English Stage 5 (Year 10) – resource booklet – part 1

Digital stories – Phases 1, 2, 5 and 6

This document contains the teacher-facing resources and activities that accompany the Year 10 teaching and learning program, ‘Digital stories’.

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# About this resource

This resource booklet aligns with a sample teaching and learning program. It 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 resource and activity development through a conceptual lens.

## Purpose of resource

This resource booklet is not a standalone resource. It is intended to be used in conjunction with the following materials:

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

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

## Target audience

This resource booklet 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). Teacher-facing material has been included as a ‘resource’, while student-facing material has been labelled ‘activity’ in this booklet.

## When and how to use

These resources have been designed for Term 4 of Year 10. This resource booklet provides opportunities for the teacher to strengthen class rapport, while encouraging students to explore and understand new texts and concepts, and experience new ways of learning. The program and associated materials can be used as a basis for the teacher’s own program, assessment or scope and sequence, or be used as an example of how the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022) can be implemented.

The program and associated resources are not intended to be taught exactly as is presented in their current format. Teachers using this program and the associated materials should adapt these to suit their students’ needs, interests, abilities and the texts selected. The resources should be used with timeframes that are created by the teacher to meet the overall assessment schedules.

Some of the information is collated from relevant NESA and department documentation. It is important that all users re-read and cross-reference the relevant syllabus, assessment and reporting information hyperlinked throughout. This ensures the content is an accurate reflection of the most up-to-date syllabus content.

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

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

**Teacher note:** the blue feature boxes include instructions for the classroom teacher engaging with the activities and resources. They provide suggestions for how content could be delivered and links to additional resources. These notes should be removed before distributing activities and resources to students.

**Student note:** the pink feature boxes include information for students to develop and clarify their understanding about why they are engaging with specific activities. These notes could be edited or modified to suit the needs of students within your context.

## Core texts and text requirements

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

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

Table 1 – core texts and their alignment to the text requirements

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| Boltin K (2021) [*Ravi & Emma: an interactive documentary in Southern Dialect Auslan*](https://raviandemma.sbs.com.au/#:~:text=Ravi%20and%20Emma'%20is%20an%20interactive%20documentary%20in%20Southern%20Dialect)*,* Special Broadcasting Service (SBS), Australia. | The interactive digital text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as students are required to engage meaningfully with texts about diverse experiences, including authors with a disability. **EN5-RVL-01 requires students to use a range of strategies to read complex texts.**  This interactive digital text contains a range of markers which align to the complex level of the Text Complexity scale as per the [[National Literacy Learning Progression (NLLP) (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/).](https://www.ofai.edu.au/media/01nixkio/national-literacy-progressions-v3-for-publication.pdf) It provides students opportunities to engage with a text with words from other languages (Southern Dialect Auslan) that include unique structural elements. | *Ravi & Emma: an interactive documentary in Southern Dialect Auslan* is an engaging interactive text that is accessible to all learners. It demonstrates how narratives can represent and shape personal and shared identities and experiences through the dual points of view of Ravi and Emma.  Interacting with this text will support students to appreciate how narrative conventions of interactive digital texts can represent ideas and values to shape audiences’ responses.  A study of this text will allow students to explore diverse cultural experiences and develop an understanding of how meaning is constructed in texts to shape audience engagement. |
| McKeon G, Etingof B and Marin J (2016)[*My Grandmother’s Lingo*](https://www.sbs.com.au/mygrandmotherslingo/), Special Broadcasting Service (SBS), Australia. | The interactive digital text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as students are required to engage meaningfully with multimodal and digital texts and experience a range of texts by Aboriginal authors. **EN5-RVL-01** requires students to read texts that are increasingly complex and present perspectives and experiences of Aboriginal Peoples.  This interactive digital text contains a range of markers which align to the moderately complex level of the Text Complexity scale as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/#:~:text=Find%20the%20updated%20(version%203)%20NLNLPs%20and). It provides students opportunities to engage with a text with occasional words from languages other than English and a digital text containing multiple ‘pages’ with multimodal content. | *My Grandmother’s Lingo* is an engaging interactive text that is accessible to all learners. It uses language forms and structures conventional to a multimodal text, demonstrating how contextual influences shape composition.  Interacting with this text will support students to appreciate how narrative conventions of interactive digital texts can represent ideas and values to shape audiences’ responses.  A study of this text will allow students to explore diverse cultural experiences and develop an understanding of how meaning is constructed in texts to shape audience engagement.  Aboriginal and Torres Strait Islander Peoples are advised that this text contains reference to people who have died. |
| Etingof B (2017) [*K’gari: the real story of a true fake*](https://www.sbs.com.au/kgari/)*,* Special Broadcasting Service (SBS), Australia. | The interactive digital text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as students are required to engage meaningfully with multimodal and digital texts and experience a range of texts by Aboriginal authors. **EN5-RVL-01** requires students to read texts that are increasingly complex and present perspectives and experiences of Aboriginal Peoples.  This interactive digital text contains a range of markers which align to the highly complex level of the Text Complexity scale as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). It provides students opportunities to engage with a text with subtle evaluative language reflecting author viewpoint, multiple voices that depict cultural and historical references, and complex visual and audio features. | *K’gari: the real story of a true fake* is an engaging interactive text that, with support, is accessible for all learners. It develops readers’ understanding of the concepts of representation and narrative to evoke questions about argument and authority.  Engaging with this text will support students to appreciate how authority over meaning in multimodal and interactive texts can be distributed and is a negotiation between acts of authorship, publication and interpretation.  A study of this text will allow students to explore diverse cultural experiences and develop an understanding of how authority of a text is continually negotiated and reassessed by readers. Students will develop an understanding of how narrative conventions vary across media, and how narratives can represent and shape personal identities, values and experiences.  Aboriginal and Torres Strait Islander Peoples are advised that this text contains reference to people who have died. |
| Langton M (2019) *Welcome to Country: An introduction to our First peoples for young Australians,* Hardie Grant Travel, Melbourne.  The reproduction of the extract has been made possible as permission has been granted by Marcia Langton and Hardie Grant Travel. The extract used is licensed up until September, 2027. | This non-fiction informative text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as students are required to engage meaningfully with non-fiction texts and experience a range of texts by Aboriginal authors. **EN5-RVL-01** requires students to read texts that are increasingly complex and present perspectives and experiences of Aboriginal Peoples.  This non-fiction text contains a range of markers which align to the moderately complex level of the Text Complexity scale as per the [NLLP (V3)](https://www.ofai.edu.au/media/01nixkio/national-literacy-progressions-v3-for-publication.pdf). It uses subheadings and presents an author viewpoint that depicts cultural and historical references. Some prior or cultural knowledge is required to understand the content. | *Welcome to Country: An introduction to our First peoples for young Australians* is an engaging non-fiction text that, with support, is accessible for all learners. It engages readers through its exploration of the importance of representation and enduring narratives to explore the significance of storytelling in maintaining culture.  Engaging with this text will support students to understand the importance of storytelling and representation in the creation of stories by Aboriginal and Torres Strait Islander authors.  A study of this text will allow students to appreciate the significance of storytelling in maintaining cultural identity. Engagement with the ideas in this text will allow students to develop an understanding of the importance of voice and representation in the creation of narratives. |
| Mizner M and Worth K (2018) [*The Last Generation*](https://www.pbs.org/wgbh/frontline/interactive/the-last-generation/), FRONTLINE and The GroundTruth Project, US. | The interactive digital text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as students are required to engage meaningfully with multimodal and digital texts and experience a range of cultural and social perspectives, including from youth cultures. **EN5-RVL-01** requires students to consider how the social, cultural and ethical positions represented in text affirm or challenge views of the world.  This interactive digital text contains a range of markers which align to the highly complex level of the Text Complexity scale as per the [NLLP (V3)](https://www.ofai.edu.au/media/01nixkio/national-literacy-progressions-v3-for-publication.pdf). It provides students opportunities to engage with a text with subtle evaluative language reflecting author viewpoint, multiple voices that depict cultural and historical references, and complex visual and audio features. | *The Last Generation* is an engaging interactive text that, with support, is accessible for all learners. It demonstrates how texts can engage readers in representations of social issues through the use of narrative. The text’s structure and interactive elements evoke questions about argument and authority.  Engaging with this text will support students to appreciate how authority over meaning in multimodal and interactive texts can be distributed and is a negotiation between acts of authorship, publication and interpretation.  A study of this text will allow students to explore diverse cultural experiences and develop an understanding of how authority of a text is continually negotiated and reassessed by readers. Students will develop an understanding of how narrative conventions vary across media, and how narratives can represent and shape personal identities, values and experiences. |
| Nogrady B (4 July 2024) ‘[Sulawesi cave painting of hunting scene is oldest-known example of visual storytelling: study](https://www.abc.net.au/news/science/2024-07-04/cave-art-indonesia-oldest-storytelling-wild-pig-homo-sapiens/104047602)’, *ABC News*, Australian Broadcasting Corporation, Australia. | This digital non-fiction text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022) as students are required to engage meaningfully with multimodal and digital texts and a range of non-fiction texts.  This digital non-fiction text contains a range of markers which align to the moderately complex level of the Text Complexity scale as per the [NLLP (V3)](https://www.ofai.edu.au/media/01nixkio/national-literacy-progressions-v3-for-publication.pdf). It provides students opportunities to engage with a text with occasional scientific words and a digital text containing features such as sidebars, multiple images, and hyperlinks to support reader understanding. | ‘Sulawesi cave painting of hunting scene is oldest-known example of visual storytelling: study’ is an engaging digital text that, with support, is accessible for all learners. Readers are engaged in an exploration of the changing representations of narrative to explore the ways storytelling has developed over time.  Engaging with this text will support students to understand the significance of storytelling and how narrative is integral to the act of being human.  A study of this text will allow students to appreciate how representation and narrative has changed over time. Engagement with the digital features of this text will allow students to compare the variety of narrative modes used in the text. |

# Pre-reading

The resources contained in this section are designed to support teachers in preparing for this teaching and learning program.

## Pre-reading, resource 1 – creating a culturally safe classroom

**This** pre-reading resource provides additional guidance for teachers in creating a culturally safe classroom. Two of the suggested model texts, *K'gari: the real story of a true fake* and *My Grandmother’s Lingo,* explore the ongoing impacts of colonisation. Due to the potentially sensitive nature of some of the content, it is essential that teachers create a safe space for students and help develop mutual response and understanding between members of the classroom community.

As you deliver this teaching and learning program and resources, be aware of cultural load. This is the expectation placed on Aboriginal and/or Torres Strait Islander People to share their cultural knowledge, or lived experiences, in order to educate others. This expectation can happen knowingly or unknowingly, but results in Aboriginal and Torres Strait Islander People completing additional work.

Knowing the backgrounds of your students is essential for ensuring that the classroom is a culturally safe space. Some content may cause sadness and distress to students, particularly if they are from an Aboriginal and/or Torres Strait Islander background. While some of the content can be confronting and the discussions that arise may be challenging to navigate, it is important for all Australians to develop a deep understanding of Aboriginal and Torres Strait Islander histories. This includes understanding the impacts of past government policies that are still being felt today.

Before exploring *K'gari: the real story of a true fake* and *My Grandmother’s Lingo* in Phase 2 of this program, prepare students for the topic sensitively and let them know that they may have strong feelings emerge. Reiterate that there are supports in place at school for students to access should they need to talk about their feelings related to this content.

Share perspectives and opinions in a safe and respectful way. Refer to NESA’s [Aboriginal and Torres Strait Islander principles and protocols](https://curriculum.nsw.edu.au/about-the-curriculum/aboriginal-education#aboriginal-and-torres-strait-islander-principles-and-protocols) and the [8 Ways Cultural Interface Protocols for Engaging with Aboriginal Knowledge](https://www.8ways.online/our-protocol#:~:text=CULTURAL%20INTERFACE%20PROTOCOLS%20FOR%20ENGAGING%20WITH%20ABORIGINAL%20KNOWLEDGE) to support these conversations and the exploration of the texts in this program and resources.

For further advice and guidance, consult the following resources:

* [AIATSIS Guide to evaluating and selecting education resources](https://aiatsis.gov.au/education/guide-evaluating-and-selecting-education-resources)
* [Healing Foundation](https://healingfoundation.org.au/schools/)
* [Narragunnawali](https://www.narragunnawali.org.au/curriculum-resources).

## Pre-reading, resource 2 – how to adapt these materials in a context with limited access to technology

This teaching and learning program explores a range of digital multimodal texts and learning activities. This resource outlines the syllabus text requirements and offers advice on adapting this program and resources in a school context with limited technology.

Delivery of this teaching and learning program will require consideration of access to technology and devices within different school contexts. The following outline technology and access requirements and ways of adapting this program.

* This program requires a stable internet connection to explore the core texts.
* Students will be required to individually access texts at different times. Computer rooms or banks of devices will need to be booked in non-Bring Your Own Device (BYOD) settings.
* The [text requirements of the English K–10 Syllabus](https://library.curriculum.nsw.edu.au/341419dc-8ec2-0289-7225-6db7f2d751ef/88d830ed-c954-476c-a935-830dc9b09975/03-text-requirements-for-english-7-10.DOCX) mandate that multimodal texts must be studied. If access to digital multimodal texts is challenging, picture books or other types of multimodal texts can replace the core texts of this program.
* Several activities such as the chatterbox activity in **Phase 4, activity 1 – creating an adventure story with a chatterbox**, are ways of experimenting with multimodal narratives without requiring computers or digital devices. Other activities within this program can be adapted to be used with non-digital multimodal texts. For example, students could complete digital design activities as physical representations, or review aspects of digital multimodal texts in groups following their first engagement with the text.

## Pre-reading, resource 3 – exploring controversial issues in schools

This teaching and learning program explores texts that contain a range of issues that could be deemed controversial. It is important these issues are explored carefully, using a syllabus-aligned approach. The table below contains a list of potential controversial issues, as well as ways to address these with your class if the arise.

The study of controversial issues is acceptable for educational purposes consistent with the delivery of curriculum and provision of school programs and activities and the [Controversial issues in schools](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045) policy, the related Controversial Issues in Schools – Procedures document and the [Code of Conduct](https://education.nsw.gov.au/policy-library/policies/pd-2004-0020-01). These documents are required reading for all teachers as they encourage individual thought on controversial issues that arise throughout a student’s education pathway.

When considering texts for the English classroom, it is important that teachers:

* select texts that align with the text requirements in the syllabus
* select texts that reflect the requirements of the outcomes, content groups and content points
* refer to [AIATSIS Guide to evaluating and selecting education resources](https://aiatsis.gov.au/education/guide-evaluating-and-selecting-education-resources) when considering texts about Aboriginal and Torres Strait Islander histories, culture and people
* read or view texts in their entirety and consider the appropriateness and relevance of the events in the plot (for example, *K'gari: the real story of a true fake* describes instances of violence, and this may not be suitable for students who have experienced or witnessed violence).
* read the [Controversial issues in schools](https://education.nsw.gov.au/policy-library/policies/pd-2002-0045) policy and supplementary procedures document
* consider the text’s appropriateness for the context of the school and the students.

Table 2 – potential controversial issues in core texts

|  |  |  |
| --- | --- | --- |
| Potential issue | Annotation | Syllabus connection |
| Violence and dispossession as included in *K'gari: the real story of a true fake* | The Butchulla people of K'gari attempted to help Eliza and return her to health by applying salves of animal fat and soil. At several points, Eliza makes reference to the ‘savages’ attempting to assault her.  Eliza’s allegation reinforced the view of the Butchulla people, and Aboriginals more broadly, as ‘savages’.  These representations of violence and dispossession may be confronting or upsetting for many students. | Representation, argument and authority – these references shape the audience’s response to the people of K'gari and highlight the power of the voice of one person from a dominant culture. *K'gari: the real story of a true fake* highlights the damage this did to attitudes towards Aboriginal people.  Students are supported in a critical reading of both of these texts. They question how the interactive digital text allows for both sides of the story to be considered. |
| *Ravi & Emma: an interactive documentary in Southern Dialect Auslan*  Excessive consumption of alcohol  Emma describes herself as being ‘hungover’. | Emma identifies herself as being hungover the morning after the gallery event. She is over 18 and at a social function.  Students will have explored the impact of drugs and alcohol in PDHPE K–10 Syllabus, Stage 4 and Stage 5 content. This syllabus content can be found within the Healthy, Safe and Active Lifestyles content strand. This could be a good opportunity for cross-KLA discussion and sharing between teachers, where English teachers can develop an understanding of how to best approach these issues from their PDHPE colleagues. | Character – this event gives insight into both Ravi and Emma. It is where they meet and allows students to see the types of people they are, their interests, and their wider social circles. |

## Pre-reading, resource 4 – preparing classroom routines

The curriculum support packages provide a range of resources and activities to facilitate the explicit teaching of thinking routines. These routines are intended to support students to develop their thinking and conceptual understanding of texts.

The table below contains a summary of the thinking routines used within the resources and activities for this specific program. As teachers encounter these routines in the teaching and learning program for the first time, it is important that they set students up for success by providing clear instructions for how to engage with these routines.

Table 3 – classroom routines

|  |  |  |
| --- | --- | --- |
| Routine | Summary | Benefits and evidence base |
| [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=74e657dd-71f8-bada-79d2-7ddff8a327d9) | Students respond to a prompt or a problem in a range of ways. They begin by exploring the prompt or problem individually, allowing them to consider their own conceptual understanding. They then engage in a discussion with a peer, in which they share and clarify their initial response to the question and adjust their response based on their peer’s response. They finish by sharing to a larger group. This could be to the entire class, or with a larger group of students. | * Students can attempt to demonstrate their own understanding individually, before clarifying with a peer and then the class more broadly. * Students develop skills in speaking and active listening. * This routine provides all students an opportunity to think, respond and share, which is often not possible in traditional whole class discussions. |
| [Gallery walks](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/555?clearCache=343afed9-df37-f9e8-944c-44de368d4fc3) | Students move around the classroom to explore or contribute to a range of different items. This can be work that students have produced or a series of model texts. Students respond to questions as they explore different items. This activity could be completed individually or in small groups. | * Gallery walks provide students with an opportunity to co-create assessment criteria or assess a variety of works against agreed upon criteria. * Students have the opportunity to engage in feedback and reflection processes. * Gallery walks can encourage the creation of a collaborative classroom. * Gallery walks provide an opportunity to showcase student work. |
| [Peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=75b25355-3bcb-c681-2e1d-306714693a58) | This is a structured process through which students assess and evaluate the work of their peers. This can be a valuable tool to ensure that students receive immediate feedback on formative assessment tasks.  There are a range of strategies and approaches to peer feedback that should be drawn upon strategically, based upon the context and specific needs of both the class and the task to which the feedback is to be applied.  Further advice on and resources to support peer feedback can be found in the [Implementation resources section of AITSL’s Feedback webpage](https://www.aitsl.edu.au/teach/improve-practice/feedback#tab-panel-2:~:text=Implementation%20resources). | * Peer feedback encourages collaborative learning and enhances students’ capacity for judgement. * As students develop the ability to assess and evaluate the work of others, this supports them to self-regulate and reflect on their own work. * Peer feedback can supplement teacher feedback. |
| [Exit tickets](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=b8b39f8a-bbb4-c58d-faef-a356a2919f2f) | Exit tickets are a form of formative assessment conducted at the end of a lesson, or a significant activity or learning experience. They are a quick understanding check to ascertain student learning. Examples of exit tickets have been provided in Phase 3, resource 3 – exit tickets. | * Exit tickets provide a quick assessment of student learning, which can be used to determine whether the class is ready to move on or if more time needs to be spent on developing understanding. * This strategy supports students’ self-reflection on their own learning processes. * They are easily modifiable for a different purpose. |
| [What Makes You Say That?](https://pz.harvard.edu/resources/what-makes-you-say-that) | This Project Zero thinking routine can be completed in different formats. This routine is straightforward – asking students the question ‘What makes you say that?’ in response to a claim that they make about texts or concepts explored in class. This could be used as part of class discussion, or as a reflective or analytical writing tool. | * This routine requires minimal planning. It can be used as part of whole-class discussion to elicit more profound thinking and responses from students. * Students consider what examples can be used to support their claims. This can help to direct the selection of relevant textual evidence to support a thesis or argument. * This routine can be used to assess or interrogate students’ prior knowledge, attitudes or beliefs when introducing a new topic. |
| [I Used to Think… Now I Think…](https://pz.harvard.edu/resources/i-used-to-think-now-i-think) | This routine involves students completing the sentences ‘I used to think …’ and ‘Now I think …’ to reflect on a topic or concepts discussed in class. | * This routine supports students to reflect on the impact of learning on their own personal knowledge and understanding. * When used to reflect on texts, this routine can be used to explore the impact of authorial decisions, or concepts such as characterisation or point of view. * This routine helps to reflect upon and consolidate new learning. |
| [Silent discussion](https://openpress.sussex.ac.uk/ideasforactivelearning/chapter/silence-is-golden-using-silent-discussions-to-promote-inclusivity-and-critical-thinking/) | In a silent discussion, students should be arranged into pairs or groups of 3. Each group member will take turns to respond to a prompt. The prompt can be set up on a Google doc or Padlet, which is then shared with all group members, or they could be written at the top of an A3 piece of paper and passed between students. | * Provides an opportunity for students to think and reflect on their learning. * Students collaborate with peers and illicit understanding in a written, rather than verbal form. * The silent discussion notes can be used to inform subsequent learning, drawing upon a broader range of ideas and opinions. |
| [Parts, Perspectives, Me](https://pz.harvard.edu/resources/parts-perspectives-me) | This routine helps students explore complexity by encouraging them to look closely at details, to consider various viewpoints, users, and stakeholders, and to reflect on their own connections. | * This strategy encourages different types of thinking. * This strategy helps students to articulate their thinking at the beginning of a learning experience. * Students can engage with each part of a system before considering how they work together as part of a whole idea. |
| [Plus, Minus, Interesting](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/551?clearCache=e0238949-52f9-983c-c1a4-2ee31ee59f89) | PMI is a critical thinking tool used to generate discussion around the positives, negatives and interesting ideas associated with a particular idea or concept. | * It provides educators with a valuable tool when leading classroom discussions about difficult decisions, issues or situations. * It encourages students to examine ideas and concepts from different perspectives. |
| [5 Whys](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/638?clearCache=109de309-bc2d-3988-20d5-399bfe475271) | The 5 whys is a problem-solving strategy used to explore the underlying reason for a particular problem. Over a series of 'why' questions the student follows a problem through to its root cause to discover the real reasons behind a problem. | * The routine encourages students to consider more complex reasons for a problem. * By understanding root causes in more detail, students are more able to explore effective solutions. |
| [Step In, Step Out, Step Back](https://pz.harvard.edu/resources/step-in-step-out-step-back) | Students 'step in' to consider what a person may feel, believe, know, or experience.  They 'step out' to consider what they need or would like to learn to better understand a person's perspective.  Students then 'step back' to reflect on their perspective at this time, and the effort required in taking someone else's perspective. | * This routine invites students to consider other people's perspectives, recognise that understanding is an ongoing process, and understand that perspectives often reveal as much about ourselves as the people we are trying to understand. |
| [Values, Identities, Actions](https://pz.harvard.edu/resources/values-identities-actions) | In this thinking routine, students consider the values in a piece of work, the identities it speaks to and for, and the actions that may be taken in response to the work. | * Working in groups with prompting questions assists students in building and sharing their ideas and growing understanding on a topic. * The routine requires minimal planning, and often no direct facilitation once students are familiar with the activity. |
| [Take a Stand](https://pz.harvard.edu/resources/take-a-stand) | This thinking routine scaffolds perspective, taking in dilemmas that lack clear right or wrong answers. Students respond to prompts independently before sharing with a group and reflecting on their perspectives in light of other people’s thoughts and feelings. Students use this refined idea to empathise by considering how it connects to similar, personal experiences. | * Students develop their skills in slowing down to reflect, engaging with the perspectives of others, evaluating evidence, and envisioning potential options and impacts. * The routine supports students to engage in the habit of considering or reconsidering their own and others’ perspectives. |
| [Peer discussion and conferencing](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/547?clearCache=f4fbcdc7-7f44-1cf2-981f-ab751d724058) | Peer discussion and conferencing allows students to share, discuss and build on the contributions of the peers through a range of discussion strategies. | * This routine supports students to: * develop a range of discussion strategies * engage more intentionally in conversations about texts or ideas * accept and understand different ideas and opinions. |
| Think aloud | This strategy, also referred to by Quigley as ‘Explain yourself’ (2020 p169), involves the verbalisation and explanation of thinking. This is a strategy that can be used by teachers to model thinking processes for students. Alternately, students could be asked to demonstrate their own knowledge or understanding of something they have read or an activity they have completed through a think aloud. | * This strategy can support students to construct a mental model of what they have read. * Verbalising thoughts can reinforce the need for clear discourse markers (for example firstly, furthermore or in contrast). * When demonstrated by a teacher, this strategy can be used to support students in developing their own thinking process. |

## Pre-reading, resource 5 – preparing students for a collaborative group task

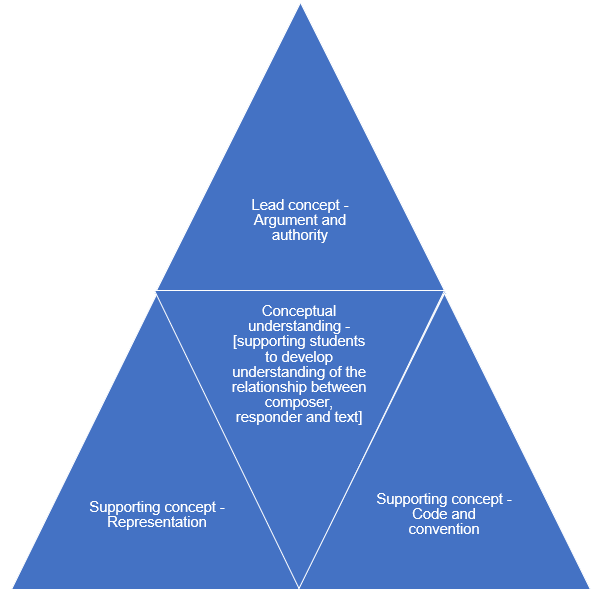
Collaborative group work can be a positive forum for teaching all students (including students with specific social skill challenges) positive social behaviours such as teamwork, sharing and leadership. It may be important to consider how group work can be tailored for a student’s specific communication abilities, or preference for shorter activities, brief breaks or reduced sensory input. The following resource provides a list of considerations and suggestions for preparing students for a collaborative group task.

Table 4 – preparing students for a collaborative group task

|  |  |
| --- | --- |
| Considerations | Suggestions |
| Effectively grouping students | Where students do not have the prosocial or collaborative skills to self-select their groups:   * arrange the class in mixed ability groups, with an A or B range student with a mix of C, D and E range students * consider the individual personalities and existing dynamics of the class * try to ensure each group has a ‘natural leader’ to guide collaboration and mediate any issues that may arise * include a mixture of students with strengths in technology, organisation and leadership in each group * allow students time to allocate group roles using **Phase 6, activity 3 – collaborating with your peers** * consider grouping students with at least one ‘buddy’ to ensure students feel safe and respected within their group. |
| Facilitating groupwork that requires technology in class | Many of the collaborative activities in this teaching and learning program and the associated formal assessment require access to technology. To support the success of these activities:   * book computer labs, library computers or laptop banks well in advance * ensure student have access to headphones, mice and microphones, as required * ensure students have access to a quiet space to record voiceover, as required * ensure students have space to sit together, so they can discuss aspects of their group composition. |
| Managing respectful group interactions | Working as a group can be challenging. To support the success of students working collaboratively:   * ensure all groups establish group norms and equitably allocate group roles using **Phase 6, activity 3 – collaborating with your peers** * remind all students about the importance of inclusion and respect as the basis of effective collaboration * encourage students to use strengths-based language, focusing on what group members can do * encourage the assigned ‘discussion manager’ in each group to recognise and include all students using the discussion prompts and reinforcers provided in **Phase 6, activity 3 – collaborating with your peers** * encourage the ‘discussion manager’ to draw all students into conversations through explicitly prompting group members by name. |
| Monitoring collaboration and fairness | To support students to work collaboratively and equitably as they complete the assessment task:   * encourage students to discuss their areas of strength, areas of improvement and any specific learning needs as a group and adjust roles accordingly * use **Core formative task 1 – proposal and plan (group task)** and steps to success in the assessment task notification as opportunities to formatively assess the distribution of group tasks * encourage students to raise issues or concerns around collaboration and fairness, using the discussion prompts and reinforcers provided in **Phase 6, activity 3 – collaborating with your peers** * facilitate a discussion around group norms with students and guide them to adjust their norms and roles so that tasks are distributed more equitably between students. |
| Managing challenges | Working collaboratively can be challenging. To support students:   * actively monitor group interactions by checking in with groups while working on their composition and referring them back to their agreed group norms as required * encourage students to use the discussion prompts and discussion reinforcers provided in **Phase 6, activity 3 – collaborating with your peers** to guide respectful and collaborative group discussion, especially when challenges arise. |

## Pre-reading, resource 6 – approach to conceptual programming

Figure 1 – conceptual programming outline ‘Digital stories’

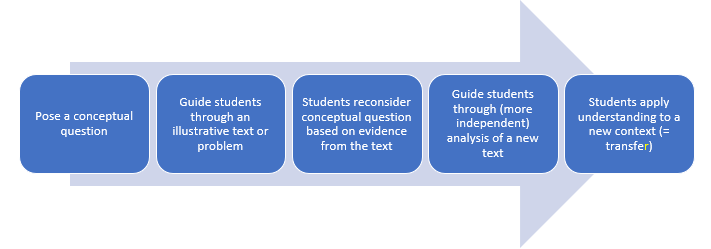


The conceptual programming diagram has been included for teacher reference to showcase one approach to conceptual programming. There is a lead concept, argument and authority, and 2 supporting concepts, representation and code and convention. The conceptual understanding is at the heart of the program and guides the teaching and learning experiences and formative and formal assessment. In this program students are supported to understand how composers shape meaning to position audiences in multimodal digital texts and apply this understanding to their own compositions. The choice of concepts here does not mean the program, resources and activities do not connect to other concepts. It means these are your driving force from which the teacher will build towards conceptual understanding and deep knowledge. The guiding questions and conceptual programming questions align with the concepts and represent the ideas that matter to subject English. This structure helps teachers move away from topic and text-based programs and towards conceptual, transferrable learning.

### **Conceptual understanding and the phases**

The diagram below is an adaptation of an approach signalled in Stern et al. (2017) for ‘uncovering’ (as opposed to ‘covering’) conceptual understanding so that students can transfer their learning to new situations. The learning sequences start with a conceptual question then guide students to deepen their interest and understanding by exploring an illustrative text or extract. In each subsequent sequence the conceptual question is deepened then explored through a new text or extract. Finally, students are supported to apply their learning to new situations.

Figure 2 – uncovering conceptual understanding (adapted from Stern et al 2017)



## Pre-reading, resource 7 – evidence-based practice in assessment procedures

This is a brief overview drawn from the acknowledged resources. Teachers should familiarise themselves with evidence-base in this area and evaluate practices on an ongoing basis.

* Notice the key sections in the sample assessment task for Term 4 of Year 10 accompanying this resource, and ensure all sections are written in student-friendly language.
* Ensure that practices focus on identifying where students ‘are in their learning so that teaching can be differentiated, and further learning progress can be monitored over time’ (CESE 2020a:25).
* Build in explicit opportunities for peer and teacher feedback, both during task preparation and after return of the assessed task (CESE 2020a; Hattie and Timperley 2007).
* Create clear marking rubrics, explain the place of the task in the learning context, and set up consistent and objective marking practices (CESE 2020b).
* Support the students’ writing process through the task preparation stage by explicitly scheduling brainstorming, planning, drafting, editing and revising time. See for example, The process writing approach: A meta-analysis (Graham and Sandmel 2011).

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

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

Phase 1, activity 1 – understanding the cultural significance of storytelling

**Teacher note:** the [Connect, Extend, Challenge](https://pz.harvard.edu/resources/connect-extend-challenge) thinking routine from Project Zero’s Thinking Routine toolbox is used in this activity. It is designed to support students in developing their knowledge of the changing nature of storytelling over time. Before students begin answering the questions in writing, bring them together in small groups or as a class to discuss their initial responses to the questions provided. You can then choose to have students to complete the written component of the activity individually or in small groups using the [gradual release of responsibility model](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/effective-reading-in-the-early-years-of-school/comprehension#:~:text=Gradual%20release%20of%20responsibility%20model%20%2D%20adapted%20from%20Fisher%20and%20Frey%20(2003). The extract in this activity is from *Welcome to Country: An introduction to our First peoples for young Australians* by Marcia Langton, published by Hardie Grant Travel.

**Student note:** ProfessorMarcia Langton is the author of the extract used in this activity. Langton is a writer and academic who has been a strong Indigenous rights activist in Australia for over half a century. She is a descendant of the Yiman and Bidjara people of central eastern and eastern Queensland. The phrase *Welcome to Country* in the title of the book reflects the ceremony of the same name that Aboriginal people conduct when welcoming visitors to their own Country.

1. Think, pair, check, share – understanding ‘cultural significance’
2. Think – in your English books, write down what you think the words ‘cultural’ and ‘significance’ mean.
3. Pair – compare what you wrote down with a partner.
4. Check – work with your partner to check the definitions for ‘cultural’ and ‘significance’ using a dictionary. Discuss how these definitions align with or are different to your initial ideas about ‘cultural significance’.
5. Share – work with your partner to write a definition for ‘cultural significance’ in your English workbook. Share your definition with the class.
6. Read the following extract from *Welcome to Country: An introduction to our First peoples for young Australians* by Marcia Langton and highlight the main ideas.

**Extract from *Marcia Langton’s Welcome to Country: An introduction to our First peoples for young Australians***

**Storytelling is culture**

There are Aboriginal and Torres Strait Islander storytellers working across most genres and formats. They are continuing ancient traditions of sharing culture, knowledge, ideas, wisdom and understanding about people and our world, and above all, entertaining audiences. Now our creators have access to global publication and the broadcast potential of film, television and, increasingly, the worldwide web.

As Indigenous storytelling adapted to new ways of communicating in the twentieth and twenty-first centuries, the positive reception to this creative outpouring has been encouraging. Best of all, our most accomplished storytellers keep our cultures alive and make a living from their talents. Our children and youth, indeed all children and youth, have a right to hear and read these great stories. They will help them to learn about themselves and about the Aboriginal and Torres Strait Islander worlds, and to enjoy them. (Langton 2019:126)

1. Answer the following questions in your English books.

**Connect**

1. What did you already think about the importance of storytelling before reading the extract from *Welcome to Country*?
2. How does this extract connect to what you already knew or believed? Give evidence from the extract to support your response.

**Extend**

1. How does the extract build on or extend what you already knew or believed about the importance of storytelling?
2. Identify at least 1 new idea from *Welcome to Country* that extended or broadened your thinking.

**Challenge**

1. How does Marcia Langton’s use of language forms, features and structures position the audience to think differently about the changing nature of storytelling over time? Identify where and how these features are used in the text.
2. How does the extract challenge your thinking about storytelling?

## Phase 1, activity 2 – understanding the origins of storytelling

**Teacher note:** students will require access to the ABC News article, [Sulawesi cave painting of hunting scene is oldest-known example of visual storytelling: study](https://www.abc.net.au/news/science/2024-07-04/cave-art-indonesia-oldest-storytelling-wild-pig-homo-sapiens/104047602) (Nogrady 2024). The article can be accessed online, linked to a Google classroom or printed as a hard copy.

The questions in this activity formatively assess literal, inferential and evaluative levels of comprehension. For more information on these 3 levels of comprehension, see the [Comprehension webpage](https://www.education.vic.gov.au/school/teachers/teachingresources/discipline/english/literacy/readingviewing/Pages/litfocuscomprehension.aspx#link100:~:text=in%20the%20classroom.-,Literal%2C%20inferential%20and%20evaluative%20levels%20of%20comprehension,-When%20readers%20read) of the Victorian Department of Education’s Literacy Teaching Toolkit. The NSW Department of Education’s website contains syllabus-aligned resources to support reading for [literal comprehension](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-literal-comprehension), [inference](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-inference-), and a text’s [main idea and theme](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-5/reading/stage-5-main-idea-and-theme). You may wish to removed or add to the questions provided in this resource dependent on the contextual needs of your students.

1. As you read the text, identify and write down any unfamiliar terms in the table below. Use evidence from the text or look up and add definitions for each term to the table. An example has been provided.

Table 5 – unfamiliar terms in article

|  |  |
| --- | --- |
| Unfamiliar term | Definition |
| Therianthrope | A figure that combines attributes of human and animal |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |

1. Answer the questions below in your English books.

**Literal questions**

These questions are predominantly ‘what’ questions and require you to be able to identify information that is easily located in the text. Use direct examples from the text as your answers.

1. How old are the Leang Karampuang cave paintings?
2. When was the entrance to Leang Karampuang discovered?
3. What scene do the paintings depict?
4. What ideas do the paintings communicate to viewers?
5. Using the new dating technique, how much older were the Leang Bulu’ Sipong paintings estimated to have been?

**Inferential questions**

These questions require you to make inferences based on the information provided in the text. They require you to make an argument and support it with evidence from the text.

1. As you read the article ‘Sulawesi cave painting of hunting scene is oldest-known example of visual storytelling: study’, identify 5 examples of different features of informative texts.
2. Why was the depiction of therianthropes important to archaeologists?
3. How did the discovery of the Leang Karampuang paintings challenge earlier ideas about the presence of Homo sapiens in the Wallacea region?
4. What is ‘cave popcorn’?
5. Why is the new method of dating limestone used by researchers more accurate than previous methods?
6. Why is it difficult to accurately date Aboriginal rock art in Australia? Give at least 2 reasons.
7. What is the relationship between rock art in the Kimberley in Australia and the cave paintings found in Leang Karampuang?

**Evaluative questions**

These questions require you to move beyond the text to consider what you think and believe in relation to the text. There is generally no right or wrong answer – the purpose of this style of questioning is to support you to justify your thinking using textual evidence.

1. Why do you think the Leang Karampuang cave paintings are an important discovery?
2. Do you agree that the Leang Karampuang paintings are the oldest in the world? Why or why not?
3. Why do you think this text has been written? What is its purpose?
4. Who has this article been written for? How do you know? Think about the language and the site on which it has been published.

**Experimenting with your understanding**

1. Using what you have learned about the Leang Karampuang cave paintings, recreate a scene in your English workbook. You may draw using a single colour or use visual imagery to create a written description of the scene. Your scene must include:
2. At least 2 human-like figures wielding a spear or rope
3. At least 2 larger creatures that resemble a pig, cow, sheep or goat
4. At least 1 therianthrope – a figure that combines attributes of human and animal.

**Reflecting on your understanding**

1. Once you have created your scene, display it so classmates can view your work. Walk around the room and look at what they have created. As a class, discuss:
2. the different ideas and features you noticed in each image
3. how our choice to depict these elements is influenced by our context
4. why we might choose to represent things in particular ways.

## Phase 1, activity 3 – engaging with the interactivity of a digital text

**Teacher note:** this activity is designed to support students in developing an understanding of the way interactivity can be used in digital texts to shape the reader’s experience. Students will require digital access to the ABC News article, [Sulawesi cave painting of hunting scene is oldest-known example of visual storytelling: study](https://www.abc.net.au/news/science/2024-07-04/cave-art-indonesia-oldest-storytelling-wild-pig-homo-sapiens/104047602) (Nogrady 2024).

1. Identify 3 features of the article that allow the reader to navigate their own reading pathway through the text.
2. What is the purpose of the hyperlinks used throughout the article? How do they allow the reader to have some independence in their journey through the text?
3. What purpose does the ‘Related stories’ section have?
4. Find the ‘Share’ button. How does the power to share this article take power away from the owner of the website and the author of the text? How does sharing the article on social media give power to the reader or person who shares it?
5. How has the language of storytelling changed over time? Think about how changes in technology have impacted upon the language of storytelling.
6. How do the forms and features of this digital text help you to better understand the oldest form of storytelling? In your response, you should make reference to features such as photographs, hyperlinks, maps, sub-headings, call-out quotes and related articles.

# Phase 2 – unpacking and engaging with the conceptual focus

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

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

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

## Phase 2, resource 1 – glossary of key terms and features

**Teacher note:** explicit teaching of key terms and features is important for engaging students in their learning. Glossaries such as this one are particularly important for supporting students, including EAL/D students, to develop their knowledge, skills and understanding of multimodal texts. This resource may be used as a point of reference throughout the program to pre-teach, guide and extend students’ vocabulary. To provide further support for students, teachers may choose to add an additional column to give space for students to create a visual representation of the term.

Refer to the following glossary for definitions of **key terms** you may encounter in this unit.

Table 6 – glossary of key terms

|  |  |
| --- | --- |
| Key term | Definition |
| Aesthetic | Relating to a sense of beauty or an appreciation of artistic expression. |
| Agency | A person’s ability to initiate or control their actions and the feeling of associated with being in charge of their own actions. |
| Audience engagement | The ways in which a text captures and maintains the interest and attention of its intended audience through its content and design. |
| Audio mode | The mode of communication using sound elements such as music, speech and sound effects. |
| Authority of a text | The perceived credibility, reliability and trustworthiness of the content presented within the text. This includes the expertise, accuracy and reputation of the source or creator of the text, which influences how the audience interprets, values and engages with the information conveyed. |
| Authority over a text | The control, ownership and influence exerted by individuals or entities on the creation, dissemination, and interpretation of the text. Those who have authority over a text can determine its content, presentation, distribution and reception, shaping the intended message, audience response and impact of the text. |
| Autonomy | A person’s ability to make decisions themselves. |
| Digital technology | A wide range of tools and systems such as computers, cameras, editing software and online platforms that use digital signals to process, store, and transmit information, including text, images, audio and video. |
| Digital text | Audio, visual or multimodal texts produced through digital or electronic technology which may be interactive and include animations and/or hyperlinks. Examples of digital texts include movies, websites, e-books and apps. |
| Electronic technology | The use of electronic devices, circuits, and systems such as smartphones, tablets, e-readers and interactive displays to engage and inform the audience. |
| Gesture mode | The mode of communication that involves bodily movements and facial expressions. |
| Hybrid text | A new text that comes from combining aspects of other texts. |
| Hypertext | A text that includes links to other texts, allowing users to navigate non-linearly between different sections or documents within a multimodal text. |
| Interplay | The interaction and combination of different modes within a multimodal text to create meaning and convey messages. |
| Linear text | A text that presents information in a sequential, chronological order, following a fixed structure or narrative progression from beginning to end. |
| Mode | A specific channel or form of communication used in a text, such as written language, visual images, audio, gestures and spatial design. |
| Multimodal text | A text that combines 2 or more formats or modes at once, for example, visual and auditory to communicate information. Examples of multimodal texts are graphic novels (written language and still image), film (moving image, spoken language, audio), websites (still image, moving image, written language, audio), and oral presentations (gestural, spatial, spoken language). |
| Narrative structure | The organisation and sequencing of events, ideas or information to create a coherent story or argument. |
| Non-linear text | A text that offers multiple pathways for navigating and exploring content, allowing users to access information in a non-sequential manner. Non-linear texts can include hypertexts, interactive narratives, branching storylines, and multimedia presentations that offer varied reading experiences. |
| Spatial mode | The mode of communication that involves the arrangement of elements in physical or digital space in a text. |
| Visual mode | A mode of communication that involves visual elements such as colours, images, layout and typography in a text. |
| Written mode | The mode of communication using written language such as words, sentences and paragraphs in a text. |

Refer to the following glossary for definitions of **digital features** you may encounter in this unit.

Table 7 – glossary of key features

|  |  |
| --- | --- |
| Digital feature | Definition |
| Domain name | A unique web address that identifies a specific website on the internet. |
| Hashtag | The use of the # symbol before a word or phrase to identify it as digital content specific to a particular topic. |
| Interface | The point of interaction between a user and a multimedia system, such as a website, software application, or digital device. |
| Multimedia | The use of digital systems and devices such as interactive games, media-rich websites, electronic books (ebooks) and/or animated short films to present text, graphics, video, animation and sound in an integrated way. |
| Webpage | A single document or screen within a website that displays content to users. Webpages contain textual information, images, multimedia elements, hyperlinks and interactive features that allow users to navigate, access specific content, and interact with the site. |
| Website | A collection of interconnected webpages accessible through a specific domain name on the internet. Websites serve as online platforms for sharing information, resources, and interactive content with users. |

Refer to the following glossary for definitions of **interactive features** you may encounter in this unit.

Table 8 – glossary of interactive features

|  |  |
| --- | --- |
| Interactive feature | Definition |
| Branching storylines | Narrative structures that offer multiple narrative paths or choices for users to explore, leading to different outcomes and story developments. Users can make decisions or select options that determine the direction of the storyline, leading to branching paths, alternate endings, and varied experiences based on their choices. |
| Breadcrumb menu | A navigational aid commonly used in websites and digital interfaces to show the user's current location within the hierarchical structure of the content. Typically displayed as a horizontal trail of clickable links, the breadcrumb menu allows users to track their path from the homepage to the current page or section. |
| Button | An interactive element that users can click or tap to trigger a specific action or transition within the content. Buttons may include text, icons or visual cues to help users navigate to a different page, play a video, submit a form or access additional information. |
| Hyperlink | A clickable element in a digital document or webpage that redirects users to another location, such as a different webpage, website, document, or multimedia resource. Hyperlinks enable users to navigate between related content and access additional information within a multimedia text. |
| Interactive | Allowing the user to manipulate, change or act on the text using buttons, sliders, forms, quizzes, games or other tools that respond to user input. |
| Menu | A visual interface element that presents a list of options or choices for users to navigate through the content of a multimedia text. In web design, menus help users find and access different sections, pages, or features of a website. Menus can be displayed as dropdown lists, navigation bars, sidebars, or interactive buttons, providing users with intuitive ways to explore and interact with the multimedia content. |
| Mouse movements and clicking | Users can navigate, select, and interact with multimedia content by moving the mouse cursor and clicking on interactive elements such as buttons, links and menus. |
| Navigation | The process of moving through and interacting with the content, features, and sections of a multimedia text or digital interface using navigation tools, such as menus, buttons, links, search bars and interactive controls. |
| Search bar | A text input field typically located within a website or multimedia text that allows users to enter keywords or phrases to search for specific content or information. Users can type their search queries into the search bar, which then retrieves relevant results from the multimedia text or associated database. |
| Webcam and microphone usage | Incorporating webcam and microphone functionality allows users to provide input through gestures, facial expressions and voice commands, enabling interactive experiences that respond to user movements and vocal cues. |

Refer to the following glossary for definitions of **visual features** you may encounter in this unit.

Table 9 – glossary of visual features

|  |  |
| --- | --- |
| Visual feature | Definition |
| Animation | The process of creating moving images by sequencing individual frames or visual elements to simulate motion. In multimedia texts, animation adds dynamic and interactive elements that enhance storytelling, explain complex concepts and capture the audience's attention. Different types of animation techniques include traditional hand-drawn animation, computer-generated imagery (CGI), stop motion and motion graphics. |
| Background | The visual elements, patterns, textures, or colours that form the backdrop behind the main content. |
| Colour | The use of colour to convey emotions, create visual interest and establish a cohesive aesthetic in a text. |
| Image composition | The way visual elements are arranged and combined in an image to convey meaning. |
| Image placement | The positioning and arrangement of visual elements, graphics, and photographs within a multimedia text to create visual impact and enhance the overall design. Strategic placement of images helps guide the viewer's attention, establish visual hierarchy and reinforce the message or theme of the multimedia content. |
| Layout | The arrangement, structure and organisation of visual and textual elements on a page or screen. |
| Reading path | The order or sequence in which visual and textual elements are encountered and processed as the reader moves through the text. A reading path can be influenced by factors such as layout, typography, image composition and narrative structure. It is how the reader's eyes naturally move across the page or screen as they read and interpret the information presented. |
| Salience | Elements or features in a multimedia text that are prominent, noticeable, or significant in capturing the audience's attention and conveying key information. Salient elements stand out from the rest of the content, drawing the viewer's focus and emphasising important messages or visual cues. |
| Size of text | The relative dimensions of textual elements determined by font size, weight and style. Text size influences readability, emphasis and visual hierarchy, with larger text sizes typically used for headings, titles and important information, while smaller sizes are employed for body text or supplementary details. |
| Transitions | The visual, auditory, or interactive effects used to smoothly move between different sections, scenes, or elements within the content, such as fades, dissolves, cuts, wipes, animations and interactive effects. |
| Typography | The style, size and arrangement of text elements including fonts, colours and formatting. |
| Vector lines | Visible or invisible lines that direct the viewer’s eyes in a particular way. Vectors are used to connect different parts of the image and create a reading path from the most salient to least salient part of the image. Composers deliberately direct our reading path through the vectors such as gaze, pointing fingers or extended arms. |
| Visual hierarchy | The arrangement of visual elements in a way that guides the viewer’s attention and emphasises important information. It involves the use of size, colour, contrast, alignment, and other design principles to create a structured flow of information that helps viewers navigate and understand the content more easily. Visual hierarchy influences how viewers engage with the text and which elements they focus on first, guiding them through the intended message or story. |

Refer to the following glossary for definitions of **sound features** you may encounter in this unit.

Table 10 – glossary of sound features

|  |  |
| --- | --- |
| Multimodal feature | Definition |
| Ambient noise | Background sounds or environmental audio such as wind rustling, distant traffic, birds chirping or the hum of machinery. |
| Diegetic sound | Audio elements that can logically be heard by the characters in the text, such as dialogue or background noise. |
| Music | The intentional use of musical compositions or instrumental pieces in a multimedia text to convey emotions, set the tone and enhance the overall mood of the content. |
| Non-diegetic sound | Audio elements that cannot be heard by the characters but is added to a text to enhance the mood, atmosphere or emotional impact of the text on the viewer or responder. |
| Optional sound | Audio elements in multimedia texts that can be activated or deactivated by the user based on their preferences. |
| Sound design | The creation and use of sound elements like music, voiceover and sound effects to enhance the meaning and mood of a text. |
| Sound effects | Audio enhancements used in multimedia texts to simulate or represent specific sounds associated with actions, events, or environments, such as footsteps, door creaks, explosions or thunder. |
| Standard sound | Pre-recorded or generic audio elements used in multimedia texts to enhance the overall audio experience. Standard sounds may include background music, ambient noise, sound effects, or voiceovers that are commonly used in multimedia productions. |
| Voiceover | The narration or spoken commentary to convey information, guide the audience through the content, provide character dialogue, or offer additional context to enhance the understanding and engagement of the audience with the visual and auditory elements presented. |

## Phase 2, activity 1 – understanding interactivity and hybridity

**Teacher note:** this activity is designed to support students in developing an understanding of the terms ‘interactivity’ and ‘hybridity’, specifically in relation to digital multimodal texts.

**Student note:** in this activity, you will be exploring terminology associated with digital and multimodal texts. Digital multimodal texts often hybridise a range of forms and genres to create a richer, more engaging audience experience. By combining multiple modes such as text, images, videos and interactive elements, composers can communicate ideas and information more clearly. Likewise, presenting the content as a digital, multimodal text can promote audience engagement and participation, making it easier for readers to process and understand information.

Complete the following activities in your English book.

**Defining digital, multimodal and hybrid texts**

1. In your own words, combine the definition of a **digital text** and a **multimodal text** to define a **digital multimodal text**.
2. A **digital text** is any text that is created, distributed, and read using digital technology.
3. A **multimodal text** is a text that combines 2 or more modes at once, for example, visual and auditory to communicate information.
4. Use the definition of a **hybrid text** and your previous definition of **a digital multimodal text** to define a **hybrid digital multimodal text**.
5. A **hybrid text** is a text that combines different forms or genres, such as a mix of narrative, poetry, images, charts, graphs, or other elements that work together to convey a message or tell a story.

**Exploring the evolution of language**

1. Identify and highlight in the glossary any words that would not have been used 30 years ago. For example, hyperlink, website and domain name.
2. Identify and highlight in a different colour, words that would have been used, but the meaning has changed as a result of its use in technology. For example, mouse, button and breadcrumb.

**Thinking about audience engagement**

1. Select 2 features from the glossary – one from Table 8 and one from Table 9 and explain how these can enhance the meaning of a text and the reader’s engagement with it.
2. In the table below, brainstorm positives (plus), negatives (minus) and interesting ideas associated with hybridity in digital multimodal texts.

Table 11 – PMI chart

|  |  |  |
| --- | --- | --- |
| Plus | Minus | Interesting |
|  |  |  |

**Analysing language**

1. Read the paragraph below and analyse the language. Explain how the language used might present barriers to understanding for a reader from 1978.

Multimedia texts use interactive features to guide and engage audiences in dynamic ways. Hyperlinks and hypertext connect related material across the internet and the breadcrumb menu can help a reader understand the path they have navigated through a site. A mouse is used to interact with the features of a text such as navigation icons and call to action buttons.

## Phase 2, resource 2 – exploring *K'gari: the real story of a true fake*

**Teacher note:** this resource is designed to support teachers to deliver a modelled exploration of the text *K'gari: the real story of a true fake.* While navigating this text, the teacher draws attention to a range of features.The table below provides a list of devices that can be highlighted when preparing students for **Phase 2, activity 2 – exploring digital texts and interactivity.**

*K’gari: the real story of a true fake* contains words and descriptions which may be culturally sensitive and which might not normally be used in certain public or community contexts. Terms, which reflect the values and attitudes of the colonial society in which the text is set, may be considered inappropriate today in some circumstances.

Table 12 – devices used to shape meaning in *K'gari: the real story of a true fake*

|  |  |  |
| --- | --- | --- |
| Feature | Example | How this shapes meaning |
| Figurative language and metaphoric verbs | ‘mountains high’  ‘drenched with sea’ | These convey to the audience the drama and power of the storm that washes the ship ashore. Spoken from Eliza’s point of view, they evoke a sense of the fear she alleges to have experienced. |
| Mouse clicks | Click to move through text of prologue | The falling away of the text with each mouse click highlights how the reader’s progress through the text dismantles Eliza Fraser’s narrative and, more broadly, that of colonial Australia. |
| Sound | Thunder claps | Thunder claps enhance the drama of the storm that causes the Frasers’s ship to run aground. They work to heighten the dramatic elements of Eliza Fraser’s narrative and metaphorically indicate the impact her version of events has on the Butchulla people. |
| Movement of images on screen | Eliza’s opening passage – ship moving on sea in a storm | The movement of the image on screen works to obscure the view of the responder and replicates the movement of the ship at sea. In the same way, Eliza’s words that appear on screen, including ‘unvarnished’, hides the way the Fraser narrative strengthened colonial Australia’s negative attitudes towards Aboriginal Australians. |
| Symbolism – visual that refines or subvert meaning | The red used in the human figure as Foley speaks about the ‘anxiety’ of her ancestors. | The use of red highlights the emotional experience of the Butchulla people and positions the audience to feel this anxiety. |
| Juxtaposition | Eliza’s written story contrasts with Foley’s spoken story. | Represents the cultural codes and conventions of storytelling, highlighting the distinction between written and oral traditions. |
| Religious and cultural connotations | ‘Jesus of Nazareth’ contrasted with use of ‘savages’. | Works to highlight Eliza’s view of the Butchulla people. |

## Phase 2, activity 2 – exploring digital texts and interactivity

**Teacher note:** this activity requires students to move between 3 stations to explore and make notes on a range of digital texts. Each station should include enough laptops or tablets with webcams, headsets and microphones for students to interact with each text independently. Some texts require students to speak into a microphone or sign into the webcam. All texts require the use of sound.

*K'gari: the real story of a true fake* has been provided as a model and should be explored together as a class before students complete this activity in small groups or independently, using the [gradual release of responsibility model](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/effective-reading-in-the-early-years-of-school/comprehension#:~:text=Gradual%20release%20of%20responsibility%20model%20%2D%20adapted%20from%20Fisher%20and%20Frey%20(2003).

*K’gari: the real story of a true fake* and *My Grandmother’s Lingo* may contain words and descriptions which may be culturally sensitive. Terms which reflect the values and attitudes of the colonial society in which the text is set, may be considered inappropriate today in some circumstances.

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

1. In small groups, you will move between 3 different stations to explore a range of digital texts. You will have approximately 10 to 15 minutes at each station to view the text and make notes in the table below.
2. As you explore each text, consider how digital features are used to communicate the personal and shared experiences of the narrative. Refer to your glossary to help you identify relevant features. An example about *K’gari: the real story of a true fake* been completed for you in the table below.
3. Each of these texts use interactive features to progress the narrative and engage the audience. Use the list below to identify interactive features you notice as you explore each of these texts:
4. interactive images or animations that users can click, scroll or control with the mouse
5. self-paced navigation to allow users to move through the text at their own pace
6. hyperlinks to take users other resources or content
7. audio feedback that allows users to respond with or navigate using their microphone
8. video feedback that allows users to interact or navigate with the text using their webcam
9. quizzes and polls that users can respond to as they interact with the text
10. branching narrative structure that allows users to choose the direction of the story
11. interactive maps that allow users to navigate to different locations or mark their location with a pin
12. After you have moved through each station, complete the following questions in your English book.
13. Do any of these texts explore similar ideas?
14. Do the texts explore them in similar or different ways?
15. Why do you think this is?

Table 13 – exploring digital texts

|  |  |  |  |
| --- | --- | --- | --- |
| Text | Narrative being communicated | Features of the digital text used to represent point of view | Examples of interactive features used in the text |
| [*K'gari: the real story of a true fake*](https://www.sbs.com.au/kgari/) | Eliza Fraser’s account of arriving on K'gari, compared with the Butchulla point of view of taking her in and caring for her. | * Dramatic voiceover to represent Eliza Fraser’s point of view * Narration of Butchulla peoples’ point of view * Dramatic background music * Animation of storm, island, waves on the beach, trees, fire, leaves blowing in the wind | * Mouse clicking and movements to destroy Eliza’s fabricated story and navigate to next chapters |
| [*My Grandmother’s Lingo*](https://www.sbs.com.au/mygrandmotherslingo/) |  |  |  |
| [*Ravi & Emma: an interactive documentary in Southern Dialect Auslan*](https://raviandemma.sbs.com.au/) |  |  |  |
| [*The Last Generation*](http://apps.frontline.org/the-last-generation/) |  |  |  |

## Phase 2, activity 3 – parts, perspectives, me

**Teacher note:** this activity uses the Project Zero [Parts, Perspectives, Me](https://pz.harvard.edu/resources/parts-perspectives-me) thinking routine. Students are required to draw on their exploration of one of the model texts from **Phase 2, activity 2 – exploring digital texts and interactivity** to complete this activity. *K’gari: the real story of a true fake* has been used as a model.

Complete the following tables using one of the model texts you have explored.

1. The questions in the following table encourage you to think about the parts of a digital text and connections you can make between this type of text and other textual forms you are familiar with.

Table 14 – parts of a digital text

|  |  |
| --- | --- |
| Parts | In my chosen text |
| What are some of the features of digital texts you can identify? |  |
| How are these features similar and different to other types of texts (for example a short story or film?) |  |

1. The question in the following table encourages you to think about how different audiences may respond to the text.

Table 15 – how perspectives shape a response to a digital text

|  |  |
| --- | --- |
| Perspectives | In my chosen text |
| How might the reader’s experience with these digital texts change when considered from different perspectives? |  |

1. The questions in the following table encourage you to think about how you, and readers, personally engage with these texts.

Table 16 – personal impact (Me)

|  |  |
| --- | --- |
| Personal impact (Me) | In my chosen text |
| What impact do your personal values and experiences have on the way you engage with these digital texts? |  |
| How has this text changed or confirmed the way you view the ideas explored in this text? |  |
| How effectively do digital texts convey personal stories? Are they more or less effective than traditional modes of storytelling? Why? |  |

## Phase 2, resource 3 – parts, perspectives, me – *K’gari: the real story of a true fake*

**Teacher note:** this resource uses the Project Zero [Parts, Perspectives, Me](https://pz.harvard.edu/resources/parts-perspectives-me) thinking routine. It is designed to support students in developing an understanding of the complexity of digital texts. It encourages them to look closely at details, to consider various viewpoints, users, and stakeholders, and to reflect on their own connections. This resource is to be used to support students in completing **Phase 2, activity 3 – parts, perspectives, me.**

This table identifies the parts of *K’gari: the real story of a true fake* and connections audiences can make between this type of text and other textual forms they are familiar with.

Table 17 – parts – *K'gari: the real story of a true fake*

|  |  |
| --- | --- |
| Parts | *K’gari: the real story of a true fake* |
| What are some features of digital texts you can identify? | * Soundscape * Moving images * Use of mouse to progress through the text. |
| How are these features similar and different to other types of texts (for example a short story or film)? | * Films use sound and moving images * The use of the mouse is different to non-digital texts. |

The following table identifies how different audiences may respond to *K’gari the real story of a true fake.*

Table 18 – perspectives – *K'gari: the real story of a true fake*

|  |  |
| --- | --- |
| Perspectives | *K’gari: the real story of a true fake* |
| How might the reader’s experiences with this text change when considered from different perspectives? | * This text invites the reader to consider the experiences of the Butchulla people. It might change the way they view the story of Eliza Fraser and the colonial attitudes of the time. * It could also change the way they view the land around them and make them think about how the traditional custodians have been treated. |

The following table identifies how readers of *K’gari: the real story of a true fake* personally engage with the text.

Table 19 – personal impact (Me)

|  |  |
| --- | --- |
| Personal impact (Me) | *K’gari: the real story of a true fake* |
| What impact do your personal values have on the way you engage with these digital texts? | * I was interested in how these events had been shaped by colonial narratives. * I knew the island was now officially known by its traditional name but did not know how it had acquired its colonial name. |
| How has this text changed or confirmed the way you view the ideas explored in this text? | * I was unaware of this part of Australian history. This text has deepened my knowledge of the impact of colonial attitudes on Aboriginals and their connection to Country. |
| How effectively do digital texts convey personal stories? Are they more or less effective than traditional modes of storytelling? Why? | * Showing Fraser’s version of events against the personal story of the Butchulla people in this way allowed for a clear comparison to be established. * This text is effective in dismantling the colonial version and telling the true story of the events that occurred on K’gari during Eliza Fraser’s time on the island. |

## Phase, 2 activity 4 – using the model texts as inspiration

In your group composition, you will draw on the codes and conventions of interactive multimodal digital texts that you have observed in the model texts that you have explored.

1. Select one of the texts you have explored.
2. Complete the table below by identifying the codes and conventions used in the text and how you might use these in your group composition. You may wish to identify:
3. visual codes and conventions such as colour, symbol and motif
4. audio codes and conventions such as voiceovers, soundtrack and sound effects
5. transitions and animations
6. interactive features such as presenting several pathways through the text, inviting the responder to complete a form and providing a comment section.

The first row has been completed as an example.

Table 20 – using the model texts as inspiration

|  |  |
| --- | --- |
| Codes and conventions in model text | Plans for use in group composition |
| *Ravi & Emma* uses a branching narrative structure allowing the responder to choose which character’s point of view to learn. | We could use a branching narrative structure to explore 2 different characters’ experiences of school exams. The responder would be able to choose which character’s experience they want to understand first. They could then compare this with the second character’s ‘story’ if they go back and read that one as well. |
|  |  |
|  |  |
|  |  |

## Phase 2, activity 5 – How can digital texts create authority?

**Student note:** authority refers to how trustworthy, authentic or valid a text is. It can be deliberately controlled or constructed by the composer(s). However, the responder can also negotiate and assess whether they accept or reject the authority of the text.

**Assessing prior understanding of authority**

1. **Use the Think, Pair, Share thinking routine to answer ‘Who decides what a text means? The person who created it or the person reading it?’**

**Authority *of* digital texts**

Authority *of* a text refers to how trustworthy, authentic or valid an audience may find the representation of ideas, experiences, points of view and arguments in a text.

Digital texts can convey authority by:

* demonstrating evidence of consultation with credible sources, such as people with lived experiences or experts in the field, to guide research and composition of the digital text
* being carefully fact-checked, culturally appropriate and free from any errors
* using a professional design with clear structure, formatting and visual elements
* using language appropriate to audience, purpose and context
* using language that is most appropriate to the information being shared, such as using Aboriginal English in texts representing Aboriginal narratives
* including credits that identify the experience or qualifications of the team of writers, directors, composers and producers
* allowing feedback from the audience through comments sections or social media platforms.

**Authority *over* digital texts**

Authority *over* a text refers to the varying degrees to which the meaning of a text is controlled or constructed by its creator(s) and by its audience.

Responders can exercise authority over digital texts by:

* clicking on interactive features such as hyperlinks, quizzes, polls, videos or animations
* controlling the pace or direction of the narrative using interactive, branching pathways or games that allow the reader to make choices that influence the storyline or outcome
* sharing or remixing the text on social media
* adding user-generated content such as comments, reviews or pins on a map to contribute to the text itself.

Complete the following activities in your English book.

1. Write down how you think authority is created in digital texts and share your response with a partner.
2. Choose one of the texts you have explored this term and work in pairs to complete the following table on authority of a digital text. Make sure to use evidence from your selected text to justify your responses.

Table 21 – authority *of* a digital text

|  |  |
| --- | --- |
| Authority *of* a digital text | Yes or no? Provide evidence from the text |
| Are the source(s) credible? Do they have lived experiences? Are they experts in the field? |  |
| Is the content fact-checked, culturally appropriate and free from any errors? |  |
| Does the text use a professional design with clear structure, formatting and visual elements? |  |
| Does the text use formal language to present information in a clear and concise manner? |  |
| Are there credits? Do they identify the experience or qualifications of the team of writers, directors, composers and producers? |  |
| Does the text allow feedback from the audience? |  |

1. Continue working in your pair to complete the following table on authority *over* a digital text using evidence from your selected text to justify your responses.

Table 22 – authority *over* a digital text

|  |  |
| --- | --- |
| Authority *over* a digital text | Yes or no? Provide evidence from the text |
| Does the text allow you to click on interactive features such as hyperlinks, quizzes, polls, videos or animations? |  |
| Does the text allow you to control the pace of the narrative? |  |
| Does the text allow you to make choices that influence the direction of the narrative using interactive, branching pathways or games? |  |
| Does the text allow or encourage you to share or remix the text or aspects of it on social media? |  |
| Does the text allow or encourage you to contribute user-generated content such as comments, reviews or pins on a map? |  |

# Phase 5 – engaging critically and creatively with model texts

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

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

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

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

## Phase 5, activity 1 – Canva for Education essential terminology

**Teacher note: it is important that students understand essential terminology for using Canva for Education to complete their assessment task. The following activity is designed to be used alongside Phase 5 – how to use Canva for Education – PowerPoint to help students familiarise themselves with the key terms and features of Canva for Education.**

Teachers should support students to complete some of the definitions together as a class or give students hints. Use **Phase 5, resource 1 – Canva for Education essential terminology** and the [gradual release of responsibility model](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/effective-reading-in-the-early-years-of-school/comprehension#:~:text=Gradual%20release%20of%20responsibility%20model%20%2D%20adapted%20from%20Fisher%20and%20Frey%20(2003) to achieve this. Giving students the first letters of some key terms is one way of supporting students to complete the mix and match in small groups or independently.

**Student note:** [Canva for Education](https://www.canva.com/education/) is a graphic design platform that allows users to create a variety of visual content such as presentations, social media graphics, posters, and more. Complete the following mix and match activity to create a glossary of essential terminology for using Canva for Education.

1. Match the definitions with their correct term using the word bank below.

Table 23 – word bank of essential terminology for Canva for Education

|  |
| --- |
| Word bank |
| alignment, arrangement, background, canvas, colour palette, duplicate, element, export and sharing, font options, grouping, insert photo, layers, resize and crop, spacing of text, template, text, textbox, transparency, uploads. |

Table 24 – glossary of essential terminology for Canva for Education

|  |  |
| --- | --- |
| Key term | Definition |
|  | Pre-designed layouts that you can use as a starting point for your own designs. |
|  | The area within the Canva for Education interface where you create and design your projects. |
|  | Design assets such as shapes, icons, illustrations and stickers that you can add to your designs to enhance them. |
|  | The base layer of your design on which you can add other elements and text. |
|  | The different text styles, sizes and fonts available in Canva for Education for customising the text in your designs. |
|  | The written content that you can add to your designs. |
|  | A designated area in your design where you can add and edit text. |
|  | Alignment tools in Canva for Education help you position and align elements in your design with precision. |
|  | The different elements of your design that are stacked on top of each other. |
|  | Grouping multiple elements or objects within a design as a single unit. |
|  | Refers to the order in which elements appear on top of each other. |
|  | The selection of colours that you use in your designs to maintain consistency and branding. |
|  | Add images from your uploads or Canva for Education's media library to your design. |
|  | Tools in Canva for Education that enable you to adjust the size and dimensions of images in your design. |
|  | Images, videos and other media files that you can add to your designs from your computer or Canva for Education's media library. |
|  | Saving your design it in a specific file format for downloading (such as PNG or PDF) and sharing with others. |
|  | The distance between letters, lines and paragraphs that can be adjusted for better readability. |
|  | The opacity of elements in your design that can be adjusted for layering and visual effects. |
|  | Create an exact copy that you can use multiple times in your design without recreating it from scratch. |

## Phase 5, resource 1 – Canva for Education essential terminology

**Teacher note:** Canva for Education is a graphic design platform that allows users to create a variety of visual content such as presentations, social media graphics, posters, and more. Refer to the following resource for a list of key terms and definitions for essential terminology for Canva for Education. This resource should be used to support students to complete **Phase 5, activity 1 – Canva for Education essential terminology**.

Table 25 – glossary of essential terminology for Canva for Education

|  |  |
| --- | --- |
| Key term | Definition |
| Template | Pre-designed layouts that you can use as a starting point for your own designs. |
| Canvas | The area within the Canva for Education interface where you create and design your projects. |
| Element | Design assets such as shapes, icons, illustrations and stickers that you can add to your designs to enhance them. |
| Background | The base layer of your design on which you can add other elements and text. |
| Font options | The different text styles, sizes, and fonts available in Canva for Education for customising the text in your designs. |
| Text | The written content that you can add to your designs. |
| Textbox | A designated area in your design where you can add and edit text. |
| Alignment | Alignment tools in Canva for Education help you position and align elements in your design with precision. |
| Layers | The different elements of your design that are stacked on top of each other. |
| Grouping | Grouping multiple elements or objects within a design as a single unit. |
| Arrangement | Refers to the order in which elements appear on top of each other. |
| Colour palette | The selection of colours that you use in your designs to maintain consistency and branding. |
| Insert photo | Add images from your uploads or Canva for Education's media library to your design. |
| Resize and crop | Tools in Canva for Education that enable you to adjust the size and dimensions of images in your design. |
| Uploads | Images, videos, and other media files that you can add to your designs from your computer or Canva for Education's media library. |
| Export and sharing | Saving your design it in a specific file format for downloading (such as PNG or PDF) and sharing with others. |
| Spacing of text | The distance between letters, lines, and paragraphs that can be adjusted for better readability. |
| Transparency | The opacity of elements in your design that can be adjusted for layering and visual effects. |
| Duplicate | Create an exact copy that you can use multiple times in your design without recreating it from scratch. |

## Phase 5, activity 2 – transforming a written text into a book cover

**Teacher note:** the following activity is designed to give students an authentic opportunity to experiment with the key features of Canva for Education to create an original text that conveys authority. Students will need to use one digital text previously studied in class to complete this activity.

**Student note:** an effective book cover should have an eye-catching design including relevant colours, images and typography to capture the reader’s attention and convey the ‘essence’ of the text’s content. In this activity, you will use [Canva](https://www.canva.com/education/?msockid=225243142a2e64e83d90570d2b1c6559) for Education to create a book cover for one of the digital texts you have studied in class. You should experiment with a range of Canva’s features to effectively capture the 'essence' of your chosen digital text.

**Brainstorming**

1. You are going to create a book cover for the text that your group will transform for the assessment task. Brainstorm who you think the audience of this text is. Why do you think this text was created?
2. Add to your brainstorm a list of key colours, images, symbols or words that stand out to you.

Table 26 – student brainstorm

|  |
| --- |
| Space for brainstorm |
|  |

1. Using your brainstorm, sum up the ‘essence’ of your selected digital text in 3 to 5 key words. Essence means ‘**the basic or most important idea or quality of something’ (Cambridge Dictionary).**

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**Creating your book cover**

1. Identify who the audience of your book will be.
2. Create a new design in [Canva for Education](https://www.canva.com/education/?msockid=225243142a2e64e83d90570d2b1c6559) In the search bar, type ‘book cover’ or ‘novel cover’ and select ‘**Book Cover 1410 x 2250 px**’.
3. In the top right of the screen, click on the template name and rename your design, so you can find it again easily.
4. Scroll through the templates or use some of your key words to search for a relevant template in the search bar. Select an appropriate template as the basis for your design.
5. Edit, resize or rearrange the background image, colours or elements. Add additional shapes, graphics or photos relevant to your digital text, and experiment with colour, transparency, alignment, arrangement, cropping, rotating, flipping and grouping as required.
6. Make sure you reference the creator of any images or symbols created by Aboriginal and/or Torres Strait Islander artists used in your book cover.
7. Add relevant text, including the title and director(s) of your digital text, and experiment with text options such as alignment, arrangement, font, size, case, colour, layering and effects to most effectively capture the essence of the digital text.
8. Check your book cover for readability and edit any spelling, grammatical or formatting errors. Remember that a professional design with clear structure, formatting and visual elements is important for conveying authority.
9. Click ‘**Send to teacher**’ and add a message to your teacher.

**Reflecting on your use of authority**

1. How have you used visual features to create authority and engage your audience with the ‘essence’ of the digital text?

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## Phase 5, activity 3 – reflecting on how choices shape meaning

**Teacher note:** this activity is designed to be used with students’ book covers from **Phase 5, activity 2 – transforming a written text into a book cover**. Teachers should print students’ book covers prior to the lesson or display them on laptops or tablets for the students to view as they complete this activity.

Complete a gallery walk to view other students’ book covers and consider how they have used visual forms and features to capture the ‘essence’ of the selected digital text. Once you have viewed all of the book covers, answer the questions below in your English book.

1. What visual forms and features do you notice across multiple book covers? How have students used colour, typography, images and layout to capture the ‘essence’ of the digital text?
2. In what ways are your peers’ book covers similar or different to each other? How are they similar or different to your own book cover? Why do you think this is?
3. Which book cover was most effective at transforming a digital text? Explain why.
4. What visual forms and features has your peer used to establish authority and shape the way we view the text?
5. Reflecting on your book cover, is there anything you would change or do differently next time to make it more visually engaging, appealing or effective? Explain.

## Core formative task 1 – proposal and plan (group task)

**Teacher note: effectively preparing students for group work is crucial to the success of this task. For support and advice, refer to Pre-reading, resource 5 – preparing students for a collaborative group task. The instructions in this task list a range of texts that students may have engaged with or composed as part of previous teaching and learning programs. Update the suggestions accordingly based on the texts and tasks relevant to your context.**

**The sample assessment and Core formative task 1 – proposal and plan (group task) use the free, web-based app Canva for Education. Classrooms can be created and students can submit their task through this space. There are a** [range of instructional videos](https://www.canva.com/designschool/courses/getting-started-with-canva-for-education/?lesson=welcome-to-canva-for-education) **to support teachers, as well as Phase 5 – how to use Canva for Education – PowerPoint.**

A [digital template](https://www.canva.com/design/DAGVj6Y1mzA/NZaEghI0leznBi8XyQXgew/view?utm_content=DAGVj6Y1mzA&utm_campaign=designshare&utm_medium=link&utm_source=publishsharelink&mode=preview) is available on Canva for the mood board and the storyboard and can be shared electronically with students.

**Student note**: effective collaboration skills are essential for this task, and for many workplaces. This core formative task is designed to support you to develop these skills as you plan your composition for the assessment task.

1. In your group, consider each of the stimulus texts. Select one to transform into an interactive multimodal digital text.
2. As a group, identify how the text shapes audience engagement. Include:
3. the narrative structure
4. point of view
5. time (temporal) and place (spatial) setting.
6. As a group, complete a mood board proposal to plan the transformation of your chosen text. The mood board should:
7. reflect the planned aesthetic qualities and stylistic choices of your transformation
8. plan for interactive elements and audience navigation.
9. Once you have planned your ideas, use the storyboard template to begin to visually represent the structure and content of part of your interactive multimodal digital text. As part of this planning, you should consider:
10. the narrative voice(s) and point(s) of view you want to include
11. the temporal and spatial setting for your text
12. visual, audio and transition elements that will help to tell the story.
13. Reflect on your group’s plan and proposal.
14. Swap your mood board proposal and storyboard with another group and provide this group with feedback.
15. As a group, use the self and peer feedback to edit and refine your mood board proposal and plan.
16. Share your mood board proposal and storyboard with your teacher for feedback.

## Phase 5, activity 4 – self-assessment of plan

**Teacher note:** the following activity is designed to help students become more independent in the skills of self-assessment and goal setting. By allowing time and providing students with guided opportunities for self-feedback, students will learn how to use [feedback](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/feedback-to-students/types-of-feedback) to determine their next steps and set goals for future learning.

A sample self-assessment table has been provided, though the success criteria for each aspect of the proposal and plan could be co-constructed with the class, so students know what they are looking for in their own work.

**Student note:** self-assessment and goal setting are important skills to develop as you prepare for Stage 6 English. The following activity is designed to guide you through the process of reflecting on your learning and assessing your work to plan your next steps.

1. Use **Core formative task 1 – proposal and plan (group task)** to assess your progress and determine your next steps.
2. Assess each aspect of **Core formative task 1 – proposal and plan (group task)** by ticking the relevant emoji in the table below.

**Emoji code:** ☠ = not included, 😫 = needs improvement, 😐 = getting there, 😊 = good, 🤩 = excellent.

Table 27 – self-assessment table

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Success criteria | ☠ | 😫 | 😐 | 😊 | 🤩 |
| Typography – the chosen typography is relevant to your chosen text, engaging and easy to read. |  |  |  |  |  |
| Colour palette – the colour palette is relevant to your chosen text and aesthetically pleasing. |  |  |  |  |  |
| Interactive elements – a range of interactive elements are included to engage the reader. |  |  |  |  |  |
| Photos and videos – the photos and videos accurately represent various characters, settings and events that will be included in your multimodal digital text. |  |  |  |  |  |
| Music or video – the music or video selected accurately represents the atmosphere of the multimodal digital text. |  |  |  |  |  |
| Voice recording – the voice recording clearly explains your group’s creative choices and the intended effect on the audience. |  |  |  |  |  |
| Storyboard frames – the storyboard includes drawings or photos of key characters, settings or events in a chronological order. |  |  |  |  |  |
| Storyboard summaries – each frame includes a summary of what characters, settings or events will be used, as well as any sound, visual or interactive features. |  |  |  |  |  |

1. Look down the ‘good’ (😊) and ‘excellent’(🤩) columns of the self-assessment table. Identify 2 to 3 things you have done well (areas of strength).

|  |
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1. Look down the ‘not included’ (☠), ‘needs improvement’ (😫) and ‘getting there’ (😐) columns of the self-assessment table. Identify 1 to 2 things you could further develop as you draft your multimodal digital text (areas for improvement) and how you plan to do this (next steps).

Table 28 – areas for improvement and next steps

|  |  |
| --- | --- |
| Areas for improvement | Next steps |
|  |  |
|  |  |

## Phase 5, activity 5 – peer feedback on proposal and plan

**Teacher note:** the following activity is designed to help students to develop a better understanding of the task requirements while providing specific and constructive feedback to their peers.

A sample peer-feedback table has been provided, though the success criteria for each aspect of the proposal and plan could be co-constructed with the class, so students know what they are looking for in their peers’ work.

1. Swap your **Core formative task 1 – proposal and plan (group task)** with another group.
2. In your group, view and assess each aspect of your peers’ **Core formative task 1 – proposal and plan (group task)** by using the success criteria provided and ticking the relevant emoji in the peer-feedback table below.
3. Discuss what your peers did well (areas of strength) and what they could further improve (areas for improvement). Use one of the following abbreviations to provide feedback on each aspect of the proposal and plan the in the ’feedback notes’ column.
4. EBI – Even Better If
5. HTI – How to Improve
6. YNS – Your Next Steps
7. WWW – What Went Well

**Emoji code:** ☠ = not included, 😫 = needs improvement, 😐 = getting there, 😊 = good, 🤩 = excellent

Table 29 – peer feedback table

|  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- |
| Success criteria | ☠ | 😫 | 😐 | 😊 | 🤩 | Feedback notes |
| Typography – the chosen typography is relevant to your chosen text, engaging and easy to read. |  |  |  |  |  |  |
| Colour palette – the colour palette is relevant to your chosen text and aesthetically pleasing. |  |  |  |  |  |  |
| Interactive elements – a range of interactive elements to engage the reader are planned . |  |  |  |  |  |  |
| Photos and videos – the photos and videos accurately represent various characters, settings and events that will be included in your multimodal digital text. |  |  |  |  |  |  |
| Music or video – the music or video selected accurately represents the atmosphere of the multimodal digital text. |  |  |  |  |  |  |
| Voice recording – the voice recording clearly explains your group’s creative choices and the intended effect on the audience. |  |  |  |  |  |  |
| Storyboard frames – the storyboard includes drawings or photos of key characters, settings or events in a chronological order. |  |  |  |  |  |  |
| Storyboard summaries – each frame includes a summary of what characters, settings or events will be used, as well as any sound, visual or interactive features. |  |  |  |  |  |  |

## Phase 5, activity 6 – What is reflective writing?

**Teacher note:** the notes and instructions in this activity are replicated in the What is reflective writing? section of the **Phase 5 – reflective writing – PowerPoint. This resource can be downloaded from** [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.**

**Student note:** according to NESA, reflection is the thought process by which you develop an understanding and appreciation of your own learning. This process draws on both cognitive and affective experience.

**Cognitive experiences**

* Refers to your thought (cognitive) process before and during composition
* Requires you to justify the choices you made

**Example of cognitive reflection**

Originally, I wanted to write about my experiences growing up in a small country town, but I quickly realised I had too many ideas, and I needed to focus on one specific aspect of my childhood. I chose to write about the Jacaranda Festival as it was an important part of our local community, and I had many happy memories of attending the festival as a kid.

**Affective experiences**

* Refers to the impact (affect) the process has had on you as a writer
* Requires you to assess the areas of strength and areas of improvement in your own work

**Example of affective reflection**

As I drafted and edited my piece, I realised that my language was quite basic, and my sentence structure consisted of mostly all short, simple sentences. I decided to add some imagery and description such as the ‘slippery, sludgy mess’ and the ‘fluffy blanket’ of Jacaranda flowers to make it more interesting and engaging. I believe this established a much stronger sense of place throughout the piece, highlighting the purple beauty of my hometown.

**Thinking about your creative process**

Reflective writing requires you to describe, justify and evaluate your creative process

Table 30 – steps to reflective writing

|  |  |
| --- | --- |
| Process | Questions to consider |
| Describe | What did you do? |
| Justify using examples | How did you do it?  Why did you do it? |
| Evaluate | What was the outcome?  What did you learn? |

**Typical features of reflective writing**

**Some of the typical features of reflective writing include:**

* use of first-person pronouns such as ‘I’, ‘me’ and ‘my’ to create a strong personal voice
* use of past and present tense to describe what you did or learned and how you feel about it now
* use of evaluative language to make judgements about the effectiveness of your own work
* use of specific examples from texts studied in class and your own work
* description of the creative process using anecdotal references, imagery or metaphor
* explanation, description and justification of the use of specific language or stylistic devices
* connections between what you have learned and how you applied it to your work
* self-awareness of what you learned and why it is important for your growth as a writer.

**Establishing a personal voice**

Personal pronouns such as ‘I’, ‘me’ and ‘my’ or ‘we’ and ‘our’ should be used throughout your reflection to establish and maintain a strong personal voice.

For example:

* I used what we had been learning about descriptive writing in class to make my writing more immersive for the reader.
* We discussed our ideas as a group and decided that we would use the Jacaranda Festival as the focus of our piece.

**Using evaluative language**

Evaluative language refers to language that conveys a judgement or appraisal. It can include words with positive, negative or neutral connotations. Evaluative language should be used in reflective writing to indicate your personal perspective or judgements about a specific language form or feature, or piece of work as a whole.

For example:

* Levine’s use of an **upbeat, contemporary** soundtrack **effectively** bridges the gap between Shakespeare’s **dated** piece of literature to appeal a modern audience.
* I believe I have **successfully** incorporated **relevant** intertextual references into my narrative to create an **authentic** and **relatable** character.

**Evaluative verbs**

Table 31 – word bank of evaluative verbs

|  |  |
| --- | --- |
| ****Word bank**** | ****Evaluative verbs**** |
| Criticises or criticising | Acknowledges or acknowledging |
| Exposes or exposing | Accepts or accepting |
| Undermines or undermining | Casts doubt or casting doubt |
| Condemns or condemning | Idealises or idealising |
| Provokes or provoking | Welcome or welcoming |
| Overturns or overturning | Refutes or refuting |
| Rebukes or rebuking | Elevates or elevating |
| Celebrates or celebrating | Embraces or embracing |
| Alters or altering | Challenges or challenges |
| Questions or questioning | Glorifies or glorifying |
| Honours or honouring | Affirms or affirming |
| Modifies or modifying | Examines or examining |
| Queries or querying | Subverts or subverting |
| Recognises or recognising | Reaffirms or reaffirming |
| Corrupts or corrupting | Acknowledges or acknowledging |

**Evaluative adverbs**

Table 32 – word bank of evaluative adverbs

|  |  |
| --- | --- |
| ****Word bank of evaluative adverbs**** | ****Word bank of evaluative adverbs**** |
| Astutely | Intelligently |
| Carefully | Interestingly |
| Certainly | Likely |
| Clearly | Obviously |
| Cleverly | Positively |
| Convincingly | Rightly |
| Correctly | Surprisingly |
| Definitely | Thoughtfully |
| Effectively | Truthfully |
| Generally | Ultimately |
| Honestly | Undoubtedly |
| Increasingly | Vividly |

**Identifying features of reflective writing**

Read the information in the table below. This is a sample reflection and includes annotations of the following key aspects of reflective writing:

* first-person pronouns
* present and past tense
* evaluative language
* specific examples.

Table 33 – annotated sample reflection

|  |  |
| --- | --- |
| Sample reflection | Annotations |
| Revenge tragedy is an underrated genre that I have used as the basis of my adaptation of ‘Jack and the beanstalk’. Too often, the ‘bad guy’ in children’s tales is so exaggerated that the bad moral actions of the ’good-guy’ characters may go unnoticed. A perfect example of this is Jack, the thief. Plain and simple, there is no other way to put it. And, frankly, being poor does not justify stealing, not in the 21st century. For this reason, I have taken that folk story and appropriated it by effectively flipping the narrative point of view to be that of the giant. Doing this means my narrative validates the thematic statement that ‘an eye for an eye is justice served’. | **First person** – ‘I have used as the basis of my adaptation’  **Past tense** – ‘I have taken that folk story and appropriated it’  **Evaluative language** – ‘A perfect example of this is Jack’ and ‘effectively flipping narrative view’  **Specific examples** – 'bad guys’ in children’s literature and ‘good guy’ characters. |

1. Complete the annotations column in the table below to identify the features of reflective writing in the sample provided. You should identify:
2. first-person pronouns
3. past and present tense
4. evaluative language
5. specific examples from group composition and model texts
6. connections between group work and the model texts

Table 34 – sample reflection for students to annotate

|  |  |
| --- | --- |
| Sample reflection | Annotations |
| I really liked the model text, *Ravi & Emma: an interactive documentary in Southern Dialect Auslan*. It had a branching storyline to show their 2 points of view, and we got to use the webcam to learn sign language as well. We tried to use a branching story in our own digital text by creating the 2 stories which gave a different point of view on the same event – sitting an exam. This was similar to *Ravi & Emma* because we gave readers the option to read either story – Eleanor or Jamie like how you could choose to out of Ravi or Emma. The only difference between our composition and *Ravi & Emma* was that we didn’t know how to get the audience to interact using their webcam. In *Ravi & Emma* you can choose whose story goes first. People can do that in our presentation too, so that’s the same. |  |

## Phase 5, activity 7 – comparing reflective writing responses

**Teacher note:** this activity can be used as a model of the features required to improve the C-range response to meet the A-range requirements. You can provide additional support for students by guiding them through this activity by explicitly identifying aspects of the A-range sample students should be aware of for their own assessment submissions. This activity focuses on 2 paragraphs from both the C-range and the A-range sample. Complete annotations of the C-range sample can be found in the assessment task notification. Complete annotations for the A-range sample can be found in **Phase 5, resource 2 – what a good reflection looks like**.

1. In the table below, read the extracts from C-range and A-range sample responses to Part B of the assessment task.
2. Read the annotations provided in the final column.
3. Read the extracts from the C-range and A-range sample responses provided in the second row of the table. As you do, highlight reflective writing features in each response. Use different colours to highlight:
4. personal voice
5. past and present tense
6. evaluative language
7. specific examples
8. connections between what was learned and how it was applied in the composition.
9. Write annotations for these extracts in the blank cell of the table.

Table 35 – comparing C-range and A-range reflections

|  |  |  |
| --- | --- | --- |
| C-range sample | A-range sample | Effective use of features of reflective writing |
| Our original text was from the What Matters? writing competition that we studied in Year 9. The text is called ‘Nomad’ and it’s about writing a persuasive essay. We chose this text because we read it last year and we all know what it’s like to have to sit an exam, so that was something we could choose to transform. We made it into a digital multimodal text *Nomads* by breaking the story up into different slides and adding as many different visual and audio elements as possible. We tried to find visual and audio elements that matched the sentences on the screen, and I believe we did this well. For example, I included an animation of x-ray glasses with the text ‘we all shuffle nervously trying to involve x-ray vision to see the question on the other side’ and a teacher with a chalkboard for ‘Your Exam Begins… Now’ and again for ‘pens down please Your time is up.’ Jamie also included sound effects such as pages turning and writing, a clock ticking and a bell ringing to create the sound of an exam. The point of including these codes and conventions of a multimodal digital text was to transform the written text to be more interesting and make it feel more real, like an exam. | In Part A, our group composition, we transformed a written text, ‘Nomad’ into a digital multimodal text by breaking it up into different slides and adding visual and audio elements such as graphics, animations, background music and sound effects. We tried to find visual and audio elements that matched the sentences on the screen at the time, using specific key words to help refine our search. For example, an animation of x-ray glasses with the text ‘we all shuffle nervously trying to involve x-ray vision to see the question on the other side’ was a creative choice I made to effectively transform the original text. Moreover, Jamie added sound effects such as pages turning and writing and a clock ticking to create an immersive soundscape, simulating an exam. I believe we integrated written, visual and audio modes effectively in our transformation from the written form. If we had more time, we could have further improved our composition, using some more symbolic visual features and voiceover throughout to make our composition even more engaging for our audience, parents and students attending our school Open Day. | The A response makes consistent use of evaluative language ‘further improved’ ‘integrated… effectively’ to discuss the effectiveness of their choices.  Specific references to visual and audio features ‘sound effects such as pages turning and writing and a clock ticking’ are used with subject-specific terminology, ‘immersive soundscape’. These are discussed in complex sentences, which include the example and the effect of its integration on the audience, ‘to effectively transform the original text.’  The use of inclusive pronouns, ‘we’ is used in both responses, though the A range response establishes and sustains a more appropriate style for the audience and purpose of Part B.  The A response includes reflection on the limitations, which shows perceptive insight into the process and a recognition of how the codes and conventions could have been used. |
| We used a range of interactive elements to shape the reader’s journey and make the person feel like they were in control. We wanted the responder to be able to move forwards or backwards, so the text wasn’t too fast or slow. We set the presentation up so that the reader could go to the next slide or previous slide by clicking the mouse or using the arrows on the keyboard. We also used hyperlinks to create a branching story so the responder could choose whether they would like to read Jamie or Eleanor’s story. Each story gives a different perspective on the exam question, ‘write a persuasive essay on what political issue matters to you.’ which is what the original ‘Nomad’ story from Year 9 was about. | In our digital story, *Nomads*, we effectively used a range of interactive elements to engage the reader, enhancing their journey and sense of control over the narrative. We wanted the responder to have authority over the reading pathways and navigate within the text at their own pace. Therefore, we built in the interactive feature of clicking the mouse or using the arrows on the keyboard, which empowered the reader’s journey as they determined their own pace. Likewise, we wanted to give the responders agency over the storyline and created a branching story using hyperlinks to Jamie and Eleanor’s individual stories. Accompanied by relevant background music, animations, graphics and sound effects, Eleanor and Jamie’s stories gave two different perspectives on their experience of the exam question in an engaging, interactive and relatable way. I believe that the integration of a range of interactive elements created an immersive non-linear narrative that allowed the responder authority over both the pace and direction of the storyline, resulting in an enhanced reader experience over the narrative journey. |  |

1. Work in pairs or a small group to collaboratively identify examples of effective features of reflective writing. Use the A-range sample to support your understanding. An example has been included as a guide.

Table 36 – recommended features of reflective writing

|  |  |
| --- | --- |
| Recommended features of reflective writing | Examples from the A range |
| Effective and consistent use of personal and inclusive pronouns. | **Example: ‘**… we effectively used a range of interactive elements to engage the reader ...’ |
| Appropriate use of past and present tense |  |
| Use of evaluative language to make judgments about the effectiveness of the work |  |
| Provide specific examples from texts |  |
| Describes, explains and (or) evaluates the creative process |  |
| Explains, describes and (or) justifies the use of specific language or stylistic devices |  |

## Phase 5, resource 2 – what a good reflection looks like

**Teacher note: use your knowledge of your students and their individual needs to determine how to use this resource. You may need to guide the class through a close reading of the sample and annotations as an additional support. An annotated version of the C-range sample can be found in the assessment task notification.**

Table 37 – what a good reflection looks like with annotations

|  |  |
| --- | --- |
| A-range student work sample – individual reflection | Annotations – features of reflective writing |
| In Part A, our group composition, we transformed a written text, ‘Nomad’ into a digital multimodal text by breaking it up into different slides and adding visual and audio elements such as graphics, animations, background music and sound effects. We tried to find visual and audio elements that matched the sentences on the screen at the time, using specific key words to help refine our search. For example, an animation of x-ray glasses with the text ‘we all shuffle nervously trying to involve x-ray vision to see the question on the other side’ was a creative choice I made to effectively transform the original text. Moreover, Jamie added sound effects such as pages turning and writing and a clock ticking to create an immersive soundscape, simulating an exam. I believe we integrated written, visual and audio modes effectively in our transformation from the written form. If we had more time, we could have further improved our composition, using some more symbolic visual features and voiceover throughout to make our composition even more engaging for our audience, parents and students attending our school Open Day. | The student effectively uses first person pronouns, ‘our’, ‘we’ and ‘I’ to create a strong personal voice and reflect on their group composition.  The response evaluates ‘in an engaging, interactive and relatable way’ how interactive elements have been used to give the responder autonomy ‘over both the pace and direction of the storyline.’  The modes of communication are compared between the original text and the digital multimodal text, and examples are provided ‘For example, I used’. The process of transformation is evaluated ‘we integrated … effectively.’  The experimentation with interactivity is reflected upon, with examples of where elements could have been extended, with their impact discussed ‘we could have further improved it using…’ |
| In our digital story, *Nomads*, we effectively used a range of interactive elements to engage the reader, enhancing their journey and sense of control over the narrative. We wanted the responder to have authority over the reading pathways and navigate within the text at their own pace. Therefore, we built in the interactive feature of clicking the mouse or using the arrows on the keyboard, which empowered the reader’s journey as they determined their own pace. Likewise, we wanted to give the responders agency over the storyline and created a branching story using hyperlinks to Jamie and Eleanor’s individual stories. Accompanied by relevant background music, animations, graphics and sound effects, Eleanor and Jamie’s stories gave two different points of view on their experience of the exam question in an engaging, interactive and relatable way. I believe that the integration of a range of interactive elements created an immersive non-linear narrative that allowed the responder authority over both the pace and direction of the storyline, resulting in an enhanced reader experience over the narrative journey. | The reflection integrates the question into their response ‘to give them agency over the text.’  This response includes clear and perceptive consideration of the reader’s journey, and how interactive elements can enhance the responder’s sense of authority.  This student supports their response with subject specific terminology, ‘branching storyline’, ‘hyperlinks’, ‘animations, graphics and sound effects’. This increases the authority of the response, resulting in a more preceptive reflection.  This student effectively evaluates through the use of evaluative language, ‘resulting in an enhanced reader experience’. |
| The model text, *Ravi & Emma: an interactive documentary in Southern Dialect Auslan*, was particularly influential in our composition. In particular, I thought the use of the branching storylines and the use of the webcam and sign language to participate in – and navigate between – the two stories was innovative and engaging. We tried to use some of these aspects of *Ravi & Emma* in our own composition by creating separate stories for Jamie and Eleanor, which gave two different points of view on the same event. While we didn’t have the time, skills or technology to integrate video interactivity into our digital text, we did want our responders to be able to navigate between Jamie and Eleanor’s stories. I think we did this effectively using a single slide with hyperlinks to branch our story, though we could have added a button for viewers to switch between points of view at any point. | The student effectively uses the features of reflective writing, including first person pronouns and past tense to reflect on the influence of *Ravi & Emma: an interactive documentary in Southern Dialect Auslan*.  Connections between the codes and conventions of the model text and their own composition are detailed ‘we tried to use some of these aspects… by.’ The influence of the model text is stated and its impact on authorial choices is discussed and evaluated ‘we did this effectively.’  The student demonstrates keen self-awareness in discussing challenges ‘we didn’t have the time or skills’ and how they overcame them ‘using a single slide with hyperlinks.’ The self-reflection ‘we could have added’ is perceptive. |
| Overall, our group composition was highly effective in its use of interactive elements to empower the reader’s journey and promote a sense of authority for responders. We were inspired by *Ravi & Emma* to represented multiple points of view, then have reader’s the opportunity to engage with these points of view as they desired. The collaborative process was a positive learning experience for us all. Ultimately, I am pleased with the end product and hope those visiting our Open Day agree. | The balance between inclusive pronouns, ‘our’, and evaluative language is effective and appropriate to the audience and purpose of this reflection.  Concluding with a personal reflection on the process, with consideration of the Part A audience, was perceptive and thoughtful. |

## Core formative task 2 – reflection

**Teacher note**: reflective writing is an essential component of the summative assessment task. Students should draw on the feedback received from **Core formative task 1 – proposal and plan (group task)** to inform their responses to these questions.

In your English books, compose 50 to 100-word responses to each of the following questions, applying the reflective writing skills you have been developing.

1. What multimodal codes and conventions has your group used to transform your chosen stimulus text?
2. How have you used these codes and conventions in your group composition? Support with examples from your group composition.
3. Explain why these codes and conventions have been chosen by your group.
4. What interactive elements did you incorporate in your multimodal digital text and why?
5. How does the use of these interactive elements influence the reader’s journey and control over the text?
6. How effectively has your group used multimodal elements in your group composition?
7. How have these elements been influenced by the text(s) studied in class? Support with example from the texts you have explored.

## Phase 5, activity 8 – applying feedback to improve reflection

**Teacher note**: the ‘because, but, so’ sentence expansion activity draws on the work of Hochman and Wexler (2017) *The Writing Revolution: a guide to advancing thinking through writing in all subjects and grades.* Hochman advocates using a range of ‘sentence expansion’ exercises like this to build literacy and thinking skills. This activity should support students to build the literacy and thinking skills needed for Part B – reflection of their assessment.

1. Read over your responses to the reflection questions and use different colours to highlight:
2. personal voice
3. past and present tense
4. evaluative language
5. specific examples
6. connections between what you have learned and how you have applied this in your composition.
7. Looking at your colour coded response, return to your responses and add anything that might be missing or require additional detail.
8. Use the ‘because, but so’, thinking routine to plan for revisions to Part B – reflection of your assessment task. An example for each has been included as a guide.

**Example:** ‘I will revise my use of personal pronouns **because** it is clear I have not used a strong enough personal voice throughout my reflection. I have included some personal pronouns, **but** I should include inclusive language such as ‘our’ and ‘we’ when reflecting on our group composition. Once I have finished my Part B – reflection draft I will read over it and colour code highlight as I have done today, **so** that I can clearly see what might be missing.

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# Phase 6 – preparing the assessment task

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

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

## Phase 6, activity 1 – understanding and deconstructing the assessment notification

**Teacher note:** the following activity has been adapted using the [Claim, Support, Question](https://pz.harvard.edu/resources/claim-support-question) thinking routine from Project Zero’s Thinking Routine toolbox. It is designed to support students to develop their understanding of the assessment task requirements.

This activity lends itself to the [gradual release of responsibility model](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/effective-reading-in-the-early-years-of-school/comprehension#:~:text=Gradual%20release%20of%20responsibility%20model%20%2D%20adapted%20from%20Fisher%20and%20Frey%20(2003). You may choose to complete the first table together as a class before releasing responsibility for students to work in small groups, pairs or individually.

**Student note:** use the following activity to help you better understand the requirements of your assessment task.

1. Carefully read the **context of the assessment task** and take notes in the table below.

Table 38 – notes on the context of the assessment task

|  |  |
| --- | --- |
| Prompt | Notes |
| What is the most important point? |  |
| What are you finding challenging, puzzling or difficult to understand? |  |
| What question(s) do you have? |  |
| What is something you found interesting? |  |

1. Carefully read **what is the teacher looking for in this assessment task?** and take notes in the table below.

Table 39 – note on what the teacher is looking for in the assessment task

|  |  |
| --- | --- |
| Prompt | Notes |
| What is the most important point? |  |
| What are you finding challenging, puzzling or difficult to understand? |  |
| What question(s) do you have? |  |
| What is something you found interesting? |  |

1. Carefully read the **steps to success** and take notes in the table below.

Table 40 – notes on the steps to success

|  |  |
| --- | --- |
| Prompt | Notes |
| What is the most important point? |  |
| What are you finding challenging, puzzling or difficult to understand? |  |
| What question(s) do you have? |  |
| What is something you found interesting? |  |

1. Carefully read the **marking criteria** and take notes in the table below.

Table 41 – notes on the marking criteria

|  |  |
| --- | --- |
| Prompt | Notes |
| What is the most important point? |  |
| What are you finding challenging, puzzling or difficult to understand? |  |
| What question(s) do you have? |  |
| What is something you found interesting? |  |

## Phase 6, activity 2 – applying marking guidelines

**Teacher note:** the following activity is designed to familiarise students with the marking criteria and identify aspects of the marking criteria in the sample tasks provided. For the purpose of this activity, you should use either the marking criteria OR the student-facing rubric from the assessment notification. Select the one that you intend to use to mark student assessment responses. All students will need a copy of **Digital stories – interactive multimodal digital text (group composition) and individual reflection assessment notification, including the sample student response.**

**Student note:** in this activity, you will use the marking guidelines from the assessment notification for Part A to assume the role of the ‘marker’. You should view the sample responses as an ‘outsider’ and consider how it aligns to the marking criteria.

**Part A**

1. In your group, revisit **What is the teacher looking for in this assessment task?,** the assessment task **marking criteria**.
2. Hypothesise about how each of the 3 points below could be demonstrated in your assessment.
3. composing a multimodal digital text
4. expressing complex ideas
5. engaging your audience.
6. Explore the student work sample for Part A, together with the annotations. As you identify the multimodal and interactive features used in the sample response, highlight these on the annotations.
7. Using the marking criteria, assume the role of the ‘marker’. As a group, unpack each component of the marking criteria and discuss where the sample response fits for each criteria. As you ‘mark’ the sample, highlight the Part A marking criteria by identifying if you think the response falls into extensive, thorough, sound, basic or elementary for each of the criteria.
8. As a group, use the student sample, annotations and marking criteria to complete the table below. Discuss your feedback with the class.

Table 42 – applying marking guidelines – Part A

|  |  |  |
| --- | --- | --- |
| Criteria | What did the sample text do well? | How could the sample text be improved? |
| Craft a multimodal text that transforms an existing text. |  |  |
| Express complex ideas in your texts. |  |  |
| Embed interactive elements to provide responders with opportunities to control the navigation through the text. |  |  |

## Phase 6, activity 3 – collaborating with your peers

**Teacher note:** group norms, collaborative learning roles and peer-mediated instruction and intervention (PMII) are evidence-based teaching strategies that aim to create an inclusive, collaborative learning environment for all students. Establishing group norms and learning roles before beginning the task is essential for building trust and accountability between group members, while PMII teaches students to mediate each other’s behaviour through polite prompts and consistent reinforcement. The following activity is adapted from De Laat & Lally’s definition of group roles (2005) and [Supporting secondary students with disability in the curriculum](https://education.nsw.gov.au/inside-the-department/teaching-and-learning/curriculum/school-development-day-curriculum-implementation/curriculum-implementation-professional-learning-sessions/supporting-students-with-disability-curriculum). It is designed to support students to work collaboratively with their peers to complete their group composition for their assessment task and may be referred to at any time.

When working collaboratively with your peers, it is important that you agree on group norms and individual roles that will help you to work towards a common goal.

**Establishing group norms**

1. A ‘norm’ is an agreed expectation for behaviour in a group. Group norms should encourage all group members to actively participate and take responsibility for their learning. In your group, discuss and agree on 2 to 3 group norms.

Table 43 – sentence starters for group norms

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| Sentence starters |
| We promise to …, We agree to …, We commit to …, We will … |

1. Use the sentence starters provided to write your norms as commitments.

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**Deciding on roles**

1. In your group, take turns to share your individual areas of strength and areas for improvement in relation to the assessment task. Discuss the allocation of roles and responsibilities, taking individual strengths and areas for improvement into consideration.
2. Agree on roles, ensuring responsibility is shared equally across the group. Note the agreed group member for each role in the table below. Some students may be assigned more one role, and some roles may be shared, where this has been discussed and agreed upon by the group.

Table 44 – roles in group work

|  |  |  |
| --- | --- | --- |
| Role | Description | Agreed group member(s) |
| Discussion manager(s) | Responsible for leading group discussions, ensuring everyone is heard and group norms are followed. |  |
| Process manager(s) | Responsible for keeping track of deadlines and due dates, keeping in contact with group members and bringing different parts together as one. |  |
| Transformation manager(s) | Responsible for overseeing the transformation of the original text into an interactive multimodal digital text, including editing, adding or removing content from the original text. |  |
| Content manager(s) | Responsible for creating written, audio or visual content, editing and providing feedback. |  |
| Technical manager(s) | Responsible for providing information about how to embed interactive elements, backing-up work and troubleshooting any technical difficulties experienced by the group. |  |

**Discussion prompts**

Use the following prompts to help each other to collaborate effectively to complete your group task. Space has been provided for you to add to these prompts in line with your agreed group norms.

Table 45 – discussion prompts

|  |  |
| --- | --- |
| What you see | What you say |
| A group member starts getting distracted or going off-topic | ‘This is something we should definitely talk about later. For now, let’s refocus on …’ |
| A group member is dominating the conversation | ‘I hear what you’re saying about [topic]. It makes me think that [related topic].’ |
| You disagree with a creative choice or idea | ‘That’s an interesting idea. Have you considered [alternative idea]? What if we combined both ideas?’ |
| A group member is feeling criticised or unheard | ‘I see where you’re going with this, but what if we tried it this way for comparison?’ |
|  |  |
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**Discussion reinforcers**

Use the following reinforcers to acknowledge your peers’ positive contribution to the group. Space has been provided for you to add to these reinforcers in line with your agreed group norms.

Table 46 – discussion reinforcers

|  |  |
| --- | --- |
| What you see | What you say |
| Focused on task | ‘Nice job staying on task. It will really help us complete our composition by the due date.’ |
| Active listening | ‘Thanks for listening. It’s really nice to feel heard.’ |
| Constructive feedback | ‘That’s really helpful feedback, thank you.’ |
| Openness to feedback | ‘Thanks for taking my feedback on board. We are all learning from each other.’ |
| Positive attitude | ‘Thanks for bringing such good vibes today!’ |
| Patience | ‘Thanks for your patience – these things take time.’ |
| Respectful turn-taking | ‘Great work, everyone. Our conversation is always so much better when everyone gets to have their say.’ |
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**Choosing a text to transform**

1. With your group, select a stimulus text from the collection provided by your teacher. You may recognise these texts from previous units in the Stage 5 English course. Refamiliarise yourself with the texts. Select the text you believe will be the best one for your group to transform into an interactive multimodal digital text for Part A of the assessment task. Discuss the following questions with your group:
2. What are the strengths of this text?
3. What will need to be added, changed or removed to transform it into an interactive multimodal digital text?
4. How effective would this text be as an interactive multimodal digital text? Does the content lend itself to interactivity, audio and visual modes?
5. Agree as a group and work together to write a step-by-step plan for transforming the original text.

## Phase 6, activity 4 – creating an assessment plan

**Teacher note:** [explicit teaching strategies](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/chunking-and-sequencing-learning), specifically [chunking and sequencing learning](https://education.nsw.gov.au/teaching-and-learning/curriculum/explicit-teaching/explicit-teaching-strategies/chunking-and-sequencing-learning), have been utilised in this task, with students completing smaller, scaffolded parts of the task prior to creating their group composition. Using the marking criteria is another way to support students to effectively plan for, monitor and reflect upon their work.

**Student note**: this plan will help you to plan the key components of your interactive multimodal digital text (group composition). Use the steps to success outlined in your assessment task notification to inform your plan.

1. Use the table below to create a checklist and timeline for completion of the parts of the task that will be created and which group member is responsible for each part.

Table 47 – checklist and timeline

|  |  |  |
| --- | --- | --- |
| Step | Group member responsible | Date to be completed |
| Develop script |  |  |
| Select Canva template |  |  |
| Share editable template link with group members |  |  |
| Select static elements to use from Canva (photographs and graphics) | h |  |
| Select dynamic elements to use from Canva (video, music, sound effects) |  |  |
| Upload original video and audio clips |  |  |
| Apply animations and slide transitions |  |  |
| Action feedback and edit text |  |  |
| Submit text on Canva |  |  |

## Phase 6, activity 5 – reflecting on the A range example

**Teacher note:** students will need access to computers to view the [A-range student sample](https://www.canva.com/design/DAGQPdZFHBs/Qo23kVlRWk17ub7rNwMJew/view?utm_content=DAGQPdZFHBs&utm_campaign=designshare&utm_medium=link&utm_source=editor). Alternatively, you may choose to guide students through the presentation as a group, jointly responding to questions. Depending on your school context, using the C-range sample may be more appropriate or suitable to the ability of your students.

**Student note:** the questions in this activity have been informed by the marking criteria in the Digital stories assessment notification for Part A – interactive multimodal digital text (group composition).

1. As you engage with the A-range student sample, complete the table below.

Table 48 – using the marking criteria to assess an A-range student sample composition

|  |  |
| --- | --- |
| What the teacher is looking for | Examples from the A-range sample |
| Craft a multimodal digital text – use 2 or more modes of communication to craft a multimodal digital text  You could do this by including:   * a range of visual features such as photographs, images or videos * a range of audio features such as music, voiceover, sound effects * a range of written features such as quotations and extracts from the original written text. |  |
| Express complex ideas – craft a text that communicates ideas that can engage a responder.  These may be ideas that:   * explore multiple points of view * challenge the thinking of responders * inspire responders to take actions * are represented through metaphor or symbol * are philosophical. |  |
| Embed interactive elements – provide your audience with opportunities for interactive control.  You could do this by:   * including strategies for self-paced navigation * providing multiple pathways through the text * embedding forms or opportunities for responder comments through the text * including instructions for responders such as ‘click here’. |  |

1. Assess your composition, using the descriptions of A-range responses in the table below.

Table 49 – using the marking criteria and A-range student sample to reflect on group composition

|  |  |
| --- | --- |
| Description of an A-range response | Revisions or adjustments we need to make to our group composition after viewing A-range student sample |
| The group has crafted a text that demonstrates effective and consistent control of codes and conventions of multiple modes (visual, audio and written features).  The modes you have used are well-selected and enhance the original text.  The combination of modes is highly engaging for the responder as they navigate through your text. |  |
| The group composition effectively explores complex ideas from the original text.  A range of strategies are used to express these ideas and to challenge your responder’s thinking. |  |
| The group composition presents a range of opportunities for meaningful responder interaction (self-navigation, multiple pathways, responder comments, instructions such as ‘click here').  The use of interactive elements in your text effectively engages the responder and allows them to actively participate in and control elements of your text. |  |

## Phase 6, activity 6 – reflective writing checklist

1. Use the following checklist to ensure you have used the features of reflective writing in your draft reflection. Note evidence of how you have used each feature and/or identify any gaps to further improve your reflective writing.

Table 50 – reflective writing checklist

|  |  |  |
| --- | --- | --- |
| Feature of reflective writing | Yes or no? | Evidence |
| Uses first person pronouns such as ‘I’, ‘me’ and ‘my’ to create a strong personal voice |  |  |
| Uses anecdotal references, imagery or metaphor to describe what you did/learned and how you feel about it now |  |  |
| Uses evaluative language to make judgements about the effectiveness of your own work |  |  |
| Explains, describes and justifies the use of interactive elements used in your multimodal text using specific examples |  |  |
| Explains, describes and justifies the use of modes of communication used to transform your original text using specific examples |  |  |
| Uses specific examples from your multimodal digital text to demonstrate what aspects make you most proud |  |  |
| Makes connections between what you have learned and how you applied it to your work |  |  |
| Shows self-awareness about what you learned and why it is important for your growth as a writer |  |  |

## Phase 6, activity 7 – peer feedback template for reflective writing

1. Use the peer feedback template below to provide targeted, specific and helpful feedback on a peer’s reflective writing. Evaluate your peer’s use of each reflective feature by ticking the relevant emoji and add notes about what they have done well or what they could further improve, using examples from their draft, where possible.

**Emoji code:** 😫 = needs improvement, 😐 = getting there, 😊 = good, 🤩 = excellent

Table 51 – peer feedback template for features of reflective writing

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Feature of reflective writing | 😫 | 😐 | 😊 | 🤩 | Feedback notes |
| Uses first person pronouns such as ‘I’, ‘me’ and ‘my’ to create a strong personal voice |  |  |  |  |  |
| Uses anecdotal references, imagery or metaphor to describe what you did/learned and how you feel about it now |  |  |  |  |  |
| Uses evaluative language to make judgements about the effectiveness of your own work |  |  |  |  |  |
| Explains, describes and justifies the use of interactive elements used in your multimodal text using specific examples |  |  |  |  |  |
| Explains, describes and justifies the use of modes of communication used to transform your original text using specific examples |  |  |  |  |  |
| Uses specific examples from your multimodal digital text to demonstrate what aspects make you most proud |  |  |  |  |  |
| Makes connections between what you have learned and how you applied it to your work |  |  |  |  |  |
| Shows self-awareness about what you learned and why it is important for your growth as a writer |  |  |  |  |  |

## Phase 6, activity 8 – reflecting on collaboration

**Student note:** a key component of your assessment task was collaborating with your peers. Use **Phase 6, activity 3 – collaborating with your peers** and the activity below to reflect on how well your group did this and what you could do differently next time to further improve your collaboration skills.

1. Rate your overall collaboration as a group out of 5, where 1 is very ineffective collaboration and 5 is very effective collaboration.

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1. In 2 to 3 sentences, explain why you gave your group this rating.

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1. Refer to your group norms from **collaborating with your peers**. How well did your group use these agreed group norms to guide collaboration on your task? Reflect on what worked well and what your group could have improved.

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1. Refer to your allocated roles from **collaborating with your peers**. How well did your group use these roles to guide collaboration on your task? Reflect on what worked well and what your group could have improved.

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# References

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