exploring how personal stories are represented in digital texts** – students select one of the digital texts they engaged with in **Phase 2, activity 2 – exploring digital texts and interactivity and use Phase 2, activity 4 –** **using the model texts as inspiration** **to identify the codes and conventions used in the texts. Students explain how they could use these codes and conventions in their own group composition.** * **Consolidating understanding of representation** – students collaborate in small groups to write a definition of ‘representation’. Students write this definition in their English books as an exit ticket. Teacher checks each definition to check for student understanding.   **Teacher note: teachers may wish to provide students with the NESA glossary definition of representation – ‘The way ideas are portrayed and represented in texts, using language devices, forms, features and structures of texts to create specific views about characters, events and ideas. Representation applies to all modes: spoken, written, visual and multimodal’** ([English](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary) **K–10 Syllabus Glossary 2022). Additional support can also be found on the department’s** [Core concepts – Representation](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset9) **webpage.** | **Success criteria**  To demonstrate their learning, students can:   * work collaboratively to define representation * explain how personal stories can be represented in different modes * identify how digital texts can be used to represent stories.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note: the first activity allows for students to design a representation using a mode or strategy of their own choice. Resources and materials may be required to support students to complete this activity.** |
| ****EN5-RVL-01****  ****Reading for challenge, interest and enjoyment****  **Engage in sustained and varied reading that presents increasingly diverse and complex perspectives and experiences, including those of Aboriginal and Torres Strait Islander Peoples, and respond in a range of ways, including through extended written responses**  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** | **Phase 2, sequence 7 – simple and complex ideas**  **Learning intentions**  **By the** end of this learning sequence, students will:   * revise the difference between simple and complex ideas * understand how multimodal texts represent complex ideas.   **Understanding simple versus complex ideas and issues**  **Teacher note: Phase 2 – simple and complex ideas – PowerPoint** has been created to support the teaching of this phase.   * **Revising simple and complex ideas –** students are led by the teacher through **Phase 2– simple and complex ideas – PowerPoint** to review the definitions of simple and complex ideas, including some possible examples of each. * **Identifying complex ideas in model texts** – students continue through **Phase 2 – simple and complex ideas – PowerPoint**, identifying which ideas in the model texts are simple and which are complex. * **Increasing the complexity of ideas** – students develop the complexity of a simple idea provided in prompts on the final slide of **Phase 2 – simple and complex ideas – PowerPoint**. This can be done as a class discussion or students can complete the activity in their English book.   **Teacher note**: it may be useful to use a gradual release of responsibility approach in the ‘increasing the complexity of ideas’ activity to ensure that students understand that they are not adding ‘plot’ or events to the given prompt. Model the requirements of the activity by transforming ‘Eating lunch with a friend’ into something like ‘sharing a meal provides an experience of connection which is valued by most humans’. | **Success criteria**  **To demonstrate their learning, students can:**   * identify and differentiate between simple and complex ideas in model texts * develop a simple idea to increase the complexity.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note:** to support all learners to engage in this activity use Yes or No [Quick response](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/560?clearCache=e1469ffa-32cf-d26e-a624-6e134fac8706) cards to identify simple and complex ideas in the model texts. |
| EN5-URB-01  Argument and authority  Evaluate how the authority of a text is continually negotiated and reassessed by readers  Appreciate how authority over meaning in texts, such as multimodal and interactive texts, can be distributed, and is a negotiation between acts of authorship, publication and interpretation | **Phase 2, sequence 8 – authority in digital texts**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the concept of authority of and over a text * be able to explain how digital texts establish and redistribute authority.   **Revisiting authority**  **Teacher note:** use professional judgement to determine how much revision of the concept of authority is required. Additional advice can be found on the department’s [Core concepts – Authority](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset12) page.   * **Connecting to prior learning about authority** – students use the Think, Pair, Share thinking routine to demonstrate understanding of authority by answering ‘Who decides what a text means? The person who created it or the person reading it?’ * **Revising the concept of authority** –students view the [Textual concepts authority poster](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset12:~:text=Textual%20concepts%20authority%20poster%20(PDF%2065%20KB)). In their English books, students create a list of texts they believe are and are not trustworthy. In small groups, students share their responses and collaborate to construct a [cline](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/566?clearCache=2ab658d3-517d-724e-a0ab-7a0147eac74) from highly trustworthy to highly untrustworthy texts. * **Interrogating authority of a text through a thinking routine** – groups share their continuum through a class discussion. The teacher facilitates this discussion via the [What Makes You Say That?](https://pz.harvard.edu/resources/what-makes-you-say-that) thinking routine, where groups must justify their choices using examples (from wide reading and viewing or personal experience).   **Understanding authority in the core texts**   * **Modelled and guided exploration of authority *of* and *over* the core text** – use the tables in **Phase 2, activity 5 – How can digital texts create authority?** to guide an exploration of how *K’gari: the real story of a true fake* creates authority within the text and redistributes authority over the text to responders. * **Identifying how texts create authority** **– students complete Phase 2, activity 5 – How can digital texts create authority? They work in pairs to identify how one of the texts they have explored creates a sense of authority.** * **Applying understanding of authority to a digital text** – students review the observations made in **Phase 2, activity 2 – exploring digital texts and interactivity. They extend their notes to include an explanation of how the interactive features they identified in the texts create authority.** * **Explaining how digital texts can create authority** – **as a class, students share their understanding of how authority is created in the selected text. With their original partner, students collaboratively write 2 to 3 sentences explaining how authority is created in digital texts.** | **Success criteria**  To demonstrate their learning, students can:   * identify authority in a digital text * explain how authority in a digital text is established * explain how authority can be transferred in digital texts.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note: some learners with a disability experience challenges interacting in groups.** The use of [peer mediated intervention](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/secondary-resources/other-pdf-resources/peer-inclusion-and-group-work) can scaffold and support students with these interactions. |

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

**Teacher note:** this program has been designed with the intention that the formal assessment task is submitted in Week 5. This allows time for the task to be marked and for RoSA grades to be finalised. Phases 1, 2, 5 and 6 in this program are designed to develop the knowledge, understanding and skills required for the formal assessment task. Phases 3 and 4 are designed to be taught after the formal assessment task has been submitted. The teaching and learning program and resource booklet for Phases 3 and 4 can be found on the [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) webpage.

If schools choose to use a different form of assessment in Term 4, such as an end-of-year examination, Phases 3 and 4 could be taught sequentially between Phases 2 and 5. If this approach is taken, the formal assessment task designed for this program could become a formative end-of-year task. The assessment support provided in Phase 6 of this program could be incorporated through Phases 3 and 4 to support students in the creation of their interactive multimodal digital text throughout the program.

# Phase 5 – engaging critically and creatively with model texts

The ‘engaging critically and creatively with model texts’ phase is centred on students’ exploration and experimentation with model texts. They focus on the codes and conventions used in interactive multimodal digital texts which will be necessary to complete the formal assessment task. In this phase, students use model texts as inspiration for their own compositions. Students will respond critically to model texts and then experiment creatively with a variety of codes and conventions to analyse, create and reflect on the aesthetic qualities that have the power to communicate ideas and influence viewpoints in their own texts. Students will develop their skills and understanding of reflective writing, using criteria to evaluate model reflective texts to assess strengths and areas for improvement.

Students explore a range of student work samples and how they use various features and structures to express complex ideas. Time in this phase is devoted to completing the group composition for the assessment task. Students are supported to develop reflective writing skills in **Core formative task 2 – reflection**. This will equip them for success in Part B of the assessment task. There are opportunities in this phase for teachers to provide students with feedback on their progress to refine their editing skills.

Students will complete **Core formative task 1 – proposal and plan (group task)** and **Core formative task 2 – reflection** to support the development of their assessment task.

**Please note:** this phase should be completed after Phase 2 to ensure that students have developed the required skills to complete the assessment task.

**Expected duration:** this phase should take approximately 8 to 10 one-hour lessons.

**Teacher note:** teachers are advised to choose learning sequences and activities from this phase which best suit their class and can be completed in the available time.

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

* How can model texts provide inspiration for students’ own texts?
* How can an understanding of the features and structures of reflective writing support students to compose a reflection?

Table 6 – engaging critically and creatively with model texts

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN5-ECA-01  Representing  Experiment with a variety of codes and conventions to create aesthetic qualities that have the power to communicate ideas and influence viewpoints in own texts  Compose visual and multimodal texts to express complex ideas, using a range of digital technologies where appropriate  Text features  Experiment with the process of transformation to create texts with new meaning | **Phase 5, sequence 1 – engaging with Canva for Education**  **Teacher note:** this sequence is designed as an introduction to [Canva for Education](https://www.canva.com/designschool/courses/getting-started-with-canva-for-education/?lesson=welcome-to-canva-for-education). For teachers unfamiliar with Canva for Education, there is a one-hour [Canva Essentials](https://www.canva.com/designschool/courses/canva-essentials/?lesson=welcome-to-canva-essentials) course that demonstrates the features of the platform. The department’s [Technology 4 Learning](https://t4l.schools.nsw.gov.au/resources/professional-learning-resources/canva-for-education/canva-foundations.html) page also houses a range of explanatory videos to support the use of Canva. The [Canva YouTube channel](https://www.youtube.com/@canva/featured) also contains several instructional videos. This sequence provides students with the opportunity to experiment with the tools available in the platform. They can think about how these can be used in the creation of their assessment.  **Learning intentions**  By the end of this learning sequence, students will:   * understand how Canva for Education can be used to create digital texts * understand how to transfer one text into another form * recognise the potential of Canva for Education for completing their assessment task.   **Learning how to use Canva for Education to create digital texts**   * **Developing an understanding of the language of Canva** – students identify the components of the Canva platform in **Phase 5, activity 1 – Canva for Education essential terminology**. **Phase 5 – how to use Canva for Education – PowerPoint** should be used to support this activity. This includes a teacher-led exploration of the [Canva editor interface](https://resourcepage.my.canva.site/). * **Applying understanding of Canva for Education for students to** **create a book cover** – students **use Canva for Education and the text they plan to transform for the assessment task to complete Phase 5, activity 2 – transforming a written text into a book cover. Phase 5 – how to use Canva for Education – PowerPoint** should be used to support this activity. Use the [sample for *The Last Generation*](https://www.canva.com/design/DAGU6rEvQK4/3kk7vD5Mo3cYYK0gm48alg/view?utm_content=DAGU6rEvQK4&utm_campaign=designshare&utm_medium=link&utm_source=editor)**.as a model for students.** * **Reflecting on how authorial choices shape meaning –** students use a [gallery walk](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/555?clearCache=622ce83-295-80b2-d8ed-d0c15867810b) to complete **Phase 5, activity 3 – reflecting on how choices shape meaning**. One student shares their observations before calling on another, who then shares and calls on another student, who repeats the process.   **Teacher note**: if students choose to use Aboriginal and Torres Strait Islander artworks in their book cover, they should be taught how to reference the artist and their Country. | **Success criteria**  To demonstrate their learning, students can:   * identify tools in Canva for Education * create a transformed version of a written text * identify how Canva for Education can be used in the completion of the assessment task.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note**: **EAL/D learners can be supported by adapting Phase 5, activity 1 – Canva for Education essential terminology** to reduce the cognitive load required for students to complete the activity. The level of support provided should be informed by the teacher’s knowledge of students’ prior understanding of the platform. Teachers may choose to partially fill the key term column; cut up the words and definitions, using the activity as a mix and match; or provide the first letter of each key term. |
| Teacher note: the syllabus content points addressed through Core formative task 1 – proposal and plan (group task) are outlined in the core formative tasks booklet.  ****EN5-ECB-01****  ****Planning, monitoring and revising****  **Select from a range of collaborative drafting strategies and feedback processes to improve clarity, meaning and effect in texts** | **Phase 5, sequence 2 – Core formative task 1 – proposal and plan (group task)**  **Teacher note: this core formative task is designed to begin engaging students in the process of completing their assessment task. The intention is that this core formative task is completed in the group that will work together for the assessment task. This is an opportune time to introduce Phase 6, activity 3 – collaborating with your peers.**  **By the end of this learning sequence, students will:**   * **understand the steps involved in transforming an existing text into a digital text** * **understand how choices in digital templates can shape meaning.**   **Organising groups for collaboration**   * **Building effective working relationships with peers – students are arranged into small groups. Use your knowledge of your students and your professional judgement to determine the appropriate number in each group and to decide whether groups will be self-selected, arranged by the teacher, or a combination of both. Pre-reading, resource 5 – preparing students for a collaborative group task can be used to support you in the construction of groups.**   **Developing a proposal and plan**   * **Working collaboratively to complete Core formative task 1** – students are issued Year 10, Term 4 – Assessment task stimulus texts booklet – Digital stories. Students follow the instructions in **Core formative task 1 – proposal and plan (group task)** to create a plan for the text that they will create for the formal assessment task. They * select a text from the stimulus texts booklet * identify how the text shapes audience engagement * create a mood board and proposal for the transformation of their chosen text.   **Teacher note**: A [digital template](https://www.canva.com/design/DAGVj6Y1mzA/NZaEghI0leznBi8XyQXgew/view?utm_content=DAGVj6Y1mzA&utm_campaign=designshare&utm_medium=link&utm_source=publishsharelink&mode=preview) for both the mood board and storyboard is available on Canva and can be shared electronically with students.  **Seeking and applying feedback**   * **Using a scaffold to reflect on own compositional choices** – students use **Phase 5, activity 4 – self-assessment of plan** to critically reflect on their **Core formative task 1 – proposal and plan (group task)**. * **Using a scaffold to reflect on the compositional choices of peers** – in small groups, students use **Phase 5, activity 5 – peer feedback on proposal and plan** to critically reflect on the **Core formative task 1 – proposal and plan (group task)** of their peers. Groups engage in a discussion about the feedback, considering aspects of what was done well and what areas could be further improved. | **Success criteria**  To demonstrate their learning, students can:   * identify collaboratively the steps needed in transforming a text from one form to another, considering narrative voice, time and space specifically * compile a mood board collaboratively to identify features of the transformation * use a storyboard collaboratively to represent group vision for final product * seek and apply feedback on their proposal and plan.   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note: EAL/D learners and students who require additional scaffolding when creating the** mood or storyboard can be taken through [how to make a mood board](https://www.canva.com/designschool/courses/graphic-design-essentials/?lesson=how-to-make-a-mood-board-in-canva) and [how to make a storyboard](https://www.canva.com/learn/how-to-build-a-storyboard/) |
| EN5-ECB-01  Planning, monitoring and revising  **Engage with model texts to develop and refine features, structures and stylistic approaches in own work.** | **Phase 5, sequence 3 – drawing inspiration from model texts in the composition of own multimodal texts**  **Learning intentions**  By the end of this sequence, students will:   * consider how the codes and conventions used in model textscan inspire own interactive multimodal composition * apply codes and conventions to continue planning for their assessment task.   **Determining effective codes and conventions used in interactive multimodal texts**   * **Selecting effective codes and conventions of interactive multimodal texts –** in their English books, students identify what they think are the 5 most important features of interactive multimodal texts. Students rank these 5 features in order of importance and need for use in their assessment composition. Students may find it helpful to revisit **Phase 2, resource 1 – glossary of key terms and features** for inspiration and support. * **Planning to use codes and conventions** – students collaboratively plan how they will use the 5 most important codes and conventions of interactive multimodal texts in their own composition. They record their plan for these in their English books. | **Success criteria**  **To demonstrate their learning, students can:**   * **evaluate effectiveness of codes and conventions of interactive multimodal texts against a criteria** * **collaborate to determine effective interactive elements to include in group composition.**   **Evaluation and registration:**   * [Record evaluation and registration information here]   **Differentiation note:** provide a visual glossary of features to support EAL/D learners to select the most appropriate interactive features. |
| ****EN5-ECA-01****  ****Representing****  **Compose visual and multimodal texts to express complex ideas, using a range of digital technologies where appropriate**  Text features  **Experiment with a combination of modes for specific effect and impact**  ****EN5-ECB-01****  ****Planning, monitoring and revising****  **Engage with model texts to develop and refine features, structures and stylistic approaches in own work** | **Phase 5, sequence 4 – working on the group composition**  **Teacher note:** the length of this sequence will vary according to school context and student needs. Be sure to provide sufficient time for students to draft their interactive multimodal digital text. Access to computers will be necessary for students to work on their group presentation. Organise student access to computers for this sequence. While students are working on their group composition, you should monitor the progress of each group. Check their plan and draft, conference with students about their progress, and provide feedback and guidance as required.  **Learning intention**  By the end of this learning sequence, students will:   * collaborate with peers to draft their group composition.   **Working collaboratively on the group composition**   * **Drafting interactive multimodal group presentation** – students follow the responsibilities determined in **Phase 6, activity 4 – creating an assessment plan** to draft and create their Canva presentation.   **Teacher note**: **Phase 6, sequence 3 – using a student work sample to reflect on and refine multimodal composition** provides instructions for how students can see and apply feedback on their assessment composition. This includes comparing their draft composition with the sample A-range composition using **Phase 6, activity 5 – reflecting on the A-range example**. | **Success criteria:**  **To demonstrate their learning, students can:**   * **use the plan developed by the group to guide the completion of the group composition** * **use Canva to draft their interactive multimodal digital text.**   **Evaluation and registration:**   * [Record evaluation and registration information here]   **Differentiation note:** make adjustments to assessment requirements for learners with a disability in accordance with their personal learning plan. |
| 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, programming and revising  **Engage with model texts to develop and refine features, structures and stylistic approaches in own work** | **Phase 5, sequence 5 – developing reflective writing skills**  **Learning intention**  By the end of this learning sequence, students will:   * understand the features of reflective writing.   **Exploring reflective writing in model texts**  **Teacher note**: reflective writing has been taught in [Representation of life experiences – Year 9, Term 1](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-1-representation-of-life-experiences) in **Core formative task 5 – writing a draft reflection** and you may like to revisit this content to connect learning for students. Additionally, **Phase 5 – reflective writing – PowerPoint** has been created to support the teaching and learning of this skill.   * **Revising what is reflective writing** – students complete **Phase 5, activity 6 – What is reflective writing?** as the teacher guides them through **Phase 5 – reflective writing –PowerPoint**. Students connect learning to previous reflective writing experiences using the questions provided in the ‘What is reflective writing?’ section of the PowerPoint. * **Engaging with a work sample to understand ‘What a good one looks like’ (WAGOLL)** – students read the extracts from an A-range work sample and a C-range work sample provided in **Phase 5, activity 7 – comparing reflective writing responses. They identify where and how** features of reflective writing have been used and write an annotation to demonstrate their understanding. * **Discussing observations and ways to improve reflective writing** – in small groups students discuss their observations and responses to **Phase 5, activity 7 – comparing reflecting writing responses** and collaboratively construct a list of common features of reflective writing. Students report back to a whole-class discussion, resulting in a mind map.   **Teacher note:** this brainstorm can be used as a support when completing **Core formative task 2 – reflection. Phase 5, resource 2 – what a good reflection looks like** provides a fully annotated A-range student work sample that can be used to support students to develop understanding of the requirements of Part B of the assessment task. | **Success criteria**  **To demonstrate their learning, students can:**   * **compare 2 examples of reflective writing** * **contribute to a discussion about the features of reflective writing.**   **Evaluation and registration:**   * **[Record evaluation and registration information]**   **Differentiation note:** for high potential and gifted learners, remove word banks from **Phase 5, activity 6 – What is reflective writing?** Instead have students construct their own. |
| ****Teacher note:** the syllabus content points addressed through **Core formative task 2 – reflection** are outlined in the core formative tasks booklet.** | **Phase 5, sequence 6 – Core formative task 2 – reflection**  **Learning intentions**  By the end of this learning sequence, students will:   * compose a reflection about various aspects of the planning and interactive digital text composition process * reflect on the process of planning, monitoring and revising.   **Developing skills in reflective writing**  **Teacher note:**. when preparing students for this task, it is important that teachers implement evidence-based practice and strategies for effective feedback as it contributes to learning and achievement. [Feedback practices and strategies](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/feedback-to-students/feedback-practices-and-strategies) are provided on the department’s website. The feedback protocol should be teacher selected and dependent on context, but could draw from self-, peer- or teacher-feedback protocols that have been included in previous programs.   * **Reflecting on learning and planning across the unit** – students respond to the questions provided in **Core formative task 2 – reflection** to practise their reflective writing skills. * **Applying understanding of the language of reflective writing** – students review their responses and use **Phase 5, activity 8 – applying feedback to improve reflection** to reflect on their responses. * **Writing to consolidate thinking** –students use **Phase 5, activity 8 – applying feedback to improve reflection** to complete their first draft of Part B – individual reflection in their assessment task.   **Teacher note**: **Phase 6, sequence 4 – using self and peer assessment to refine reflection** contains instructions that can be used to support students to seek and apply feedback on the reflection component of their assessment task. This includes **Phase 6, activity 6 – reflective writing checklist** and **Phase 6, activity 7 – peer feedback template for reflective writing**. | **Success criteria**  **To demonstrate their learning, students can:**   * **compose a series of responses to reflect on their learning and composition choices** * **develop a series of next steps in their assessment plan.**   **Evaluation and registration:**   * **[Record evaluation and registration information]**   **Differentiation note:** support cognitive load by giving students the choice of selecting 3 or 4 questions from the list in **Core formative task 2 – reflection** to complete. |

# Phase 6 – preparing the assessment task

The ‘preparing the assessment task’ phase is centred on supporting students to complete the formal assessment task, an interactive multimodal digital text composition and reflection. The strategies in this phase are designed to support both the preparation of the formal summative task and the implementation of feedback. They are not meant to be completed consecutively, nor are they a checklist. They should be introduced when required, running concurrently within Phases 1, 2 and 5. 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. In this phase, students will be supported to reflect on their own compositions, feedback provided on their work, connections to model texts and the process of creating digital texts.

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

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

**Teacher note:** teachers are advised to choose learning sequences and activities from this phase which best suit their class and can be completed in the available time.

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

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

Table 7 – preparing the assessment task

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| ****EN5-ECB-01****  ****Planning, monitoring and revising****  **Engage with model texts to develop and refine features, structures and stylistic approaches in own work** | **Phase 6, sequence 1 – understanding and applying marking guidelines**  **Learning intentions**  By the end of this sequence, students will:   * understand how to use marking guidelines to understand the requirements of a task * apply marking guidelines to 2 different samples.   **Understanding the assessment task requirements**  **Teacher note:** the learning in this sequence has been designed to support **Phase 1, sequence 1 – understanding the assessment notification and task requirements**.   * **Understanding the difference between grades** – students read the marking criteria provided in the assessment task and highlight the differences between each of the grade descriptors, such as ‘effectively explores’ in the A range and ‘explores’ in the B range for the ‘express complex ideas in your texts’ criteria in the student-facing rubric. They use a Think, Pair, Share thinking routine to suggest what these differences might look like in work samples. * **Using marking guidelines to assess student work sample** – students use **Phase 6, activity 2 – applying marking guidelines** to evaluate the C-range sample Part A composition [‘Nomads](https://www.canva.com/design/DAGUKEt9T-c/Sux86DRTlzaFJnLmZfZldQ/view?utm_content=DAGUKEt9T-c&utm_campaign=designshare&utm_medium=link&utm_source=editor)’. Students provide feedback on what the sample did well and what features of the task students could aim to include in their own group composition. * **Explaining how marking guidelines can help develop understanding of task requirements** – student complete an exit ticket explaining how they will use the marking guidelines for the task to support them to successfully compose an interactive multimodal digital text and reflection. | **Success criteria**  **To demonstrate their learning, students can:**   * **make notes about the assessment task requirements in response to a series of prompts** * **use the marking** criteria to **evaluate both parts of the assessment.**   **Evaluation and registration:**   * [Record evaluation and registration information]   **Differentiation note:** the [Differentiation Adjustment Tool](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/implement/differentiation-adjustment-strategies#Adjustment:6) promotes a [learning environment](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/implement/differentiation-adjustment-strategies#Adjustment:6:~:text=Authenticity%20(DLS%20applications)-,Adjustment%3A%20Learning%20environment,-Strategies) where high potential and gifted leaners co-design personalised learning. Use the [A-range sample](https://www.canva.com/design/DAGQPdZFHBs/Qo23kVlRWk17ub7rNwMJew/view?utm_content=DAGQPdZFHBs&utm_campaign=designshare&utm_medium=link&utm_source=editor) and guidelines, instead of the C range, to extend and challenge HPGE students in their completion of their assessment. |
| ****EN5-ECB-01****  ****Planning, monitoring and revising****  **Plan a progressive sequence of arguments or ideas, and set goals at conceptual, whole text and paragraph levels** | **Phase 6, sequence 2 – ways of working collaboratively**  **Learning intentions**  **By the end of this learning sequence, students will:**   * **understand how to establish ways of working as a group** * **understand how to use marking guidelines to plan for successful completion of the assessment.**   **Understanding how to collaborate with peers**   * **Establishing effective collaboration practices** – students (or teacher) form the group they will work with for the assessment task. With this group, students use **Phase 6, activity 3 – collaborating with your peers** to establish effective practices for collaboration. These practices include establishing group norms, allocating roles and managing discussions. * **Planning for the assessment** – students collaborate in their groups to complete **Phase 6, activity 4 – creating an assessment plan**. Students use this to allocate responsibilities to different group members and set dates for when each part of the task will be complete. | **Success criteria**  **To demonstrate their learning, students can:**   * **identify how to work successfully as a group** * **apply marking** criteria to **successfully complete the assessment task.**   **Differentiation note: use peer mediated intervention to support students with disability develop communication and interaction skills. Refer to** [Peer inclusion and group work](https://education.nsw.gov.au/campaigns/inclusive-practice-hub/all-resources/primary-resources/other-pdf-resources/peer-inclusion-and-group-work) **in the** [Inclusive Practice hub](https://education.nsw.gov.au/campaigns/inclusive-practice-hub)**.** |
| ****EN5-ECA-01****  ****Representing****  **Compose visual and multimodal texts to express complex ideas, using a range of digital technologies where appropriate**  ****EN5-ECB-01****  ****Planning, monitoring and revising****  **Engage with model texts to develop and refine features, structures and stylistic approaches in own work**  **Select from a range of collaborative drafting strategies and feedback processes to improve clarity, meaning and effect in texts** | **Phase 6, sequence 3 – using a student work sample to reflect on and refine multimodal composition**  **Learning intentions**  **By the end of this learning sequence, students will:**   * **understand how t**he **A-range sample effectively uses multimodal and interactive codes and conventions** * **evaluate own composition in line with the A-range sample** * **understand how to make improvements to own composition.**   **Using assessment samples to inform feedback on own composition**   * **Using model texts to inform codes and conventions of group composition** – students view the [A-range student work sample](https://www.canva.com/design/DAGQPdZFHBs/Qo23kVlRWk17ub7rNwMJew/view?utm_content=DAGQPdZFHBs&utm_campaign=designshare&utm_medium=link&utm_source=editor) presentation and complete the first question in **Phase 6, activity 5 – reflecting on the A-range example** to identify examples of effective digital text creation. * **Reflecting on codes and conventions used in group composition** – students meet with their group to complete the questions in **Phase 6, activity 5 – reflecting on the A-range example**. Groups review their group composition to refine the codes and conventions they will apply to Part A of their formal assessment task (group composition). Students revise the features from their ranking exercise in **Phase 5, sequence 3 – drawing inspiration from model texts in the composition of own multimodal texts**. They then identify where and how these features have been used effectively in their group composition, and where their use could be improved. * **Applying codes and conventions to group composition** – students work collaboratively to apply their self feedback to the group composition. They review the changes and check these against the A-range sample identified in **Phase 6, activity 5 –** **reflecting on the A-range sample**. | **Success criteria**  **To demonstrate their learning, students can:**   * **identify how codes and conventions of interactive multimodal digital texts are used to effectively engage responders** * **reflect on own composition using A-range student work sample and guidelines** * **apply feedback to improve own composition.**   **Evaluation and registration:**   * [Record evaluation and registration information] |
| ****EN5-ECB-01****  ****Planning, monitoring and revising****  **Engage with model texts to develop and refine features, structures and stylistic approaches in own work**  **Select from a range of collaborative drafting strategies 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** | **Phase 6, sequence 4 – using self and peer assessment to refine reflection**  **Learning intentions**  By the end of this learning sequence, students will:   * refine their reflective writing based on self and peer feedback * use a what a good one looks like (WAGOLL) sample to improve own reflective writing response.   **Engaging with self and peer assessment to reflect on assessment and learning processes**  **Teacher note:** this sequence should be completed after students have completed a draft of Part B of their assessment task. Once students have completed their self and peer evaluations, time should be given to actioning feedback to refine their final submissions.   * **Using self-evaluation to reflect on and refine reflective writing** – students use **Phase 6, activity 6 – reflective writing checklist** to self-assess draft responses to Part B – individual reflection in their assessment task. * **Participating in peer evaluation to reflect on and refine reflective writing** – students use **Phase 6, activity 7 – peer feedback template for reflective writing** to provide constructive feedback and advice in relation to specific criteria. Students apply feedback to refine their responses to Part B – individual reflection in their assessment task. * **Engaging with what a good one looks like to edit and improve** – students use peer feedback provided in **Phase 6, activity 7 – peer feedback template for reflective writing** and **Phase 5, resource 2 – what a good reflection looks like** to edit and revise their own reflective writing response in preparation for submission of their summative assessment task. Returning to the assessment notification’s marking criteria and **Phase 6, activity 1 – understanding and deconstructing the assessment notification** will be beneficial to support students with this task. | **Success criteria**  **To demonstrate their learning, students can:**   * **apply a template to provide constructive feedback to a peer** * **reflect on and use peer feedback to improve writing** * **use a WAGOLL to edit and revise reflective writing response** * **identify personal strengths and goals about own learning and processes in English.**   **Evaluation and registration:**   * [Record evaluation and registration information] |
| EN5-ECB-01  Reflecting  **Discuss the pleasures, challenges and successes experienced in the processes of understanding and composing** | **Phase 6, sequence 5 – post-assessment reflection**  **Learning intention**  By the end of this learning sequence, students will:   * be able to reflect on how they have worked with their peers.   **Reflecting on collaboration**   * **Considering the pleasures, challenges and successes of collaborating with peers** – students use **Phase 6, activity 8 – reflecting on collaboration** to consider the benefits and challenges of working collaboratively with peers. Students think about their own role in the collaborative process, including what worked well and what could have been improved. | **Success criteria**  **To demonstrate their learning, students can:**   * **assess their contribution to the group collaboration** * **justify the observations made about the effectiveness of the group collaboration** * **identify areas for improvement in future collaboration.**   **Evaluation and registration:**   * [Record evaluation and registration information] |

# Program evaluation

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

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

# The English curriculum 7–12 team

The English curriculum 7–12 team provides support for the delivery of the English curriculum 7–12 in NSW Department of Education high schools. All curriculum resources are prepared through a rigorous process. Resources are periodically reviewed as part of our ongoing evaluation plan to ensure currency, relevance and effectiveness. If you have any questions regarding the use of material available or would like additional support, please contact the English curriculum team by emailing [English.curriculum@det.nsw.edu.au](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 e-news newsletter. Send submissions to [English.curriculum@det.nsw.edu.au](mailto:englishcurriculum@det.nsw.edu.au).

## Support and alignment

**Alignment to system priorities and/or needs**: this resource is evidence-based, as outlined below and supports English curriculum leaders to advance equitable outcomes, opportunities and experiences for their students. It also provides guidance that enhances the delivery of outstanding leadership and supports the planning of [explicit teaching](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies) practices as per the goals of the [Plan for NSW Public Education](https://education.nsw.gov.au/about-us/strategies-and-reports/plan-for-nsw-public-education). It is an example of [Universal Design for Learning](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/about-universal-design-for-learning) and aligns to the [School Excellence](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468) policy. It is designed to support school and curriculum leaders as they plan syllabus implementation. It can be used during the design and delivery of collaborative curriculum planning, monitoring and evaluation.

**Alignment to Australian Professional Standards for Teachers**: this resource supports teachers to address [Proficient Teacher Standard Descriptors](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 1.1.2, 1.2.2, 1.3.2, 1.5.2, 2.1.2, 2.2.2, 2.3.2, 2.4.2, 2.6.2, 3.1.2, 3.2.2, 3.4.2, 5.1.2, 5.2.2, 5.3.2.

**Assessment**: further advice to support formative assessment is available on the [Planning programming and assessing 7-12](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12) webpage. This includes the [Classroom assessment advice 7-10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/classroom-assessment-advice-7-10-). For summative assessment tasks, the [Assessment task advice 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/assessment-task-advice-7-10) webpage is available.

**Consulted with:** Aboriginal Education and Communities

**Differentiation:** further advice to support Aboriginal and Torres Strait Islander students, EAL/D students, students with a disability and/or additional needs and High Potential and gifted students can be found on the [Planning programming and assessing 7–12](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12) webpage. This includes the [Inclusion and differentiation 7–10 advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12/inclusion-and-differentiation-advice-7-10) webpage.

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

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

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

**Resource:** sample teaching and learning program

**Related resources:** further resources to support English Stage 5 can be found on the NSW Department of Education [English K–12 curriculum page](https://education.nsw.gov.au/teaching-and-learning/curriculum/english) and the Stage 5 [Teaching and learning support](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/teaching-and-learning) section in the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) from the NSW Education Standards Authority.

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

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# References

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