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

Reshaping the world

This resource is a sample teaching and learning program for Year 10, Term 2. It provides an example of one way to approach programming through a conceptual lens. In this program, students will explore a collection of poems from the Romantic era which reflect the values and concerns of that period. Throughout their study, students will consider the enduring and universal power of poetry to connect with new audiences in different contexts. Students will gain a deep appreciation of how the aesthetic qualities and stylistic features of Romantic poetry can represent larger ideas and philosophies. Students analyse how figurative language and devices can be used to represent complex ideas, thoughts and feelings about the natural world.

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

Table 1 – class details

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

Contents

[About this resource 4](#_Toc173238754)

[Purpose of resource 4](#_Toc173238755)

[Target audience 5](#_Toc173238756)

[When and how to use 6](#_Toc173238757)

[Reshaping the world 7](#_Toc173238758)

[Overview 7](#_Toc173238759)

[Teaching and learning program rationale 7](#_Toc173238760)

[The organisation of this teaching and learning program into phases 8](#_Toc173238761)

[Guiding questions 8](#_Toc173238762)

[Conceptual programming questions 9](#_Toc173238763)

[Assessment overview 10](#_Toc173238764)

[Outcomes and content groups 11](#_Toc173238765)

[Core texts and text requirements 12](#_Toc173238766)

[Prior and future learning 15](#_Toc173238767)

[Pre-reading for teachers 16](#_Toc173238768)

[Phase 1 – engaging with the unit and the learning community 18](#_Toc173238769)

[Phase 2 – unpacking and engaging with the conceptual focus 25](#_Toc173238770)

[Phase 3 – discovering and engaging analytically with the core text 36](#_Toc173238771)

[Phase 4 – deepening connections between texts and concepts 53](#_Toc173238772)

[Phase 5 – engaging critically and creatively with model texts 69](#_Toc173238773)

[Phase 6 – preparing the assessment task 84](#_Toc173238774)

[Program evaluation 94](#_Toc173238775)

[The English curriculum 7–12 team 95](#_Toc173238776)

[Share your experiences 95](#_Toc173238777)

[Support and alignment 95](#_Toc173238778)

[References 98](#_Toc173238779)

**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.

The content has been prepared by the English curriculum team, unless otherwise credited.

## Purpose of resource

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

* Sample assessment notification – Reshaping the world – examination – Term 2
* Sample examination – Reshaping the world – examination – Term 2
* Core formative tasks – Reshaping the world
* Core formative task 6 – Reshaping the world – practice examination and peer marking of practice examination
* Core texts booklet – Reshaping the world
* Resource booklet – Reshaping the world
* Phase 1, resource 1 – ideas and values of Romanticism – PowerPoint
* Phase 2, resource 3 – applying punctuation for effect in poetry – PowerPoint
* Phase 3, resource 2 – form, rhyme structure and meter – PowerPoint
* Phase 3, resource 6 – using active and passive voice in analytical writing – PowerPoint
* Phase 4, resource 1a – using noun groups to develop academic writing – PowerPoint
* Phase 4, resource 1b – supplementary slides for using noun groups to develop academic writing – PowerPoint
* Phase 4, resource 1c – summarising politics, freedom and revolution in the Romantic period – PowerPoint
* Phase 4, resource 3 – allusion in William Blake’s ‘London’ – 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.

This resource is intended to support teachers to provide a model of syllabus-aligned programming and assessment practice.

It is acknowledged that many schools have their own resource and assessment templates. The content in activities is student facing and the content in resources is usually teacher facing; however, this can be modified for students.

## Target audience

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

## When and how to use

This teaching and learning program has been designed for Term 2 of Year 10. It provides opportunities for the teacher and students to explore a collection of poems from the Romantic era to develop appreciation for the ways that Romantic poetry can represent larger ideas and philosophies.The program and associated materials can be used as a basis for the teacher’s own program, assessment or scope and sequence, or be used as an example of how the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022) can be implemented. The program and associated resources are not intended to be taught exactly as is presented in their current format. Teachers using this program and the associated materials should adapt these to suit their students’ needs, interests, abilities and the texts selected. The resource should be used with timeframes that are created by the teacher to meet the overall assessment schedules.

This program provides success criteria aligned to each learning sequence. These are suggestions only. While success criteria can be presented to students, evidence-based research suggests that 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. It 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 booklet during faculty meetings and planning days and collaboratively refine them based on faculty or school goals
* examine the materials during faculty meetings and planning days and collaboratively plan opportunities for team teaching, collaborative resource development, mentoring, lesson observation and the sharing of student samples
* use the programming, assessment practices, or syllabus planning detailed in the program as an opportunity to backward map Years 10–7.

This program aligns with the completed Stage 5 scope and sequence. This ensures all syllabus requirements are met across the stage.

# Reshaping the world

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

## Overview

Students will explore a collection of poems from the Romantic era which reflect the values and concerns of that period. Throughout their study, students will consider the enduring and universal power of poetry to connect with new audiences in different contexts. Students will gain a deep appreciation of how the aesthetic qualities and stylistic features of Romantic poetry can represent larger ideas and philosophies.

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

## Teaching and learning program rationale

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

This teaching and learning program supports students to understand that literature that teaches us about and reflects humanity’s concerns is enduring because it transcends time and place. By engaging with a collection of Romantic poetry and investigating the context in which it was composed, students strengthen their understanding of the connection between perspective and context and the influence on style. Students continue to develop skills in responding personally and critically to poetry and make connections between Romantic poetry and a contemporary poem written by Ellen van Neerven, a prominent Aboriginal writer.

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

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

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

## Guiding questions

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

* How can exploring a literary movement illuminate the enduring value of poetry in different contexts?
* How can a poet’s use of distinctive aesthetic qualities and stylistic features represent the broader concerns and values of the Romantic era?
* How can figurative language be used to evoke complex ideas, thoughts and feelings about the natural world?

### Conceptual programming questions

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

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

|  |
| --- |
| **Phase 1 – engaging with the unit and the learning community** |
| * What is a literary movement?
* How are Romantic ideas and values represented in music, art and literature?
 |
| **Phase 2 – unpacking and engaging with the conceptual focus** |
| * How has context influenced Romantic art and literature?
* What are the stylistic features of Romantic literature?
 |
| **Phase 3 – discovering and engaging analytically with the core text** |
| * How do stylistic features enhance the way a poem sounds when it is read aloud?
* How is figurative language used to present Romantic perspectives in poetry?
 |
| **Phase 4 – deepening connections between texts and concepts** |
| * How is allusion used in Romantic poetry?
* How are perspectives reflected in Romantic poetry shaped by the context in which the poems were composed?
 |
| **Phase 5 – engaging critically and creatively with model texts** |
| * How can engaging with the themes of poetry prompt responders to expand their understanding of others and the world?
* How do the concepts raised in poetry have enduring value throughout time?
* How can responding to poetry in a variety of ways enrich the experiences of readers?
 |
| **Phase 6 – preparing the assessment task** |
| * How can students use prior learning to prepare for current and future assessment?
* How can engaging with practice examination questions and structures support students to maximise assessment results?
* How can an understanding of the requirements of marking guidelines support students in their preparation for an examination?
 |

## 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: formal examination – short answer style responses (to unseen poems) and an extended response in which students analyse at least 2 of the poems they have studied.**

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

### Outcomes and content groups

A student:

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

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

## Core texts and text requirements

The texts identified in the table below have been used as ‘core texts’ in this program.

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

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| Wordsworth W (1807) ‘I wandered lonely as a cloud’ in *Moods of my own Mind. A* version of this is available at [Project Gutenberg](https://www.gutenberg.org/cache/epub/12383/pg12383-images.html#section3a:~:text=1804%0AMain%20Contents-,%22I%20wandered%20lonely%20as%20a%20cloud%22,-Composed%201804.%E2%80%94Published). This work is in the [public domain](https://smartcopying.edu.au/guidelines/copyright-basics/how-long-does-copyright-last/). | The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022): as students are required to engage with a collection of poetry, and a range of fiction and non-fiction texts that are widely regarded as quality literature. **EN5-RVL-01** requires students to read texts that are complex in their ideas and construction.This poem contains a range of archaic words, phrases and multiclause sentences with less common constructs which align to elements of the highly 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/). It provides students opportunities to engage with ideas with several levels of inferred meaning.  | This is a challenging poem that is accessible to all learners after language and content support. It engages readers with context, literary value and code and convention.Responders may engage with the Romantic ideal of the sublime that is evident in the natural world and humanity’s connection to it.A study of this text will allow for the development of reading skills, the appreciation of poetry, and the ways in which composers use language features as a form of expression. |
| Blake W (1794) ‘London’ in *Songs of Innocence and of Experience. A* version of this is available at [Project Gutenberg](https://www.gutenberg.org/cache/epub/574/pg574-images.html#:~:text=drink%20and%20apparel.-,LONDON,-I%20wandered%20through). This work is in the [public domain](https://smartcopying.edu.au/guidelines/copyright-basics/how-long-does-copyright-last/). | The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022): as students are required to engage with a collection of poetry, and a range of fiction and non-fiction texts that are widely regarded as quality literature. **EN5-RVL-01** requires students to read texts that are complex in their ideas and construction. This poem contains a range of features which align to elements of the highly complex level of the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). These features include cultural and historical references, and archaic words and phrases. It provides students opportunities to engage with a poetic text with highly complex issues and themes. | This is a short, but challenging poem that all learners can engage with after language and content support. Responders will engage with the graphic depiction of class inequality and the social and cultural factors that led to European calls for revolution. Prior work on poetic structure and form, rhyme schemes and meter will allow for greater accessibility.A study of this text will allow for the development of reading skills, the appreciation of poetry, and the ways in which composers use language features as a form of expression. |
| Wordsworth W (1798) ‘Lines Written in Early Spring’ in Coleridge S and Wordsworth W Lyrical Ballads, with a Few Other Poems.A version of this is available at [Project Gutenberg](https://www.gutenberg.org/cache/epub/9622/pg9622-images.html#poem11:~:text=LINES%20WRITTEN%20IN%20EARLY%20SPRING.). This work is in the [public domain](https://smartcopying.edu.au/guidelines/copyright-basics/how-long-does-copyright-last/). | The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022): as students are required to engage with a collection of poetry, and a range of fiction and non-fiction texts that are widely regarded as quality literature. **EN5-RVL-01** requires students to read texts that are complex in their ideas and construction. This poem contains a range of archaic words, phrases and multiclause sentences with less common constructs which align to elements of 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 ideas with several levels of inferred meaning conveyed through highly sophisticated literary devices. | This is a challenging poem that is accessible to all learners after language and content support. It engages readers with context, literary value and code and convention.The text combines questioning of the natural world with its impact upon humanity and represents a strong bridge between the sublime and the political discourse of the Romantic movement.A study of this text will allow for the development of reading skills, the appreciation of poetry, and the ways in which composers use language features as a form of expression. |
| van Neerven E (2020) ‘All that is loved (can be saved)’ in Throat, University of Queensland Press, Queensland. The reproduction of this poem has been made possible as permission has been granted by Ellen van Neerven and the University of Queensland Press. The poem used in this resource is licensed up until June 2027. | The poem 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:~:text=requirements%20K%E2%80%9310-,Text%20requirements,-Engaging%20with%20texts): to engage meaningfully with poetry. It also gives students experiences of a text written by an Aboriginal author. **EN5-RVL-01** requires students to interpret complex texts. This poem contains complex abstract concepts and structural features that enhance meaning and impact. These features align with elements of the complex level of the Text complexity scale as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). It provides students opportunities to engage with a poetic text with moderately complex vocabulary such as words with multiple connotations, literary devices, and content that includes inferred or implicit meaning. | This is a moderately challenging poem that is accessible to all learners after language and content support. It engages readers with links to the Romantic movement through close discussion of the transformative power of the natural world.The text challenges students to think deeply about what the poetic form can be. After the formal structure of sonnets and ballads, van Neerven uses free verse and a distinct lack of formal punctuation, however the text is still deeply powerful.A study of this text will allow for the development of reading skills, the appreciation of poetry, and the ways in which composers use language features as a form of expression. |

## Prior and future learning

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

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

* an understanding of poetic forms and features, developed through engagement with poetry in previous teaching and learning programs including **Year 9, Term 3 – Poetic purpose**
* an understanding of Aboriginal perspectives in poetry, developed in **Year 9, Term 3 –- Poetic purpose**, which will support engagement with the Ellen van Neerven poem ‘All that is loved (can be saved)’ in Phase 5
* an understanding of the requirements of short answer responses in examination conditions, developed through **Year 9, Term 2 – Shining a new (stage) light**
* understanding of the forms and features of analytical extended writing, developed through the teaching and learning program and assessment task for **Year 10, Term 1 – Novel voices**
* literacy skills in description, both describing as part of personal response and analysis, and description as an element of student composition in imaginative, persuasive, informative and analytical writing.

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

* developing an understanding of historical literary contexts in preparation for **Year 10, Term 3 – Shakespeare retold**
* developing skills in comparing texts from different contexts in preparation for **Year 10, Term 3 – Shakespeare retold**
* developing an understanding of how context influences the textual form and language features of a text in preparation for **Year 10, Term 4 – Digital stories.**

## 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 resource booklet.

* **Pre-reading resource 1 – exploring politics, freedom and revolution in the Romantic period in the resource booklet provides an introduction to the context of the Romantic period. This text can be used with students who can access the challenging language. Extracts from this text and a modified version have been used in activities and resources in Phase 4 of the program.**
* **Pre-reading resource 2 – glossary of key terms used throughout the resources and activities** in the resource booklet **supports the explicit teaching of key terms and complex vocabulary. Glossaries such as this one are particularly important for supporting students, including EAL/D students, to develop their knowledge, skills and understanding. This teacher resource can be used in conjunction with Phase 1, activity 4 – Romantic metalanguage.**
* **Pre-reading resource 3 – vocabulary strategies in the resource booklet lists a range of strategies that can be drawn upon throughout this program to support students in the development of their knowledge and understanding of the key features and ideas of the Romantic movement.**
* **Pre-reading resource 4 – supporting EAL/D students** in the resource booklet provides links to resources and strategies that can be used to support EAL/D student learning and achievement when studying poetry and completing the assessment task.
* **Pre-reading resource 5 – writing strategies in the resource booklet** provides an overview of the writing strategies embedded throughout the program.

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

The ‘engaging with the unit and the learning community’ phase is a brief phase designed to pique interest in Romanticism and to build the field for students. In this phase students will be (re)introduced to the world of Romanticism, building on the [Year 8, Term 1 – Knowing the rules to break the rules](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/knowing-rules-break-rules-year-8-term-1) **program**. They engage in a gallery walk activity to read, view and listen to a range of increasingly complex Romantic texts and extracts to provoke a personal response. Students will be challenged to identify recurring qualities, features and ideas of the Romantic movement across different texts. They will make connections between music, art and literature of the movement. Students work collaboratively with their peers to make predictions about the values and features that characterise the Romantic movement.

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

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

* What is a literary movement?
* How are Romantic ideas and values represented in music, art and literature?

Table 4 – engaging with the unit and the learning community

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN5-RVL-01Reading, viewing and listening for meaning**Draw on prior knowledge of texts to question, challenge and deepen understanding of both new and familiar texts**Reading for challenge, interest and enjoymentEvaluate experiences of reading by sharing responses to textsEN5-ECA-01****Text features******Use the structural conventions of informative texts purposefully to build a field of relevant facts and perspectives** | **Phase 1, sequence 1 – (re)engaging with Romanticism****Teacher note: students were introduced to Romanticism** in[Year 8, Term 1 – Knowing the rules to break the rules](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/knowing-rules-break-rules-year-8-term-1)**. Refer to Phase 4, activity 3 – Romanticism: movement and style and** Phase 4, activity 4 – check your understanding of Romanticism in the Knowing the rules to break the rules resource booklet for revision and to understand students’ prior knowledge. If students have not previously engaged with this content, consider providing these resources from the Year 8 program as a homework activity to consolidate the learning in this sequence. There are potentially many new concepts students will be introduced to in this program. Knowledge and understanding of these will be built upon as the learning progresses. **Phase 1, activity 2 – unpacking new concepts** can be used to support students in developing their understanding of these concepts. This activity draws on the Digital Learning Selector’s [concept maps.](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/577?clearCache=5bd37a9e-4726-573c-914c-220575fbb7e1)**Learning intentions**By the end of this learning sequence, students will:* be able to identify some key features of the Romantic movement
* understand **how Romantic values are represented in texts**.

**Building the field*** **Using guiding questions to activate prior knowledge –** students engage in a [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=1c50a) thinking routine, to respond to the prompts provided in **Phase 1, activity 1 – class discussion prompts.**
* **Developing understanding of the term ‘literary movement’ – provide** students with a definition of literary movement. Consider using [British Literary Movements (5:04)](https://www.youtube.com/watch?v=2gzFYQ3jw5s&t=1s) for students to develop their own definition or provide them with the following definition to write in their English workbooks

‘A literary movement is a way of grouping works of literature that share similar philosophical, topical or aesthetic features. It is different to grouping texts based on genre or historical period.’* **Developing an understanding of ideas and values of Romanticism to make connections between context and text –** using **Phase 1, resource 1 – ideas and values of Romanticism – PowerPoint**, students learn about the values and ideas of the Romantic period to support their study of Romantic poetry. Students use what they have learned about Romantic values and ideas to make predictions about how these might be represented in Romantic texts in their English workbooks.
* **Deconstructing key quotations** to make predictions about **a literary movement** – students work in small groups to complete the following steps
* Each group member is allocated a different quotation from **Phase 1, resource 2 – famous quotations from Romantic literature**.
* Students work in pairs or small groups to interpret the quotation and share their thoughts with the class.
* Students use Phas**e 1, activity 3 – making predictions** to deconstruct a quotation about Romanticism and share with the class. **Pre-reading resource 2 – glossary of key terms used throughout the resources and activities** can be used to support students in this task. Students make notes on the key values and ideas and what they think each quotation means as it is shared with the class.
* Students explore the quotations and make predictions about the key values of Romanticism. If students require additional support, the activity could be adapted by providing students with paraphrased quotations and have them match the original with the paraphrased version. Consider also providing students with a list of the key values reflected in the quotations. Students then organise the quotations into categories based on the values suggested by the teacher.
* **Explicitly building vocabulary to discuss Romanticism** – students use **Phase 1, activity 4 – Romantic metalanguage** to explore key terms they will need to know to understand and discuss the key concepts of Romanticism. Students create a glossary of terms in their English workbook to add to throughout the unit. **Pre-reading resource 3 – vocabulary strategies** provides a range of ways students can build their knowledge throughout this teaching and learning program.
* **Checking for understanding through sentence expansion – students use Hochman and Wexler’s (2017) sentence expansion activity (consult Pre-reading resource 5 – writing strategies in the resource booklet) to demonstrate their understanding of Romanticism as a literary movement. They begin with**
* **‘Romanticism is a literary movement …’** and add the w**hen – late 18th and early 19thcenturies; where – Europe; why – a rebellion against the values of the Enlightenment;** to create an expanded sentence such as ‘In the late 18th and early 19th centuries in Europe, Romanticism emerged as a literary movement that would rebel against the values of the Enlightenment.**’**
 | **Success criteria**To demonstrate their learning, students can:* define a literary movement
* determine the meaning of a famous Romantic quotation
* identify some key terms of the Romantic movement
* write an expanded sentence to demonstrate understanding of Romanticism
* reflect on their learning.

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

**Differentiation note:** use a [tiering by resources](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/differentiating-learning/strategies-for-differentiation#:~:text=Use%20materials%20at%20various%20reading%20levels%20and%20complexity%20to%20tier%20by%20resources.%20Students%20using%20tiered%20resources%20may%20be%20engaged%20in%20the%20same%20activity%20or%20they%20may%20be%20working%20on%20a%20different%2C%20but%20related%20activity.) approach for students requiring additional support by providing paraphrased quotations and suggested values. For further guidance and suggested strategies, consult [Teacher Standards and Accreditation – Differentiating learning](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/differentiating-learning) and the [Inclusive Practice hub](https://education.nsw.gov.au/campaigns/inclusive-practice-hub). |
| EN5-RVL-01Reading for challenge, interest and enjoyment**Read increasingly complex texts that challenge thinking, pique interest, enhance enjoyment and provoke a personal response**Reflecting**Reflect on how reading, viewing and listening to texts has informed and inspired learning**EN5-ECA-01Speaking Participate in and lead a range of informal discussions about texts and ideas, including analytical, speculative and exploratory talk, to consolidate personal understanding and generate new ideas | **Phase 1, sequence 2 – exploring Romantic art and music****Learning intentions**By the end of this learning sequence, students will:* understand how new ways of thinking can shape the way composers see the world
* understand **how Romantic values are represented in different texts.**

**Developing an understanding of the style of Romantic texts*** **Engaging in a gallery walk to build understanding of the Romantic movement** – students engage in a gallery walk in which they engage with a range of texts from the Romantic movement. Suggestions are provided in **Phase 1, resource 3 – Romantic art and music.** Students complete **Phase 1, activity 5 – see, hear, think, wonder** [**gallery walk**](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=99f57)**.** Using a [no hands up approach](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/using-effective-questioning#:~:text=A%20no%20hands%20up%20approach%20with%20all%20student%20response%20routines%20(William%202014), ask students to identify and explain some of the key values or ideas reflected in the art and music with which they engaged.
* **Differentiating the learning** – students are provided different levels of challenge to meet the learning intention. Depending on the needs and abilities of your students, they may work through each challenge or through the tier that represents the highest level of achievable challenge
* Tier 1 – students are provided with a list of values commonly reflected in Romantic texts and they identify where these values are represented in the texts with which they engage
* Tier 2 – students identify values represented in the texts with which they have engaged, providing evidence to support their observations
* Tier 3 – students compare and contrast Romantic values, represented in the texts with which they have engaged, with contemporary values.
* **Unpacking the title ‘Reshaping the world’ to understand the purpose of Romanticism** – teacher leads a class discussion to unpack the title of the program, ‘Reshaping the world’, to draw on student understanding of the Romantic movement and the ways of thinking that informed composers during this time. Some guiding questions for this discussion could include
* What did the Romantics hope to achieve?
* How did they want to reshape the world?
* What might they have wanted it to look like?
* Where do we see this in the quotations and creative works explored?
* **Checking for understanding** – students complete **Phase 1, activity 6 – I used to think … Now I think …** as an exit ticket.
 | **Success criteria**To demonstrate their learning, students can:* identify key values and ideas in Romantic literature, art and music
* reflect on what they have learnt about Romanticism.

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

**Differentiation note:** use a [tiering by challenge level](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/differentiating-learning/strategies-for-differentiation#:~:text=Use%20Bloom%E2%80%99s%20taxonomy%20as%20a%20useful%20guide%20to%20develop%20tasks%20at%20various%20challenge%20levels) approach to adapt this sequence. |

# Phase 2 – unpacking and engaging with the conceptual focus

The ‘unpacking and engaging with the conceptual focus’ phase supports students to develop their understanding of the context of the Romantic movement. This foundation will be built upon in subsequent phases as they develop understanding of the relationship between context and perspective and how this can influence the stylistic features of texts. Students develop their understanding of how and why composers shape audience responses to their texts.

To encourage a meaningful connection, activities in this phase focus on the learning processes of understanding, connecting and experimenting. Students develop skills in responding to the ideas of Romanticism in an imaginative way by creating a poem to explore key motifs and ideas.

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

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

* How has context influenced Romantic art and literature?
* What are the stylistic features of Romantic literature?

Table 5 – unpacking and engaging with the conceptual focus

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN5-RVL-01Reading, viewing and listening skillsApply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between textsEN5-URB-01Perspective and contextUnderstand how the personal perspectives of audiences are a product of historical and cultural contextsAnalyse how elements of an author’s personal, cultural and political contexts can shape their perspectives and representation of ideas, including form and purposeEN5-ECA-01Text featuresUse the structural conventions of informative texts purposefully to build a field of relevant facts and perspectives | **Phase 2, sequence 1 – understanding the ‘essence’ of Romanticism****Teacher note: Phase 2, resource 2 – style textual concept poster can be given to students or displayed around the room to reinforce student understanding of the concept.** Additional support for the teaching of summarising isavailable at the [**NSW Centre for Effective Reading**](https://cer.schools.nsw.gov.au/professional-learning/middle-years.html) under Comprehension.**Learning intention**By the end of this learning sequence, students will:* understand the social, cultural and political context of the Romantic movement.

**Learning about the context of Romanticism*** **Building the field to develop understanding of the context of Romanticism – students identify in their** English workbooks at least **3 features of the Romantic** movement **they have discovered so far.**
* **Summarising a text to develop understanding of the Romantic movement – students read Phase 2, resource 1 – the context of the Romantic movement. Explain to students that the reading goal is to retrieve information (see literacy note in the pink box at the end of this learning sequence). To support students in their reading, consider using one of the suggested strategies outlined in Year 10, Term 1 – Novel voices in Phase 3, resource 2 – reading the core text. Students use Phase 2, activity 1 – Romanticism concept map to create a concept map that summarises the information they have read.**
* **Making connections between context and texts – students draw upon their knowledge of Romantic art and music from Phase 1, resource 3 – Romantic art and music to make connections between the context of the Romantic movement and texts.**
* **Checking for understanding through sentence expansion –** students use Hochman and Wexler’s (2017) sentence expansion strategy **(consult Pre-reading resource 5 – writing strategies in the resource booklet)** to demonstrate their understanding of the connection between context and texts. They begin with
* **‘Context shaped the views of the Romantics’ and add** the how – **prevalence of nature in texts; why – rapid industrialisation led to loss of connection to nature; to create an expanded sentence such as ‘Context shaped the views of the Romantics who considered the natural world to be a value and they celebrated this in their work as a response to the rapid industrialisation of the Romantic period which led to a loss of connection to nature’.**
* **Understanding how context influences the response to a text – students identify the aspects of the context of the Romantics with which contemporary audiences can connect and those that are specific to the Romantic context. They may use different colours to highlight these in Phase 2, resource 1 – the context of the Romantic movement or create a Venn diagram to represent the similarities and differences in the contexts of the audiences. For example, students may identify that, in their personal context, increasing concern for the fragility of the natural world will allow them to connect with some of the ideas explored by Romantic composers.**

**Literacy note: the REAL acronym is explained in Quigley’s *Closing the Reading Gap* (2020:158). It can be used to establish reading goals: to Retrieve (specific information, to answer a question), to Enjoy (read for enjoyment and appreciation), to Analyse (analyse meaning and uncover the layers of meaning) or to Link (connect and corroborate ideas and sources and consolidate understanding). In the activity above, students read to retrieve information.** | **Success criteria**To demonstrate their learning, students can:* make connections with prior learning about the Romantic movement
* identify the values, ideas and beliefs of Romanticism
* make connections between context and Romantic art and music
* apply understanding of own context to predict how they might connect with the work of Romantic composers.

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

**Differentiation note:** students may benefit from a [tiering by resource](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/differentiating-learning/strategies-for-differentiation#:~:text=Use%20materials%20at%20various%20reading%20levels%20and%20complexity%20to%20tier%20by%20resources.)s approach. **Phase 2, resource 1 – the context of the Romantic movement** can be adapted. The text could be made more accessible by removing any figurative and idiomatic language such as ‘swept through Europe’ and replacing with plain English such as ‘travelled through Europe’. It is important to maintain the words relating to content such as ‘movement’, ‘Enlightenment’, ‘Romanticism’ and ‘industrialisation’. |
| EN5-URA-01Perspective and contextAppreciate how all communication is a product of cultural contextEN5-URB-01StyleAppreciate how the style of a text can represent larger ideas of literary movements and genres | **Phase 2, sequence 2 – understanding the relationship between style and context****Teacher note: the YouTube video** [HISTORY OF IDEAS – Romanticism (9:43)](https://www.youtube.com/watch?v=OiRWBI0JTYQ) **is used in this sequence to provide students with a succinct overview of the Romantic movement. This video includes reference to the suicide of a poet and the literary trope of the tortured artist**. **Consider the individual contexts of your students when approaching this potentially sensitive topic. There are opportunities to support students to critically consider the social progress that has been made in supporting mental health since the Romantic period.** This could also be a potential opportunity for cross-curricular conversations with and advice from colleagues in your PDHPE faculty or school wellbeing or welfare team.**Learning intentions:**By the end of this learning sequence, students will:* understand the key features of the Romantic style of poetry
* **be able to summarise a text to deepen understanding of Romanticism.**

**Understanding context and how it impacts style*** **Introducing the concept of style to build knowledge of the distinctive features of a movement – students brainstorm as a class the concept of style. The following prompts can be used by the teacher to provoke discussion**
* **What is style?**
* **Does style have unique or distinctive features?**
* **What are some examples of style we have looked at in class before?**
* **Given what we know about Romanticism so far, what would be some of the distinctive features of literature of the Romantic movement?**
* **Students write, in their own words, one sentence defining the concept of style in the Romantic movement.**
* **Deepening an understanding of Romanticism – students** engage with **the YouTube video** [HISTORY OF IDEAS – Romanticism (9:43)](https://www.youtube.com/watch?v=OiRWBI0JTYQ) **to build on their understanding of the features of Romanticism. Please see teacher note at the beginning of this sequence. The pace and language used in this video may be challenging for some students. Turn the captions on and play the video more than once, if required. You may also like to pause the video to discuss key points or make notes together on the board for students to copy onto their Cornell notes page. Alternatively, students could watch the video at their own pace on a computer, laptop or tablet.**
* **Summarising a text** – using the [Cornell note taking method](https://lsc.cornell.edu/how-to-study/taking-notes/cornell-note-taking-system/), students record key features of the history of Romanticism and the movement. Students could transfer their knowledge to a [concept map](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/577?clearCache=d793864f-147b-d587-5ec8-6aeedf8a639) from the Digital Learning Selector to clarify and consolidate their understanding of the movement and its key features. This may be completed together as a class, in small groups or independently, depending on the level of support required by students**.**

**Reflecting on the learning – students complete Phase 2, activity 2 – exit ticket, identifying 2 new things they have discovered about Romanticism and one question they have or an element of the movement they would like to learn more about.**  | **Success criteria**To demonstrate their learning, students can:* use the Cornell note taking method to effectively and accurately summarise information
* represent succinctly their understanding of the Romantic style of poetry using a concept map
* reflect on and identify new learning.

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

**Differentiation note:** students may need opportunities to present their understanding in a different way. Using a [tiering by product](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/differentiating-learning/strategies-for-differentiation#:~:text=Groups%20are%20formed%20based%20on%20learning%20preference%20using%20Gardner%E2%80%99s%20multiple%20intelligences.%20For%20example%3A%20For%20a%20unit%20on%20the%20solar%20system%20%2D%20the%20study%20of%20rotation%20and%20revolution%20of%20the%20earth.) approach, allow students to create a word cloud of key words and phrases instead of taking Cornell notes. |
| EN5-RVL-01Reading, viewing and listening skillsUse contextual cues to infer the meaning of unfamiliar or complex wordsEN5-URA-01Code and conventionUse metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements in textsEN5-ECA-01Word-level languageApply orthographic and morphological knowledge, using etymology and dictionary reference resources as needed, to spell unfamiliar, complex and technical words | **Phase 2, sequence 3 – introducing common Romantic poetic features and devices****Learning intentions**By the end of this learning sequence, students will:* know the key poetic devices common to Romantic poetry
* be able to use knowledge of technical vocabulary to develop understanding of poetic structures common to Romantic poetry.

**Learning about poetic devices used in Romantic poetry*** **Demonstrating prior knowledge of poetic devices** – in pairs, students brainstorm as many poetic devices as possible in 2 minutes. They then share these with the class. Using **Phase 2, activity 3 – glossary of poetic devices**, students revise the language and stylistic features that are commonly used in poetry of the Romantic movement. Examples of devices should be added to the glossary as students move through the program.
* **Building knowledge of numerical prefixes to develop student knowledge of key poetic features – teacher provides a definition of prefix or directs students to the definition provided in the student note in Phase 2, activity 4 – unpacking numerical prefixes in poetry. Teacher poses the question ‘What does tri mean?’ In small groups, students create a list of all the words they can think of that begin with the prefix tri-. Students complete Phase 2, activity 4 – unpacking numerical prefixes in poetry to build their knowledge of the different types of poetic meter and structures in the poetry studied throughout this program.**

**Literacy note**: Quigley (2018) promotes cultivating students’ ‘word consciousness’ through developing understanding of etymology and morphology. Understanding the numerical prefixes will assist in the development of students’ vocabulary and metalanguage. This knowledge will also support understanding of poetic structures and devices. For further suggestions and modelling of [exploring words using morphology vocabulary routines](https://resources.education.nsw.gov.au/detail/V-20), visit the [Universal Resource Hub](https://resources.education.nsw.gov.au/home). These resources can be adapted by changing the root word, prefixes and suffixes used in the examples. | **Success criteria**To demonstrate their learning, students can:* identify common language features of poetry
* identify common language and stylistic features of Romantic poetry
* transfer knowledge of definitions into own words
* use a numerical prefix to infer the meaning of a word.

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

**Differentiation note:** students can be supported by reducing the number of options in the multiple choice questions in **Phase 2, activity 4 – unpacking numerical prefixes in poetry.**  |
| Teacher note**: the syllabus content points addressed through** Core formative task 1 – engaging creatively with Romanticism **are outlined in the Core formative tasks document.** | **Phase 2, sequence 4 – engaging creatively with Romanticism****Learning intentions**By the end of this learning sequence, students will:* **explore** the language device **of personification**
* **understand and apply common features of Romantic poetry**
* **be able to apply punctuation for effect in their own composition.**

**Experimenting with poetic forms and features*** **Introducing the core formative task – teacher leads class brainstorm of the poetic devices students are familiar with, highlighting personification, imagery and symbolism as ones common in Romantic poetry.**
* **Experimenting with personification to consolidate understanding – students select one i**tem **from their bag and, in 2 minutes, brainstorm all the human qualities they could give the object**. For example, a water **bottle on a desk may be looking out over the room, sweating as it sees the teacher approaching. Students then write 2 to 3 sentences capturing the personified action of this object. Students share with the class and vote for the funniest or most effective example of personification.**
* **Understanding how punctuation is used in poetry for effect – students revise and develop understanding of punctuation by engaging with Phase 2, resource 3 – applying punctuation for effect in poetry – PowerPoint and completing Phase 2, activity 5 – revising and building understanding of punctuation.**
* **Preparing to write for Core formative task 1** – as a class, or in small groups, students brainstorm ways the key Romantic subjects of the sun, moon and stars could be personified. Students individually choose one of the celestial bodies and use **Core formative task 1 – engaging creatively with Romanticism** to apply their knowledge of stylistic features of Romantic poetry to their own writing.
* **Writing creatively to demonstrate understanding of Romantic poetry** – students compose their own poem personifying either the sun, moon or stars. They use the checklist provided in **Core formative task 1 – engaging creatively with Romanticism** to self-assess that they have met the requirements of the task.
* **Sharing responses and reflecting on learning –** students engage in a [gallery walk](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/555?clearCache=c06e5aa-6cae-aef4-ec20-e422413b16a2) to share their completed poems and deepen their understanding about the style of Romantic poetry. They respond to the following ‘[Question Shells’](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/using-effective-questioning)
* What stylistic features did you notice in your peers’ poems?
* Why can your poem be identified as influenced stylistically by Romantic poetry?
* Why was your poem challenging to compose?
* Why do contemporary texts focus less on the natural world than texts from the Romantic era?

**Teacher note: Dylan Wiliam’s** [Question Shells](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/using-effective-questioning) **provide a framework for asking questions that draw out student understanding. In the activity above, students should be able to explain the stylistic features of Romantic poetry that they have included in their own work.** Using a no hands up approach (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. More information on these effective questioning strategies can be found at [Using effective questioning.](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/using-effective-questioning) | **Success criteria**To demonstrate their learning, students can:* experiment with personification in a poem
* apply punctuation for effect
* use a variety of poetic devices in a poem
* create a poem with a strict rhyme structure
* reflect on and discuss their learning and the creative process

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

**Differentiation note:** students may need some of the requirements of the task adapted. It may be appropriate to reduce the number of lines students are required to write, or to reduce the number of stylistic features to include in the poem. For example, students may write 4 lines that include an example of personification and one other language device. |

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

The ‘discovering and engaging analytically with the core text’ phase facilitates a strong initial personal connection to the selected Romantic poem. The ways in which students approach the core text will impact strongly on their enjoyment of the program, engagement with the learning and their potential for success.

The aim is to explore the distinctive language forms and features of poetry of the Romantic movement that make it unique and appealing to responders. They begin by building an understanding of William Wordsworth and responding personally to his poem, ‘I wandered lonely as a cloud’. Students are then guided to respond analytically and experiment with the application of known content and new knowledge and skills.

Teaching and learning activities progress from teacher-centred, through guided and collaborative, towards independent application. These deepen students’ conceptual understanding of style as well as perspective and context through engaging with the core text. Students demonstrate their knowledge and skills through a range of analytical compositions. Stimulating, student-centred and problem-focused activities invite engagement and make connections to the students’ experiences and wider reading.

**Expected duration:** this phase should take approximately 6 to 7 hour-long lessons.

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

* How do stylistic features enhance the way a poem sounds when it is read aloud?
* How is figurative language used to present Romantic perspectives in poetry?

Table 6 – discovering and engaging analytically with the core text

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| ****EN5-****URB****-01****Style**Examine the way an author’s distinct personal style shapes meaningin their work**EN5-ECA-01Speaking**Participate in and lead a range of informal discussions about texts and ideas, including analytical, speculative and exploratory talk, to consolidate personal understanding and generate new ideas** | **Phase 3, sequence 1 – introducing Core text 1 – ‘I wandered lonely as a cloud’ by William Wordsworth****Learning intentions****By the end of this learning sequence, students will:*** understand who Wordsworth is and develop knowledge about his context
* be able to identify and predict aspects of **the** poem based on the title.

**Introducing the poet** * **Exploring Wordsworth quotations to develop understanding of the poet – students work in groups to** explain what can be learned about William Wordsworth by reading the quotations, using the ins**tructions provided in Phase 3, activity 1 – Wordsworth quotations.**
* **Building knowledge of Wordsworth’s personal context – students complete the cloze passage in Phase 3, activity 2 – Who was William Wordsworth?**
* **Understanding sentence fragments – teacher demonstrates sentence fragments and why they are not complete sentences by giving examples of fragments verbally (refer to Pre-reading resource 5 – writing strategies in the resource booklet). Students complete the sentence fragments so that they express a complete thought. Highlight that this is done by adding a verb. After this has been done verbally, model one or 2 examples on the board. Examples can be drawn from Phase 3, activity 2 – Who was William Wordsworth? and may include**
* ‘**his poetry, like much Romantic poetry’**
* **‘many** of **his poems’**
* **‘one of Wordsworth’s aims’**
* **‘the value and importance of the human soul’**
* **‘many themes common to Romantic poetry’**
* **‘experiences with which all readers’**
* **‘by readers today’.**
* **Checking for understanding using sentence fragments –** g**uide** students **with appropriate questioning such as ‘What about Wordsworth’s poetry was like other Romantic poetry?’ to check for understanding of the content and the** structure of **a complete sentence. This can be done by students completing 1 to 2 sentence fragments on a whiteboard or as an exit ticket. If further guided practice is required, continue the process of working together to complete more of the sentence fragments above.**

**Engaging with the title of the poem*** **Guided discussion with peers to understand the language used in the title** – students **complete Phase 3, activity 3 – engaging with the title of the poem by**
* **using a** [Think, Pair, Share](https://pz.harvard.edu/resources/think-pair-share) **thinking routine to respond to the title**
* **composing a title for a new poem using Wordsworth’s simile structure**
* predicting the content of the poem based on the title and their knowledge of the Romantic movement.
* **Exploring the vocabulary of the poem** – studentsread through the vocabulary of the poem provided in **Phase 3, resource 1 – glossary of terms in ‘I wandered lonely as a cloud’ by William Wordsworth** to develop an understanding of what unfamiliar terms they may encounter when reading the poem and to develop some initial knowledge of the poem’s content.
 | **Success criteria**To demonstrate their learning, students can:* collaborate with peers to infer meaning from Wordsworth quotations
* complete the cloze passage on Wordsworth’s context
* respond to the title of the poem
* demonstrate understanding of Wordsworth’s context by transforming sentence fragments into complete sentences.

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

**Differentiation note:** **Pre-reading resource 3 – vocabulary strategies and Pre-reading resource 4 – supporting EAL/D** **students** can be used to support students with the complex vocabulary of the text. Further, consider using a word wall for recording new and unfamiliar vocabulary in the classroom. This was introduced in the Year 7 programs. Further information about [explicit teaching of vocabulary](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Vocabulary.aspx) can be found on the department’s [Writing in Secondary Resource Hub.](https://education.nsw.gov.au/teaching-and-learning/professional-learning/writing-in-secondary) |
| ****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******Evaluate the ways reading texts help us understand ourselves and make connections to others and the world******Reflecting****Use reading strategies, and evaluate their effectiveness, when reflecting on the successes and challenges of extended reading | **Phase 3, sequence 2 – engaging initially with the core text****Learning intentions**By the end of this learning sequence, students will:* be able to respond personally to the core text
* **be able to** identify the sound devices used in ‘I wandered lonely as a cloud’.

**Exploring the core text****Teacher note**: prosody pattern in poetry refers to the use of meter, rhyme and the sound and pattern of words. It is through these devices that a poet creates musicality, cadence and emphasis on certain elements within the poem. Teachers should try to emphasise this through a choral reading whereby students read aloud and attempt to ascertain the natural flow created by the formal structure of the poem. Further, research such as Rasinski et al. (2009) and Quigley (2020) highlights how reading aloud for expression has positive impacts on reading comprehension.* **Listening to the core text for initial engagement –** students listen to a reading of the poem, such as ["I Wandered Lonely As A Cloud” (Daffodils) by William Wordsworth (read by Dame Helen Mirren) (1:09)](https://youtu.be/aldxol58J2I?si=1W67z9QUb2Ladtrt).
* **Demonstrating understanding of the core text** – as they listen, students complete **Phase 3, activity 4 – sketch to stretch** to represent their understanding of the poem. They should also highlight on the poem any specific words or phrases that stood out when reading. Students revisit the predictions made about the poem in **Phase 3, activity 3 – engaging with the title of the poem to see the accuracy of their predictions.**
* **Teacher modelling of prosody** – students follow along on their own printed copy as the teacher reads aloud **Core text 1 – ‘I wandered lonely as a cloud’ by William Wordsworth** modelling appropriate prosody aligned to the rhythm and meter of the poem.
* **Whole-class choral reading to develop skills in verbal delivery of poetry** – students read the poem aloud in unison following the pause and prosody pattern modelled by the teacher.
* **Class discussion about the musicality of the reading –** students contribute to a class discussion in which they consider whatthey noticed about the first reading by the teacher. Teacher could pose questions such as
* What words or phrases stood out to you the most?
* Why do you think poetry is intended to be spoken and listened to, rather than read as a written text?
* Did the poem rhyme? Did it have a consistent beat or meter? How do these stylistic features influence the listening experience?
* **Responding initially to the content of the poem –** students complete **Phase 3, activity 5 – exploring the narrative of the poem** to demonstrate their comprehension of the content of the core text.
 | **Success criteria**To demonstrate their learning, students can:* represent visually a personal response to the core text
* engage in class discussion about the musicality of the reading
* demonstrate understanding of the narrative of the poem by describing what is happening in each stanza.

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

**Differentiation note:** Provide EAL/D learners who are at the ‘Emerging’ or early ‘Developing’ phase with a copy of the poem prior to studying it in class. This will allow them to make notes or translations that will assist them in class. **This should be done with each poem encountered throughout this program.** |
| EN5-ECA-01Sentence-level grammar and punctuation**Select and justify the use of varied sentence type, length and complexity to support cohesion and for effect****Craft concise sentences to suit text purpose** | **Phase 3, sequence 3 – developing understanding of sentence-level grammar****Learning intentions:****By the end of this learning sequence, students will:*** **understand the conventional structure of a sentence**
* **be able to express understanding of a poem using simple, compound and complex sentences.**

**Understanding the conventional structure of a sentence*** **Identifying parts of a sentence – teacher models annotating a series of sentences to identify the subject and predicate. For example**
* **I wandered lonely as a cloud (‘I’ is the subject; ‘wandered lonely as a cloud’ is the predicate).**
* **The persona is feeling lonely (‘The persona’ is the subject; ‘is feeling lonely’ is the predicate).**
* **He wanders around the countryside (‘He’ is the subject; ‘wanders around the countryside’ is the predicate).**
* **Applying understanding of the structure of a sentence to avoid sentence fragments in analytical writing – students complete the table in Phase 3, activity 5 – exploring the narrative of the poem to consolidate understanding of the structure of a sentence. Students complete the final 2 cells of the table to demonstrate their understanding of the content of the core text and apply their understanding of the grammatical structure of a sentence.**
* **Articulating personal understanding of the core text – students use the sentences composed in Phase 3, activity 5 – exploring the narrative of the poem to compose a summary of the narrative of ‘I wandered lonely as a cloud’, first using simple sentences, then compound and then a complex sentence. The summary should be no more than 30 words. Students should ensure that they write in complete, grammatically correct sentences. For example**
* **The persona is lonely. The sight of a crowd of beautiful daffodils cheers them. They will remember this experience in the future.**
* **A lonely persona is cheered by the sight of a crowd of beautiful daffodils and the memory of this experience will comfort them in the future.**
* **Although the persona is initially lonely, the sight of a crowd of beautiful daffodils cheers them and will bring comfort as they remember this experience in the future.**
* **Engaging in class discussion – students engage in class discussion about the sentences they have composed guided by the following questions**
* **Which of your summaries of the core text is most appropriate for analytical writing?**
* **How can a deep understanding of different sentence structures improve your writing?**

**Teacher note: the above questions can be completed as an exit ticket to check for understanding in a more formal manner. If using the class discussion to check for understanding, use a no hands up approach and follow up contributions with the ‘**[What Makes You Say That?’](https://pz.harvard.edu/resources/what-makes-you-say-that) **thinking routine scaffold.** | **Success criteria**To demonstrate their learning, students can:* use simple, compound and complex sentences to express understanding of the core text
* edit sentence fragments so that they are grammatically correct sentences
* explain when and where simple, compound and complex sentences are most appropriate.

**Differentiation note:** for students requiring further support, use a [tiering by process](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/differentiating-learning/strategies-for-differentiation#:~:text=Students%20work%20on%20the%20same%20outcomes%20but%20use%20a%20different%20process%20to%20get%20there) approach where students unscramble a sentence provided by the teacher and rewrite it in the correct order. For example, ‘lonely, persona, the, is’ can be unscrambled to read ‘The persona is lonely’. This should support students to achieve the learning intentions for the sequence.**Evaluation and registration:*** [Record evaluation and registration information]
 |
| ****EN5-RVL-01********Reading, viewing and listening for meaning******Draw on prior knowledge of texts to question, challenge and deepen understanding of both new and familiar texts**EN5-URB-01Style**Appreciate how the style of a text can represent larger ideas of literary movements and genres**EN5-URA-01Code and convention**Use metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements in texts** | **Phase 3, sequence 4 – deepening understanding of the musicality of the core text****Learning intentions**By the end of this learning sequence, students will:* **understand the role of** sound devices in poetry **in creating** meaning for responders
* be able to respond analytically in response to the impact of sound devices in the poem
* understand the form, rhyming structure and meter of ‘I wandered lonely as a cloud’ and how these are stylistic features of Romantic poetry.

**Developing understanding of sound devices*** **Class brainstorming showing prior learning** – students collaboratively brainstorm a list of the sound devices that they can identify in ‘I wandered lonely as a cloud’. Students should be encouraged to reflect upon their listening and verbal reading of the poem to help them identify which specific devices are used to create sound effects.
* **Deepening understanding of the form, rhyme structure and meter of the core text** – students summarise the notes provided in **Phase 3, resource 2 – form, rhyme structure and meter – PowerPoint** and use the information provided in this PowerPoint to annotate their copy of the poem and answer the questions in **Phase 3, activity 6 – form, rhyme structure and meter.**
* **Exploring the role of common sound devices in the core text –** students use **Phase 3, activity 7 – common sound devices in ‘I wandered lonely as a cloud’** to define assonance, sibilance, consonance and alliteration. Students then locate examples in the core text**. Phase 3, resource 3 – teacher annotations for common sound devices in ‘I wandered lonely as a cloud’** has been provided to support this activity.
* **Planning collaboratively to prepare for an analytical response** – as a class, students complete the planning table in response to the analytical question found in **Phase 3, activity 8 – short answer response to sound devices.**
* **Composing an analytical response** **to demonstrate understanding of the sound devices used in the poem** – students use the notes in the planning table to compose an answer to the question in their books.
* **Providing peer feedback on sample response –** students use the [Two stars and a wish](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=db780d3-12ff-dcbd-789d-e0a1321dafb4) protocol to provide feedback on the response written by one of their peers. A sample answer and example of this protocol has been provided in **Phase 3, resource 4 – modelled ‘C’ range response to the sound devices short answer question.**
 | **Success criteria**To demonstrate their learning, students can:* contribute to a class brainstorm about sound devices
* write summary notes and use these to support annotations
* annotate the sound devices used in Core text 1
* use a planning scaffold to effectively plan for writing
* use a scaffold to support their response to a short answer question
* provide a peer with valuable feedback on their work.

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

**Differentiation note**: students may need to use **Pre-reading resource 5 – writing strategies** to assist student writing development. |
| ****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******Code and convention******Use metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements in texts******EN5-ECA-01********Text features******Introduce and define complex key ideas, academic concepts and positions for arguments in sustained analytical and persuasive texts**Sentence-level grammar and punctuation Control the use of passive and active voice when crafting sentences for effect and to suit the purpose of a text | **Phase 3, sequence 5 – engaging analytically with the figurative language of the core text** **Learning intentions**By the end of this learning sequence, students will:* be able to analyse the way figurative language has been used to embed a perspective
* understand the way poets position readers through language forms and features
* understand when and how to use active and passive voice.

**Engaging with figurative language*** **Annotating the poem for language forms and features used to embed perspective** – in small groups, students re-read the poem and annotate as many figurative language devices as possible (personification, simile, hyperbole and symbolism).
* **Explaining the impact of figurative language** – students complete the table in **Phase 3, activity 9 – figurative language in ‘I wandered lonely as a cloud’** by identifying figurative devices used in the core text, providing an example and explaining the effect. A gradual release of responsibility approach should be used for this activity. The teacher should
* model the process using the first row of the table
* lead the class through the creation of the second row of the table, and have students find examples within the poem
* check forunderstanding and use professional judgement **to** identify when students are ready **for** independent practice. Please note, it may be necessary to return to modelled or guided practice if it is apparent that students require further support.

**Composing an analytical paragraph*** **Activating prior knowledge of the Seldon method** – students engage in a class discussion in which they attempt to recall the structure and purpose of the ‘This does that … doing that’ sentence strategy. This strategy was used 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).
* **Examining the construction of an analytical paragraph** – using **Phase 3, activity 10 – short answer response to figurative language devices,** students are guided through constructing an analytical paragraph in response to the short answer question: How does ’I wandered lonely as a cloud‘ demonstrate a Romantic perspective of the close connection between spirituality and the natural world? (6 marks). Students use a paragraph writing scaffold to guide them through the construction of a 6-mark short answer response.
* **Co-constructing analytical sentences – students use the table provided in Phase 3, activity 10 – short answer response to figurative language devices** to create, as a class, a series of analytical sentences in response to a set question.
* **Independent composition of analytical paragraph –** students compose an analytical paragraph in response to the question in **Phase 3, activity 10 – short answer response to figurative language devices**, using the sentences created as part of the class activity.
* **Understanding the difference between active and passive voice** – using **Phase 3, resource 6 – using active and passive voice in analytical writing – PowerPoint students develop their understanding of the use of active and passive voice. They apply this understanding to identify and annotate the use of active and passive voice in Phase 3, activity 11 – model response.**
* **Annotating a model response – students work in pairs to annotate the model response in Phase 3, activity 11 – model response to identify**
* where the question is addressed
* where the ‘This does that … doing that’ sentence structure has been used
* any areas where they think the response could be improved.
* **Reflecting on writing – students read over their own response and annotate it using the same instructions followed for the model response.**
 | **Success criteria**To demonstrate their learning, students can:* annotate the poem for figurative language devices
* complete scaffolded construction of an analytical paragraph
* analyse a model response.

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

**Differentiation note:** students benefit from a [tiering by resource](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/differentiating-learning/strategies-for-differentiation#:~:text=Use%20materials%20at%20various%20reading%20levels%20and%20complexity%20to%20tier%20by%20resources.)s approach. Resources can be adapted to provide students with more examples in the table in **Phase 3, activity 10 – short answer response to figurative language devices**. |
| EN5-RVL-01Reading, viewing and listening for meaning**Draw on prior knowledge of texts to question, challenge and deepen understanding of both new and familiar texts****Analyse the main ideas and thematic concerns represented in texts**EN5-ECA-01Writing**Develop a personal and informed voice that generates ideas and positions an audience through selection of appropriate word-level language and text-level features** | **Phase 3, sequence 6 – Core formative task 2 – short answers to an unseen text****Teacher note**: you should distribute the assessment task notification prior to completing this core formative task. Strategies to unpack the requirements of the formal task and reflecting on prior learning have been provided in the opening 2 learning sequences of Phase 6 in this program. Directly after distributing the assessment task would be an opportune time for students to complete **Phase 6, activity 1 – reflecting on previous assessment**, **Phase 6, activity 2 – activating prior knowledge** and **Phase 6, activity 3 – goal setting**.**Learning intentions**By the end of this learning sequence, students will:* understand how to respond to short answers under timed conditions
* understand how marking criteria for short answers are used to award marks.

**Introducing the core formative task*** **Preparing for short answer responses in Core formative task 2 – short answers to an unseen text –** teacher models how students can prepare for short answer responses to unseen texts using **Phase 3, resource 7 – preparing for short answer responses.** The resource can be used as a basis for the teacher-directed element of explicit teaching.
* **Brainstorming potential questions for Core formative task 2** – students engage in a class brainstorm in which they predict the type of questions that might be asked in the short answer section of their examination, and in this core formative task. The class then compiles a list of knowledge they have developed so far in this program that they could draw upon to help them answer short answer questions. These could include: **Phase 2, activity 3 – glossary of poetic devices, Phase 3, activity 8 – short answer response to sound devices, Phase 3, activity 10 – short answer response to figurative language devices** and **Phase 3, resource 7 – preparing for short answer responses.**

**Completing Core formative task 2 – short answers to an unseen text*** **Responding to short answer questions under timed conditions** – students read the poem ‘Night’ by William Blake and answer the 2 questions under timed conditions. Allowing 20 to 25 minutes is appropriate for this task, but teachers should select a timeframe which is suitable for their students.
* **Collating potential evidence that could have been used for each question – after completing the sample questions, students extend** **Phase 2, activity 3 – glossary of poetic devices** to include **a list of potential language and stylistic features from the poem that could have been used to answer the questions. These should be drawn from their own answers and can be used in conjunction with the marking criteria in the upcoming peer marking.**
* **Peer marking to develop confidence with marking criteria – students exchange answers and using the provided marking criteria and the collated list of potential language and stylistic features, mark the work of a peer.**
* **Exploring exemplar responses to reflect on own responses – students read through the sample answers in Core formative task 2 – short answers to an unseen text and annotate** with a highlighter or writing on the sample answers **the ways that they have met the descriptors for each of the full-mark criteria.**
* **Reflecting upon response to consolidate understanding – students combine the knowledge and understanding that they have developed from the class collation of potential answers, from their peer marking and from reading the exemplar responses to annotate and edit their own initial response.**

**Teacher note**: this final step could be set as a homework task, and then the refined versions submitted for teacher marking. | **Success criteria**To demonstrate their learning, students can:* complete answers to an unseen text efficiently under time constraints
* revise their sample answers using an understanding of marking criteria.

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

**Differentiation note:** include a comprehensive glossary for students who may require further literacy support and for EAL/D learners. |

# Phase 4 – deepening connections between texts and concepts

The ‘deepening connections between texts and concepts’ phase provides opportunities for students to deepen their understanding of Romantic poetry. Students explore how the contextual experiences of the composer are represented within their poems. Through a close study of Blake’s poem ‘London’, students explore how the poem was shaped by his personal experiences and how these influenced its theme and tone. They explore the ways Romantic writers use poetic forms and structures to communicate complex ideas. Students examine the poetic features of the poem, focusing on the use of allusion and musicality to shape the reader’s response.

Students experiment with a range of analytical responses to inform their own compositions. They apply their knowledge of constructing analytical sentences to demonstrate their understanding of the poem in preparation for the formal assessment task. Students deepen and refine their understanding of using evidence and the language of analysis.

**Expected duration:** this phase should take approximately 9 hour-long lessons.

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

* How is allusion used in Romantic poetry?
* How are perspectives reflected in Romantic poetry shaped by the context in which the poems were composed?

Table 7 – deepening connections between texts and concepts

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN5-ECA-01Sentence-level grammar and punctuationCraft elaborated noun and/or verb groups for effect, clarity or complexity of descriptionMaintain subject–verb agreement, identifying the subject in collective nouns, extended noun groups or in extended complex sentencesText featuresUse the structural conventions of informative texts purposefully to build a field of relevant facts and perspectivesEN5-RVL-01Reading, viewing and listening for meaningClarify and justify personal responses to texts, explaining how aspects of the text, such as character, genre, tone, salience or voice, position a reader and influence these personal responsesReflect on how reading promotes a broad and balanced understanding of the world and enables students to explore wider universal issues | **Phase 4, sequence 1 – using sentence-level grammar to develop an academic writing voice****Teacher note:** the following sequence uses **Pre-reading resource 1 – exploring politics, freedom and revolution in the Romantic period from the resource booklet** and is complemented by **Phase 4, resource 1a – using noun groups to develop academic writing – PowerPoint. This sequence has been differentiated to enable a range of levels of success – level 1 represents what all students should be able to achieve by the end of the sequence while levels 2 and 3 represent how success could be measured for students requiring greater challenge. Further examples and activities have been provided in Phase 4, resource 1b – supplementary slides for using noun groups to develop academic writing – PowerPoint for students who demonstrate that these are necessary. This judgement can be made by the teacher through checking for understanding.** **Learning intention****By the end of this learning sequence, students will:*** understand how noun groups are used in academic writing.

**Understanding essential terminology** * **Revising the metalanguage of grammar – using Phase 4, resource 1a – using noun groups to develop academic writing – PowerPoint, teacher leads revision of**
* **nouns**
* **noun groups**
* **appositives**
* **lexical density.**
* **Checking for understanding of grammar metalanguage – students complete ‘Definitions of essential terminology – matching activity’ in Phase 4, activity 1 – using noun groups to develop academic writing.**
* **Applying understanding of how noun groups can improve academic writing – guided by Phase 4, resource 1a – using noun groups to develop academic writing – PowerPoint, students apply understanding of how noun groups can be crafted for clarity and complexity of description by**
* **identifying noun groups and appositives in paragraphs**
* **crafting own noun groups to convey interpretation of a text in own sentences**
* **Improving analytical writing by crafting noun groups – students edit their response to one of the questions in Core formative task 2 – short answers to an unseen text by incorporating elaborated noun groups. This will enable them to communicate an interpretation and understanding of the poem and Romantic poetry more effectively.**
 | **Success criteria****To demonstrate their learning, students can:*** identify noun groups in a model text
* identify noun groups that convey interpretation
* **use textual information to establish theme** and **context through guided activities**
* **evaluate initial impressions of the poem after deepening contextual** understanding
* **independently predict connections between texts**
* **use noun groups to convey interpretation of a text in own sentences.**

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

**Differentiation note**: supplementary slides have been provided in **Phase 4, resource 1b – supplementary slides for using noun groups to develop academic writing – PowerPoint** to support students needing additional support in this area. |
| EN5-RVL-01Reading, viewing and listening **to** textsDevelop a deeper understanding of themes, ideas or attitudes by revisiting and reinterpreting texts to find new meaningReading for challenge, interest and enjoymentConsider how the social, cultural and ethical positions represented in texts represent, affirm or challenge views of the worldEN5-RVL-01Reading, viewing and listening for meaningReflect on how reading promotes a broad and balanced understanding of the world and enables students to explore wider universal issues | **Phase 4, sequence 2 – deepening understanding of the context of Romanticism****Learning intentions**By the end of this **learning sequence**, students will:* be able to summarise a text
* understand how context informs the composition of a text.

**Engaging with context*** **Revising strategies for summarising** – **students revise strategies for summarising texts using Phase 4, resource 1c – summarising politics, freedom and revolution in the Romantic period** – **PowerPoint to prepare for the jigsaw reading activity.**
* **Reading to understand the context of Romanticism** – students use the [jigsaw](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/546?clearCache=4845d2f6-2e8c-a616-a0a5-9b0bdc0056e4) reading strategy to support comprehension of **Phase 4, activity 2 – exploring politics, freedom and revolution in the Romantic period jigsaw.** **Detailed instructions on how to conduct this activity are provided in the resource booklet. The intention of this activity is to broaden student thinking about the Romantic movement and go beyond mere representations of nature and explore the Romantic themes of freedom and revolution.**
* **Checking for understanding –** students use the notes developed during the jigsaw activity to complete **Phase 4, activity 3 – check your understanding of Romanticism** by summarising main points on context. A selection of extension questions has also been provided.
 | **Success criteria****To demonstrate their learning, students can:*** identify key words and phrases within a paragraph
* summarise a paragraph using key words and phrases
* summarise a text using key words, phrases and peer-to-peer discussion.

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

**Differentiation note:** resources in this sequence provide a variety of accessibility points. The content will be challenging for some students. If additional support is needed after checking for understanding, consider revisiting **Phase 1, activity 6 – I used to think … Now I think … .** |
| EN5-URB-01Style**Appreciate how the style of a text can represent larger ideas of literary movements and genres**Perspective and contextAnalyse how elements of an author’s personal, cultural and political contexts can shape their perspectives and representation of ideas, including form and purpose | **Phase 4, sequence 3** – **exploring how perspectives reflected in Romantic poetry are shaped by the context in which the poems were composed****Teacher note: to complete the following activity, access the image that accompanies Blake’s poem ‘London’ on** [William Blake's Songs of Innocence and Experience webpage](https://www.tate.org.uk/art/artists/william-blake-39/blakes-songs-innocence-experience#:~:text=SONGS%20OF%20EXPERIENCE%3A%20LONDON)**. Display the image without the poem – either print the image or create a screenshot of it so that students can make predictions about the poem based on the image before they read the text.****Learning intention**By the end of this **learning sequence**, students will:* understand that the perspectives reflected in Romantic poetry are shaped by the social and political context in which the poems were composed.

**Preparing to read the core text*** **Making predictions to prepare for reading** – students preview Blake’s illustrations from his poem ‘London’. They complete the table provided in **Phase 4, activity 4 – pre-reading activity** recording what they see and making predictions about the poem. Blake was an accomplished artist as well as a poet. This activity is designed as a hook to draw students into the world of the text.

**Exploring the text and initial response*** **Engaging with the text to develop a personal response** – students listen to a reading of the poem and follow along with their own copy of **Core text 2 – ‘London’ by William Blake**. The teacher may read to the class or listen to a reading of the poem at [‘London’ by William Blake (read by Tom O'Bedlam) (1:04)](https://www.bing.com/videos/riverview/relatedvideo?q=%22London%22+by+William+Blake+(read+by+Tom+O%27Bedlam)&mid=CEC07B941F8C3B447D46CEC07B941F8C3B447D46&FORM=VIRE) or [Idris Elba Reading 'London' By William Blake (1:03)](https://www.youtube.com/watch?v=rAIbkA4NRGQ). Students use **Phase 4, activity 5 – reading in context** to evaluate their predictions from **Phase 4, activity 4 – pre-reading activity** after viewing the whole poem and illustration, answering the question in their English workbook.
* **Developing vocabulary to support understanding –** using **Phase 4, resource 2 – clarification of key words**, the teacher guides students to understand some of the key terms. Depending on class level and timing, students may also complete activities outlined in the teacher note of the resource booklet. Students could engage in vocabulary extension by using a Frayer diagram for understanding difficult or challenging words or you may choose to adapt the resource in a variety of ways, such as a spaghetti match activity.
* **Analysing how tone is created –** using **Phase 4, activity 5 – reading in context**, students analyse Blake’s use of positive, negative or neutral associations or connotations in words. Words used within the poem have predominantly negative connotations reinforcing Blake’s almost dystopian vision of London. This will extend student understanding of the way specific word choices enhance meaning.
* **Comparing first impressions to assess accuracy of predictions** – class discussion on how their initial impressions of the poem changed and how the activities have started to shape their understanding of the text and the world in which it was created. The teacher could remind students of the contextual work completed in **Phase 4, activity 2 – exploring politics, freedom and revolution in the Romantic period jigsaw.** Connecting to prior learning and checking for understanding are examples of explicit teaching. Questions could be asked as such as:
* Remembering back to the context of the Romantic movement and how they viewed the world, w**hy do you think William Blake has such a negative perspective on the city of London?**
* **How does this perspective of London compare with the Romantic ideas about the beauty of nature?**
* **How does this compare to the Romantic ideas of freedom and the innocence of children?**
* **Are there aspects of Blake’s context or world that are still visible in our own society?**
 | **Success criteria****To demonstrate their learning, students can:*** make predictions about a text using their understanding of context
* explain their personal response to ‘London’
* evaluate first impressions and how these are changed through deeper analysis
* analyse how language forms and features are used to reflect contextual values and ideas
* evaluate how connotation can create tone.

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

**Differentiation note: Pre-reading resource 3 – vocabulary strategies** and **Pre-reading resource 4 – supporting EAL/D students** can be used to support students with the complex vocabulary of the text. |
| EN5-RVL-01Reading for challenge, interest and enjoymentRead increasingly complex texts that challenge thinking, pique interest, enhance enjoyment and provoke a personal responseConsider how the social, cultural and ethical positions represented in texts represent, affirm or challenge views of the worldReading, viewing and listening for meaning**Analyse the main ideas and thematic concerns represented in texts****Analyse how the use of language forms and features in texts have the capacity to create multiple meanings****Clarify and justify personal responses to texts, explaining how aspects of the text, such as character, genre, tone, salience or voice, position a reader and influence these personal responses**EN5-ECA-01Writing**Select and adapt appropriate codes, conventions and structures to shape meaning when composing written texts that are analytical, informative, persuasive, discursive and/or imaginative** | **Phase 4, sequence 4 – discovering and engaging analytically with a core text through modelling the prosody pattern and musicality of poetry****Learning intentions**By the end of this learning sequence, students will:* annotate a poem with specific reference to sound devices
* respond analytically about how sound devices enhance meaning in the core text.

**Engaging with sound devices in the core text*** **Modelling ‘sound’ devices and their musicality in poetry** – teacher reads aloud **Core text 2 – ‘London’ by William Blake** as an exemplar for students. It is essential that students understand the importance of the lyrical nature of Romantic poetry as this is linked to the core values of the movement.
* **Whole-class choral reading** – students read the poem aloud in unison following the pause and prosody pattern modelled by the teacher. Make note and briefly explainthe following
* iambic tetrameter, quatrain stanzas
* rhyme – the distinct and consistent ABAB rhyme scheme used in the poem
* meter – explore where the poem conforms and breaks away from iambic tetrameter and the possible reasons why
* caesura – pauses created by punctuation or structural markers in a text, so for example the use of full stops, colons, exclamation marks or commas in the middle of lines
* cadence – the natural rhythm (the natural rising and falling of the voice when reading a poem).
* **Deepen understanding of sound devices in poetry** – using **Phase 4, activity 6 – rhyming structure, form and meter of ‘London’,** studentsidentify, annotate and explain the effect of ‘sound devices’ such as form, rhyming structure and meter.
* **Guided analytical writing to extend student responses –** using the ‘because, but, so’ **thinking strategy,** students consolidate their thinking in **Phase 4, activity 7 – writing scaffold for sound devices** by answering the question ‘How does the use of sound devices by Blake in ‘London’ influence our understanding of what the persona sees and hears on the streets of London?’ This exercise should be viewed as another strategy to extend student writing through warm up activities.

**Literacy note: the ‘because, but, so’ sentence expansion activity draws on the work of Judith Hochman in** The Writing Revolution: a guide to advancing thinking through writing in all subjects and grades (Hochman and Wexler 2017). In it she describes writing as the most complex and challenging skill to learn and advises the intentional teaching of it rather than just getting students to write without guidance. She advocates for teaching basic forms of writing, especially on the sentence level, in a methodical progression that shows students how to do it. Hochman advocates using a range of ‘sentence expansion’ exercises like this to build literacy and thinking skills. One of the benefits is that it causes students to think about different ways they might develop the same clause. Another is that it causes students to become familiar and fluid with syntactical forms they will use over and over, which enhances writing fluency.  | **Success criteria**To demonstrate their learning, students can:* explain how poetic devices are used to create sound in poetry
* annotate a poem with specific reference to form, meter and sound devices
* use the ‘because, but, so’ scaffold to support thinking about the connection between form and context in a poem.

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

**Differentiation note:** use a [tiering by resources](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/differentiating-learning/strategies-for-differentiation#:~:text=Use%20materials%20at%20various%20reading%20levels%20and%20complexity%20to%20tier%20by%20resources.%20Students%20using%20tiered%20resources%20may%20be%20engaged%20in%20the%20same%20activity%20or%20they%20may%20be%20working%20on%20a%20different%2C%20but%20related%20activity.) approach for students requiring additional support by providing paraphrased definitions of sound devices and examples. For further guidance and suggested strategies, consult [Teacher Standards and Accreditation – Differentiating learning](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/differentiating-learning) and the [Inclusive Practice hub](https://education.nsw.gov.au/campaigns/inclusive-practice-hub). |
| EN5-URA-01Connotation, 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**Code and convention**Use metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements in texts**EN5-ECA-01Text features**Introduce and define complex key ideas, academic concepts and positions for arguments in sustained analytical and persuasive texts** | **Phase 4, sequence 5 – deepening understanding of the core text****Learning intentions**By the end of this learning sequence, students will:* understand how the literary device of allusion can be used to create depth of meaning
* develop research, analysis, and poetry annotation skills
* explain the use of language forms and features within a Romantic poem.

**Analysing poetry*** **Clarifying understanding of the poetic device of allusion to deepen understanding –** students use **Phase 4, activity 8 –allusion in William Blake’s ‘London’** to **explore** the way allusion is used by composers to enrich their writing and allow readers to draw upon their own knowledge and experiences to uncover deeper meaning. A teaching resource has been provided in **Phase 4, resource 3 – allusion in William Blake’s ‘London’ – PowerPoint** to explicitly teach allusion and how it is used by William Blake in ‘London‘ to enhance the meaning.
* **Applying skills to write about context and experimenting with alternate ways of constructing analytical sentences –** students explore different ways of using context, examples and explanation in sentences for analytical writing using guided instruction.Students analyse sample paragraphs in **Phase 4, activity 8 – allusion in William Blake’s ‘London’**, colour coding examples of context, examples and explanation to familiarise themselves with in-depth academic writing on allusion, before constructing their own. The purpose of this activity is to extend student writing through experimentation with alternate ways of constructing analytical sentences.
* **Annotating the poem to identify how language forms and features create meaning** – students begin a guided annotation of the poem in stages. They begin by numbering the lines of the poem and completing guided questions in **Phase 4, activity 9 – annotating the poem ‘London’ stanzas 1 and 2**.
* **Deepening understanding of the poem –** teacher models annotation. A resource has been provided in **Phase 4, resource 4 – sample annotation of ‘London’ stanzas 1 and 2** with detailed annotations. Exercise your best judgement and take into consideration the learning context of the students in your class when deciding where to use this in the learning cycle.
* **Annotating the poem –** teacher repeats the learning sequence again with stanzas 3 and 4 using **Phase 4, activity 10 – annotating the poem ‘London’ stanzas 3 and 4 and Phase 4, resource 5 – sample annotation of ‘London’ stanzas 3 and 4. The intention of breaking the analysis of stanzas over 2 activities is to encourage student independence by first allowing them to attempt analysis before direct instruction, and then students attempt analysis again.**
* **Preparing for analytical writing –** working in pairs,students use **Phase 4, activity 11 – exploring thematic messages** to bring ideas together and explore the relationship between context and perspective. This will assist with preparing for the analytical paragraph.

**Core formative task 3 – analytical paragraph** **Teacher note: this task can found in the resource booklet and in the core formative tasks booklet. It is recommended that this task is not completed under timed conditions to facilitate student confidence and allow for planning and deeper analysis. In addition to the task, the resource booklet contains detailed instructions on how students can complete the task successfully, including: identifying the demands of the question; planning a topic sentence; planning supporting evidence; and composing a response.*** **Using analytical writing skills to respond to a question –** students write an analytical **paragraph to the question ‘**How does William Blake use poetic forms and language devices to explore the concerns of his context?’
* **Applying effective feedback** – use the advice provided in **Core formative task 3 – analytical paragraph and other relevant programs developed by the English Curriculum team** to support the development of students’ writing. A list of relevant references is included in the resource booklet in Core formative task 3 under Reflecting on your response. These resources include teacher prompts for encouraging effective student reflection and application.
 | **Success criteria****To demonstrate their learning, students can:*** explain the role of allusion in enhancing meaning and **apply this through writing**
* **annotate a poem through guided instruction**
* **plan and revise the main thematic and evidential concerns of a text**
* **write a detailed analytical paragraph.**

**Differentiation note:** this could be challenging for some classes. Using your judgement, you may like to provide students with access to a video such as [What is Allusion? (1:14)](https://www.youtube.com/watch?v=vUMOmBxC3Cg) for revision. Further you could choose to consolidate student learning by using a short video such as ['London' in 6 Minutes: Quick Revision (6:05)](https://www.youtube.com/watch?v=McAbDpgtje0).**Evaluation and registration:*** **[Record evaluation and registration information]**
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# Phase 5 – engaging critically and creatively with model texts

In the ‘engaging critically and creatively with model texts’ phase students apply their understanding of the impact of context on the perspectives of Romantic poets and how changes in their world shaped not merely their own understanding of this world, but has enduring relevance to all of human history that followed the Romantic era. Throughout their study, students will consider the enduring and universal power of poetry to connect with new audiences in different contexts. Students will gain a deep appreciation of how the aesthetic qualities and stylistic features of Romantic poetry can represent larger ideas and philosophies and apply this understanding to their own compositions. By comparing a selected Romantic poem to a poem written by a contemporary Aboriginal poet, students are encouraged to explore the importance of nature and connection to the natural world. Students explore, respond to and experiment with models for the textual and language features necessary to complete the formal assessment task, an analytical response to unseen texts and a comparative extended response on core texts studied.

The ‘engaging creatively’ aspect of this Phase was deliberately placed into Phase 2 of this program which will allow greater focus upon the analytical skills needed for the core formative tasks.

**Expected duration:** this phase should take approximately 7 to 9 hour-long lessons.

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

* How can engaging with the themes of poetry prompt responders to expand their understanding of others and the world?
* How do the concepts raised in poetry have enduring value throughout time?
* How can responding to poetry in a variety of ways enrich the experiences of readers?

Table 8 – engaging critically and creatively with model texts

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN5-RVL-01Reading, viewing and listening skills**Use contextual cues to infer the meaning of unfamiliar or complex words**Reading, viewing and listening for meaning**Draw on prior knowledge of texts to question, challenge and deepen understanding of both new and familiar texts******EN5-ECB-01********Reflecting******Evaluate the effectiveness of compositional choices in writing that have been influenced by elements of other texts, using specific examples** | **Phase 5, sequence 1 – engaging with Core text 3 – ‘Lines Written in Early Spring’ by William Wordsworth****Learning intentions**By the end of this learning sequence, students will:* understand stylistic similarities in poetry composed by the same author
* understand the contextual background to the poem ‘Lines Written in Early Spring’
* be able to use context clues to determine the meaning of unfamiliar words.

**Activating and using prior knowledge*** **Recalling knowledge about ‘I wandered lonely as a cloud’** – students engage in a class brainstorm to recall all they can about **Core text 1 – ‘I wandered lonely as a cloud’.** Students should be prompted to recall what they know about
* the structural features of the poem
* the figurative language devices used in the poem.
* **Predicting the contents of ‘Lines Written in Early Spring’** – students draw on the terminology in **Phase 5, resource 1 – glossary and context for ‘Lines Written in Early Spring’ by William Wordsworth**, and their knowledge of Wordsworth, his poetryandRomanticism to predict the contents and structure of **Core text 3 – ‘Lines Written in Early Spring’ by William Wordsworth.**

**Encountering the poem*** **Listening to a reading of the poem** – students listen twice to the YouTube recording [‘Lines Written in Early Spring’ by William Wordsworth read by poet Arthur L Wood (1:42).](https://www.youtube.com/watch?v=G6OCIKjYFto) On the second listening, students complete a sketch to stretch activity (following similar instructions to those included in **Phase 3, activity 4 – sketch to stretch**).
* **Applying understanding of the model text to refine composition –** students revisit the poem composed in **Core formative task 1- engaging creatively with Romanticism. They use the images and symbols included in the sketch to stretch and consider how their own poem may be refined by enhancing the imagery used in their own work to communicate and reflect emotions. Students may either explain the changes they would make or actually rework their poem.**
* **Reading about the context of the poem – students read Phase 5, resource 2 – contextual information about ‘Lines Written in Early Spring’ and complete the vocabulary activity in Phase 5, activity 1 – clarifying vocabulary.**
* **Summarising the main idea of the poem –** students use one sentence to write what they think the poem ‘Lines Written in Early Spring’ is about. Teacher facilitates class discussion to check for understanding.
 | **Success criteria****To demonstrate their learning, students can:*** make connections to prior learning
* represent the poem in visual form
* use contextual clues to determine the meaning of new and unfamiliar words
* summarise the main idea of the poem.

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

**Differentiation note:** activities such as sketch to stretch are supportive for student understanding at all levels. Provide EAL/D learners who are at the ‘Emerging’ or early ‘Developing’ phase with a copy of the poem prior to studying it in class. This will allow them to make notes or translations that will assist them in class. |
| EN5-URA-01Code and convention **Analyse how language forms, features and structures, specific or conventional to a text’s medium, context, purpose and audience, shape meaning, and experiment with this understanding through written, spoken, visual and multimodal responses**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**EN5-RVL-01Reading, viewing and listening for meaning**Clarify and justify personal responses to texts, explaining how aspects of the text, such as character, genre, tone, salience or voice, position a reader and influence these personal responses** | **Phase 5, sequence 2 – engaging with the language and stylistic devices of ‘Lines Written in Early Spring’****Learning intentions**By the end of this learning sequence, students will:* understand the way that Wordsworth has used language and stylistic devices in ‘Lines written in early spring’
* be able to make reasoned arguments about a text’s language devices.

**Annotating the poem*** **Identifying language and stylistic features** – students annotate their versions of **Core text 3 – ‘Lines Written in Early Spring’ by William Wordsworth**, using the instructions in **Phase 5, activity 2 – annotating ‘Lines Written in Early Spring’ by William Wordsworth.**
* **Expanding annotations to include analysis** – students read through the analysis provided in **Phase 5, resource 3 – analysis of ‘Lines Written in Early Spring’ by William Wordsworth** and expand their annotations. Students should begin by identifying and labelling examples of language features that they missed. They should then summarise the analysis of each language device they have labelled on their poems into a bullet point and add this to their poem annotation.
* **Assessing the impact of language devices – students select what they believe to be the 3 most important language devices used by Wordsworth to influence their personal response to the poem. Students explain why they have selected these 3, and then engage in a peer discussion where they debate and try to agree upon the 3 most important language devices. This activity could be repeated by having pairs join with other pairs and repeating the negotiation process to agree upon the 3 most important devices. To scaffold this discussion, use the** [Peer discussion and conferencing](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/547?clearCache=2ccaa5da-fdde-7bc0-258d-2eeb8d80c2bc) **resource available on the Digital Learning Selector.**
* **Refining analysis in preparation for the core formative task – students complete Core formative task 4a – annotation of ‘Lines Written in Early Spring’ by William Wordsworth. Students should be given a second copy of the poem, and they condense their annotations to less than 100 words to meet the parameters outlined in the core formative task and in their assessment notification.**
 | **Success criteria****To demonstrate their learning, students can:*** annotate the poem, and then refine these annotations based on collaboration with peers
* share opinions about language devices.

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

**Differentiation note:** for students needing additional support, consider moving from independent analysis of the poem to a guided model using **Phase 5, resource 3 – analysis of ‘Lines Written in Early Spring’ by William Wordsworth.** Students will still need to make choices in the selection of their evidence to complete the annotations in **Core Formative task 4a.** |
| EN5-RVL-01Reading, viewing and listening for meaningDraw on prior knowledge of texts to question, challenge and deepen understanding of both new and familiar texts****Reading for challenge, interest and enjoyment******Evaluate the ways reading texts help us understand ourselves and make connections to others and the world.** | **Phase 5, sequence 3 – exploring the connection of poetry written in different contexts****Teacher note**: this teaching and learning sequence requires students to draw on prior knowledge developed in the [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) program. In this program, students explored a range of texts written by Aboriginal poets. They investigated how poets use and manipulate language, form and structure for specific purposes and analysed the ways that perspective and context influence the creation and reception of texts.**Learning intention**By the end of this learning sequence, students will:* be able to make connections between Romantic poetry and their prior knowledge of poetry by Aboriginal and/or Torres Strait Islander poets.

**Activating prior knowledge*** **Class brainstorm about Aboriginal and/or Torres Strait Islander perspectives in poetry**– students engage in a class brainstorm through which they recall their knowledge and understanding about Aboriginal perspectives in poetry. Students brainstorm information under each of the following questions
* What poems have you read that were composed by Aboriginal and/or Torres Strait Islander poets, and what were they about?
* What are some themes that are present in poetry by Aboriginal and/or Torres Strait Islander authors?
* What language and stylistic features can you remember being used in the poems studied last year?
* **Comparing Aboriginal and/or Torres Strait Islander poetry to Romantic poetry** – students complete the table in **Phase 5, activity 3 – comparing poetry from different contexts** to identify their current understanding of the similarities and differences in Romantic poetry and poetry written by Aboriginal and/or Torres Strait Islander poets in a 21st century context.
 | **Success criteria****To demonstrate their learning, students can:*** **contribute to a class discussion**
* **compare** their new understanding about Romantic poetry with prior knowledge of poetry by Aboriginal and/or Torres Strait Islander poets.

**Evaluation and registration:*** **[Record evaluation and registration information]**
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| EN5-RVL-01Reading, viewing and listening skillsApply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between textsEN5-ECB-01StyleExamine the way an author’s distinct personal style shapes meaning in their work | **Phase 5, sequence 4 – engaging with Core text 4 – ‘All that is loved (can be saved)’ by Ellen van Neerven****Learning intentions:**By the end of this learning sequence, students will:* understand some of the contextual influences on Ellen van Neerven’s poem
* understand the role and style of punctuation in poetry.

**Learning about the composer*** **Developing understanding of the poet, poem and context** – students complete a cloze passage in **Phase 5, activity 4 – context of Ellen van Neerven** to develop an understanding of the poet, their contextual influences and gain some introductory knowledge about the poem.

**Engaging personally with the structure of the poem*** **Reading the core text –** students silently read **Core text 4 – ‘All that is loved (can be saved)’ by Ellen van Neerven** to gain an understanding of the content and structure of the poem.They then read the poem 2 to 3 times further with a focus on identifying where they would pause if reading the poem aloud.
* **Reading the poem to a partner – students read the poem aloud to a partner, pausing where they think it is appropriate to pause.**
* **Class discussion about the impact of missing punctuation on the poem’s meaning – students discuss whether, and why or why not, the absence of punctuation had any impact on their ability to understand the content of the poem. Students also discuss how they knew when to pause when reading. What word and sentence-level markers guided their reading?**
* **Experimenting with punctuation** – students rework the poem they composed in **Core formative task 1 – engaging critically with Romanticism** removing the punctuation. In pairs, students read each other’s poem aloud so that the writer of the poem can hear how the poem sounds when the punctuation has been removed.
* **Reflecting on the impact of removing punctuation in poetry** – student use the [I used to think… Now I think…](https://pz.harvard.edu/resources/i-used-to-think-now-i-think) thinking routine to guide a reflection on the learning in this sequence. They may benefit from the sentence stems ‘I used to think punctuation in poetry… Now I think punctuation in poetry…’
* **Peer discussion to consolidate learning** – students discuss with a peer how their understanding of Wordswoth’s and van Neerven’s poems has been enriched through
* reading the poems aloud
* experimenting with the language and stylistic features of the poems.
 | **Success criteria****To demonstrate their learning, students can:*** **r**ead the poem both individually and out loud to a peer
* contribute to a class discussion about the structural features of the poem.

**Evaluation and registration:*** **[Record evaluation and registration information]**
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| EN5-URA-01****Connotation, imagery and symbol**** **Analyse how Aboriginal and Torres Strait Islander authors use figurative language and devices to represent culture, identity and experience****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******EN5-URB-01********Perspective and context****Analyse how elements of an author’s personal, cultural and political contexts can shape their perspectives and representation of ideas, including form and purpose | **Phase 5, sequence 5 – engage critically with model texts and complete Core formative task 4b – annotation of ‘All that is loved (can be saved)’ by Ellen van Neerven****Learning intentions**By the end of this learning sequence, students will:* independently annotate one poem from different contextual periods
* write an analytical paragraph in preparation for formal examination assessment.

**Annotating the poem*** **Identifying language and stylistic features** – students annotate their versions of **Core text 4 –‘All that is loved (can be saved)’ by Ellen van Neerven**, using the instructions in **Phase 5, activity 5 – annotating ‘All that is loved (can be saved)’** **by Ellen van Neerven**
* **Expanding annotations to include analysis** – students read through the analysis provided in **Phase 5, resource 4 – analysis of ‘All that is loved (can be saved)**’ and expand their annotations. Students should begin by identifying and labelling examples of language features that they missed. They should then summarise the analysis of each language device they have labelled on their poems into a bullet point and add this to their poem annotation.
* **Refining analysis in preparation for the core formative task – students** complete **Core formative task 4b – annotation of ‘All that is loved (can be saved)’ by Ellen van Neerven.** Students should be given a second copy of the poem, and they condense their annotations to less than 100 words to meet the parameters outlined in the core formative task and in their assessment notification.
* **Experimenting with the language and stylistic features in the core text –** students select 2 or 3 of the language devices they have annotated in **Core text 4 – All that is loved (can be saved) by Ellen van Neerven** and experiment with these in their own writing. Students requiring greater challenge may choose to experiment with a more complex feature such as the circular structure of the poem. It may be appropriate for other students to experiment with devices such as simile and sibilance.
* **Comparing the core text with students’ own work – students complete an exit ticket comparing how they have used, in their own writing, a language device they analysed in the core text.**
 | **Success criteria**To demonstrate their learning, students can:* annotate a poem independently for poetic devices
* work collaboratively to extend understanding
* prepare resources for completion of the formal examination assessment.

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

**Differentiation note:** for students needing additional support, consider moving from independent analysis of the poem to a guided model using **Phase 5, resource 4 – analysis of ‘All that is loved (can be saved)’.** Students will still need to make choices in the selection of their evidence to complete the annotations in **Core Formative task 4b.** |
| EN5-ECB-01Planning, monitoring and revising**Develop an effective thesis for extended analytical and persuasive texts that is based on critical thinking about a text or topic******EN5-URA-01********Connotation, imagery and symbol**** **Analyse how Aboriginal and Torres Strait Islander authors use figurative language and devices to represent culture, identity and experience**EN5-URC-01****Intertextuality******Examine how meaningful connections made between texts can enrich the experience and understanding of literature and culture**EN5-ECA-01Writing**Select and adapt appropriate codes, conventions and structures to shape meaning when composing written texts that are analytical, informative, persuasive, discursive and/or imaginative** | **Phase 5, sequence 6 – completing Core formative task 5**By the end of this learning sequence, students will:* explore writing an extended response introduction
* explore different approaches to a comparative paragraph
* write a comparative paragraph or extended response.

**Engage with the resources to complete Core formative task 5****Teacher note:** resources have been provided to assist in the teaching of comparison between 2 conceptually linked but quite different poems in terms of context and style. The writing activities in this sequence will prepare student for Core formative task 5 and the examination within this program. It should also be noted that **Phase 5, resource 6 – model comparative paragraph** has been provided for additional support to assist with modelling these activities using poems that students have studied previously, namely ‘I wandered lonely as a cloud’ by William Wordsworth and ‘London’ by William Blake. * **Preparing for Core formative task 5 –** students use **Phase 5, activity 6 – preparing for the comparative paragraph** to explore the similarities and differences between the 2 poems and complete a writing scaffold using their notes on context and their extended annotations.
* **Enhancing the language of comparison in academic writing** – teacher uses **Phase 5, resource 5 – using discourse markers** to model effective usage of the language of comparison.Students complete activities in **Phase 5, activity 7 – implementing discourse markers** to clarify understanding using a ‘This … does that … doing that …’ thinking routine and example arguments from both poems**.**
* **Writing an introduction through a scaffold** – students use **Phase 5, activity 8 – writing an extended response introduction** to explore different approaches to a comparative extended response introduction. A model of an integrated response has been provided and students practise with writing an introduction to a divided response.
* **Understanding the core formative task** – as a class, teacher and students clarify anything that is not understood about the task, using **Core formative task 5 – comparative paragraph which** contains detailed steps for students to have success in completion.
* **Core formative task 5 – comparative paragraph –** students write an analytical paragraph responding to the statement ‘Context determines the ways in which similar issues are explored across texts.’ Discuss this statement considering the similarities and differences between the poems ‘I wandered lonely as a cloud’ by William Wordsworth and ‘All that is loved (can be saved)’ by Ellen van Neerven. Discuss this statement in relation to ‘Lines Written in Early Spring’’ and ‘All that is loved (can be saved)’ by Ellen van Neerven.
* **Using a model response to assist students –** a sample response to this statement has been provided, using poems that students have already studied, as **Phase 5, resource 6 – model comparative paragraph.** This resource uses the poems ‘I wandered lonely as a cloud’ by William Wordsworth and ‘London’ by William Blake as a model. It is intentional that the poems for the examination were not used in this resource to ensure students develop independent organisation skills for exams.

**Teacher note:** this question is similar to, but not the same, as the examination question. Part of the purpose of Core formative task 5 is to prepare students for writing under timed conditions and to respond to unseen questions and so it may be beneficial to simulate examination conditions when completing this task. Teacher judgement, dependent upon your school context, should be used to inform this decision. | **Success criteria****To demonstrate their learning, students can:*** **annotate a poem after reflection and discussion**
* use discourse markers **to improve authorial voice and enhance structure**
* write an introduction **using a scaffold**
* write a comparative paragraph.

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

**Differentiation note:** aspects of this sequence will be challenging for some students. If students need additional support consider using **Phase 5, resource 6 – model comparative paragraph** to guide students through this process.  |

# Phase 6 – preparing the assessment task

The ‘preparing the assessment task’ phase supports students to prepare for the formal assessment, which is an examination. The structure enables students to prepare to complete an examination that best represents their learning. A series of planning, reading, writing and reviewing activities are structured into the teaching and learning program at intervals. These tasks are designed to encourage student understanding of, engagement with, and ownership of the response they create during the assessment task design process. The following strategies are designed to support both the experimentation within formative tasks and the preparation for the formal summative task. They are not meant to be completed consecutively, nor are they a checklist. They should be introduced when required, running concurrently within the other phases. All will need to be adapted to the class context.

Students develop their understanding of the structure and requirements of an examination. Students use marking criteria to provide feedback to peers, which in turn supports them to develop an understanding of the demands of examination-style questions in preparation for their formal assessment task.

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 previous assessment experiences. These may include 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.

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

* How can students draw on prior learning to prepare for current and future assessment?
* How can engaging with practice examination questions and structures support students to maximise assessment results?
* How can an understanding of the requirements of marking guidelines support students in their preparation for an examination?

Table 9 – preparing the assessment task

|  |  |  |
| --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning and evaluation |
| EN5-RVL-01Reading, viewing and listening skills**Apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts** | **Phase 6, sequence 1 – working with the assessment task notification****Teacher note:** the assessment task notification should be distributed during the early stages of the teaching and learning program. There is a teacher note in Phase 3, before students engage with **Core formative task 2 – short answers to an unseen text,** to indicate that that would be an ideal place for the distribution and exploration of the assessment notification.**Learning intentions**By the end of this learning sequence, students will:* understand the particular language forms and features that are found in an assessment task notification
* understand the connections between the skills being assessed in this examination and those assessed in previous assessment tasks.

**Understanding the requirements of the assessment task*** **Exploring the requirements of the task** – students read through the assessment notification as a class to develop an understanding of what to expect in their formal examination. Specific features to draw students’ attention to include
* the requirements of the 2 separate parts of the examination
* the permission to bring in annotated versions of poems studied in class
* the ‘What is the teacher looking for in this assessment task?’ section of the notification
* the steps to success that students should follow to prepare for the examination.
* **Brainstorming potential questions that could be included in the examination – students brainstorm a list of potential questions** in their books **that could be asked in the short answer section of the assessment task. To do this, they should base their questions on a poem that they have already studied, such as Core text 1 – ‘I wandered lonely as a cloud’ by William Wordsworth**.
 | **Success criteria**To demonstrate their learning, students can:* ask clarifying questions about the task
* draft potential questions that could be asked in the short answer section of the examination.

**Evaluation and registration:*** [Record evaluation and registration information]
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| EN5-ECB-01ReflectingPlan a progressive sequence of arguments or ideas**, and set goals at conceptual, whole text and paragraph levels**Teacher note**: bold content is not addressed in this learning sequence.** | **Phase 6, sequence 2 – making connections to previous programs and formal assessment tasks****Teacher note**: the sample Year 10 scope and sequence published on the department’s [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 and the aligned programming and assessment materials have been designed to cumulatively develop students’ skills. **Phase 6, resource 1 – support for analytical writing provided in Stage 5 resources** contains a summary of the analytical writing skills students had opportunities to develop in previous programs. **Learning intention**By the end of this learning sequence, students will:* understand the connections between the skills being assessed in this examination and those assessed in previous assessment tasks.

**Making connections to previous formal assessment tasks*** **Reflecting on personal strengths and areas for improvement –** students use **Phase 6, activity 1 – reflecting on previous assessment** to identify areas of strength and areas for improvement based on their submissions and feedback from previous assessment tasks.

**Making connections to prior learning*** **Reflecting on learning from previous programs – students use a** [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=850f3877-c787-374d-1099-6d34885acc82) **to brainstorm the knowledge, understanding and skills that they have developed in previous programs in English that will support them in their formal examination. Phase 6, resource 1 – support for analytical writing provided in Stage 5 resources has been created to support teachers to draw links to previous programs in the ‘share’ part of this activity.**
* **Reflecting on learning from the ‘Reshaping the world’ program – students use Phase 6, activity 2 – activating prior knowledge to reflect on what they already know about Romanticism and what else they may need or would like to know before sitting the examination.**
* **Goal setting for future learning – students use their reflections from the above activities to set 3 goals for themselves for the upcoming examination. A template has been provided in Phase 6, activity 3 – goal setting to facilitate this reflection.**

**Teacher note**: CESE has identified that ‘when students set growth goals, they are more likely to persevere, to be engaged in their learning and to aspire to further their education’ (CESE 2023). Collecting data about students’ goals will help you to determine the specific skills for which your students feel they need additional support. This could be an opportune time to revisit some of the scaffolds and templates provided in previous programs, as identified in **Phase 6, resource 1 – support for analytical writing provided in Stage 5 resources**, to support students to improve their writing. Practical suggestions to support your students to set goals, and to download CESE’s Growth goal setting practical guide, can be found at [Growth goal setting – what works best in practice](https://education.nsw.gov.au/about-us/education-data-and-research/cese/publications/practical-guides-for-educators/growth-goal-setting). | **Success criteria**To demonstrate their learning, students can:* reflect on prior learning to set goals to improve achievement in the examination.

**Evaluation and registration:*** [Record evaluation and registration information]
 |
| Teacher note: the content points assessed in the practice examination align with those included in the formal assessment notification and examination and have been included in the core formative tasks document. | **Phase 6, sequence 3 – engaging with a practice examination****Teacher note**: if you have been following the department’s scope and sequence, the last time students would have engaged with a formal examination is in connection to the [Shining a new (stage) light – Year 9, Term 2](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/english-curriculum-resources-k-12/english-7-10-resources/stage-5-year-9-term-2-shining-a-new-stage-light) program. The resource booklet for this program included many resources to prepare students for an examination. Before this practice exam, you may wish to consider revising the Phase 6, resource 1 – directional verbs, Phase 6, resource 2 – synonyms for 'shows, Phase 6, resource 3 – linking words or phrases, and **Phase 6, resource 5 – responding to unseen questions** from the Year 9 program.**Learning intentions**By the end of this learning sequence, students will:* understand the time constraints of an examination setting and develop strategies to manage these
* understand how to respond to exam-style questions under timed conditions.

**Completing the practice examination*** **Revisiting goals to activate focus – students revisit the goals that they set for themselves in Phase 6, activity 3 – goal setting and aim to achieve these goals in their practice examination.**
* **Revisiting approaches to timed conditions – students engage in a class discussion about the best way to approach an examination that includes unseen questions and a response on texts studied in class.**
* **Completing the examination – students sit the practice examination under timed conditions as instructed by their teacher. The practice examination is provided in Core formative task 6 – practice examination and peer marking of practice examination. It can be accessed at** [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10)**.**

**Teacher note: the practice examination contains 2 poems and an extended response question to replicate the structure of the formal examination. Dependent on the needs of your class or time constraints, you may wish to provide only one section of this practice examination or complete the sections separately in different lessons.** | **Success criteria**To demonstrate their learning, students can:* draw on prior knowledge to contribute to a class discussion
* implement the strategies discussed to approach examination-style questions
* compose a series of answers under timed conditions.

**Evaluation and registration:*** [Record evaluation and registration information]
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| EN5-ECB-01Planning, monitoring and revisingSelect from a range of collaborative drafting strategies and feedback processes to improve clarity, meaning and effect in textsReflectingEvaluate own ability to plan, monitor and revise during the composition process, and how this can improve clarity, cohesion and effect | **Phase 6, sequence 4 – Core formative task 6 – practice examination and peer marking of practice examination** **Teacher note**: **Core formative task 6 – practice examination and peer marking of practice examination** contains marking criteria, sample answers and a list of suggestions for what answers might include. **Phase 6, resource 2 – feedback on sample answers** contains a modelled example of the type of feedback peers could provide. **Both resources are** included at the end of the practice examination, which can be accessed at [Planning, programming and assessing English 7–10](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10).**Learning intentions**By the end of this learning sequence, students will:* be able to provide and reflect on peer feedback in relation to examination marking criteria
* plan for success in the formal assessment task.

**Providing feedback to a peer*** **Exploring examples of detailed and constructive feedback** – as a class, students read through the marking criteria provided in **Core formative task 6 – practice examination and peer marking of practice examination** and the feedback provided in **Phase 6, resource 2 – feedback on sample answers (included in Core formative task 6 – practice examination and peer marking of practice examination)** to develop an understanding of what sort of feedback they will be providing to their peers.
* **Marking a peer’s examination responses** – students use the marking criteria in **Core formative task 6 – practice examination and peer marking of practice examination** to allocate marks to a peer’s responses and provide written feedback on their responses about their areas of strength and how they could improve.

**Self-reflecting on learning*** **Reflecting on personal goals** – student reflect on the goals that they set for themselves and highlight or label in their responses
* where the goals have been achieved
* where they could have been more successful in meeting their goals.
* **Actioning feedback** – students select one of their responses and, based on the feedback received from their peer and on their own personal reflection, rewrite it so that it becomes a stronger response.
* **Reflecting on the process in preparation for the formal examination** – students engage in a class discussion where they reflect on what they have learned through this core formative task. Some questions to stimulate this class discussion could include
* Were there any questions in the examination that surprised or challenged you?
* What did you learn about your strengths in this core formative task?
* Did you meet your goals? If so, do you need to set stronger goals?
* If you didn’t meet your goals, how can you prepare to meet them in the formal examination?
* What did using the marking criteria and marking a peer’s response teach you about the marking process for your formal examination? How can you use this knowledge in preparation for and during your formal examination?
 | **Success criteria**To demonstrate their learning, students can:* provide feedback to their peers
* reflect on their own achievement of learning goals
* refine a response based on feedback.

**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 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) available 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) page 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.

## Share your experiences

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

## Support and alignment

**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) practices as per the goals of the [Plan for Public Education](https://education.nsw.gov.au/about-us/strategies-and-reports/plan-for-nsw-public-education). It is an example of [Universal Design for Learning](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/about-universal-design-for-learning) and aligns to the [School Excellence Policy](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468). It is designed to support school and curriculum leaders as they plan syllabus implementation. It can be used during the design and delivery of collaborative curriculum planning, monitoring and evaluation.

**Alignment to the School Excellence Framework**: this resource aligns with the [School Excellence Framework](https://dev.education.nsw.gov.au/about-us/strategies-and-reports/school-excellence-and-accountability/sef-evidence-guide/resources/about-sef) Leading domain – Educational leadership and the Learning domain – Curriculum as it models syllabus-aligned programming and assessment planning. It provides strategies for engaging in collaborative curriculum planning.

**Alignment to Australian Professional Standards for Teachers**: this resource supports teachers to address [Proficient Teacher Standard Descriptors](https://www.nsw.gov.au/education-and-training/nesa/teacher-accreditation/proficient-teacher/standard-descriptors) 2.2.2 (2.2.4), 2.3.2 (2.3.4) 3.2.2 (3.2.4) 5.1.2 (5.1.4), 5.2.2 (5.2.4), 5.3.2 (5.3.4). It provides an example of how to use syllabus requirements in the planning, design, implementation and review of coherent and well-sequenced programming and assessment plans.

**Consulted with:** subject matter experts from the Curriculum and Reform’s Explicit teaching team, the Rural Learning Exchange, Strategic Delivery, Literacy and Numeracy, Multicultural education teams, and teachers and head teachers from across NSW.

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

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

**Author:** English curriculum 7–12 team

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

**Resource**: sample teaching and learning program

**Related resources:** there is an assessment task notification, core formative tasks, examination, practice examination, resource booklet, program and a core texts booklet aligned.Further resources to support programming and assessment can be found on the [English K–12 curriculum page](https://education.nsw.gov.au/teaching-and-learning/curriculum/english).

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

**Creation date**: 8 April 2024

**Review date**: 8 April 2026

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# References

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