English Stage 4 (Year 7) – teaching and learning program

Seeing through a text

This resource is a sample teaching and learning program for Term 2 Year 7. It provides an example of one way to approach programming through a conceptual lens. In this program, students explore how visual texts are constructed to position the reader. They investigate how the codes and conventions of visual texts are used to communicate ideas, issues and experiences. Students respond analytically and creatively to a range of visual forms, exploring and experimenting with the unique suggestive power of visual forms.

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

Table 1 – class details

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

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**Updating the table of contents**

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

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

# About this resource

## Purpose of resource

This sample teaching and learning program has been developed to assist teachers in NSW Department of Education schools to create learning experiences that are contextualised to their students’ needs, interests and abilities.

It is not a standalone resource. It has been designed for use by teachers in connection to the following resources:

* a Year 7 scope and sequence
* a sample assessment notification
* a resource booklet
* a core texts booklet
* a sample assessment task that is supported by annotated work samples.

The NSW Department of Education publishes a range of curriculum support materials. The samples are not exhaustive and do not represent the only way to complete or engage in the programming process. Curriculum design and implementation is a dynamic and contextually specific process. While the mandatory components of syllabus implementation must be met by all schools, it is important that the approach taken by teachers is reflective of their needs and faculty or school processes.

## Target audience

This sample is intended to support teachers as they develop contextually appropriate teaching and learning resources for their students’ needs. 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. There are additional support and educative notes for the teacher (blue boxes), specific literacy notes (pink boxes in this program) and notes for the student (pink boxes in the resource booklet).

## When and how to use

This teaching and learning program has been designed for Term 2 of Year 7. It 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 resource should be used with timeframes that are created by the teacher to meet the overall assessment schedules.

This program provides success criteria aligned to each learning sequence. These are suggestions only. While success criteria can be presented to students, evidence based research suggests that [success criteria should be discussed and agreed with students](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/aspects-of-assessment/actions-to-take#:~:text=Best%20practice%20suggests%20you%20discuss%20and%20agree%20to%20success%20criteria%20with%20the%20students%20in%20advance%20of%20the%20learning%20experiences.) at the beginning of each lesson. The department’s [‘Teaching and Learning’](https://education.nsw.gov.au/teaching-and-learning/learning-from-home/teaching-at-home/assessment/primary-assessment/five-elements-of-effective-assessment-practice/success-criteria) webpage provides a range of links to support the use of success criteria.

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

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

This program aligns with the completed Stage 4 syllabus requirements planner. This ensures all syllabus requirements are met across the stage.

# Seeing through a text

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

## Overview

In this program, students explore how visual texts are constructed to position the reader. They investigate how the codes and conventions of visual forms are used to communicate ideas, issues and experiences. Students respond analytically and creatively to a range of visual texts, exploring and experimenting with the unique suggestive power of visual forms.

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

## Guiding questions

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

* How and why do composers use the codes and conventions of visual forms to inform, entertain and persuade?
* How do visual texts impact on the way we tell and receive stories?
* How do written text and visual features interact to create layers of meaning?

## Assessment overview

This is a concise overview of the formal assessment aligned with this program and an outline of the formative assessment practices.

**Summative assessment**: multimodal report. Students will create an informative multimodal report in response to a given context which details a specific purpose and audience. This report will contain visual texts chosen by students, in an arrangement designed to guide the response of the reader. The report will include captions to accompany their selected texts, an analysis of visual devices, and an informative and analytical written text that demonstrates their learning from across the program.

Note that the multimodal report can be constructed and submitted in a variety of ways, including with digital technologies. The report could also become the basis for an assessed presentation component, or a presentation (live or virtual) could be an optional unassessed follow-up class activity. This would be a decision made by the school in response to their students and community. The program provides opportunities to respond to, experiment with and compose multimodal texts.

**Formative assessment**: these planned approaches support ongoing, informal assessments to check for understanding. Throughout the learning sequence, students will complete a series of tasks in response to model texts and analytical activities. Teachers use these developing drafts to check progress and support the editing and refinement of student compositions through feedback. See the [core formative assessment activities table](#_Core_formative_tasks) at the end of this document for an overview of tasks.

## Outcomes and content groups

A student:

* uses a range of personal, creative and critical strategies to read texts that are complex in their ideas and construction **EN4-RVL-01**
* **reading, viewing and listening skills**
* **reading, viewing and listening for meaning**
* analyses how meaning is created through the use of and response to language forms, features and structures **EN4-URA-01**
* representation
* code and convention
* connotation, imagery and symbol
* examines and explains how texts represent ideas, experiences and values **EN4-URB-01**
* theme
* creates personal, creative and critical texts for a range of audiences by using linguistic and stylistic conventions of language to express ideas **EN4-ECA-01**
* representing
* text features: informative and analytical
* uses processes of planning, monitoring, revising and reflecting to support and develop composition of texts **EN4-ECB-01**
* planning, monitoring and revising
* reflecting

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

## Core texts and text requirements

The texts identified below are core texts that have been mapped across the stage and support the delivery of syllabus requirements.

Table 2 – core texts and their alignment to the text requirements

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation or overview |
| Baker J (2010) *Mirror*, Walker Books, London, ISBN: 9781406309140. | This picture book is a moderately complex text as per the [(NLLP) (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) in that it requires students to reflect on the concepts of connotation, imagery and symbolism, word-level language and code and convention. **EN4-RVL-01** requires students to read texts that are complex in their ideas and construction. The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=course-overview): engage meaningfully with visual texts by a prominent Australian children’s author and artist, and explores a range of cultural and social perspectives. | This picture book uses exclusively visual language to explore the lives of 2 families – one living in Australia and one living in Morocco. There are interesting reading pathways to explore in this text and it includes different cultural perspectives.  Through the study of this text, students will analyse how meaning is created and create personal, creative and critical texts for a range of audiences. |
| Jones V (19 December 2022) ‘[Hermidale reaps a tonne of learning with crop’s harvest’](https://education.nsw.gov.au/news/latest-news/hermidale-reaps-a-tonne-of-learning-with-crop-s-harvest), NSW Department of Education. | This news media report is a moderately complex text as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) in that it requires students to reflect on the concepts of representation and code and convention. **EN4-RVL-01** requires students to read texts that are complex in their ideas and construction. The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=course-overview): engage meaningfully with a range of types of texts inclusive of multimodal and digital texts and gives students experiences of a range of fiction and non-fiction texts. | This news media report is a non-fiction digital text by an Australian composer that deals with primary school students learning about and actively participating in farming practices.  Through the study of this text, students will use a range of strategies to read texts and analyse how meaning is created. |
| Adamson R (2009) ‘Eurydice and the Tawny Frogmouth’ [poem].  Kelly P (2021) ‘Eurydice and the Tawny Frogmouth’ [song] [Music video directed by Sian Darling]. | This poem is a complex text as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) in that it requires students to reflect on the concepts of theme and connotation, imagery and symbolism. **EN4-RVL-01** requires students to read texts that are complex in their ideas and construction.  The poem helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=course-overview): engage meaningfully with quality literature by Australian authors and explore types of texts inclusive of short prose, visual, spoken, multimodal and digital texts. The song and music video version are both composed by Australian artists. | This poem is by an Australian poet. It explores themes about the environment and nature with an inferred representation of love. These themes are adapted in the song and visual forms with the intertextuality creating new meanings.  Students will undertake activities to demonstrate their understanding of the text and how it communicates ideas, experiences and values to its audience. |
| Seymour J (2022) *Open Your Heart to Country*, Magabala Books Aboriginal Corporation, Broome, Australia, ISBN: 9781922613769. | This picture book is a moderately complex text as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) in that it requires students to reflect on the concepts of perspective, representation and connotation, imagery and symbol. **EN4-RVL-01** requires students to read texts that are complex in their ideas and construction.  This book helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=course-overview): engage meaningfully with visual texts by Aboriginal and Torres Strait Islander authors. | This text is written from a Dharug perspective. It examines the deep relationship that Aboriginal and/or Torres Strait Islander peoples have with nature and the land. The accompanying book features striking visuals of the natural world and is told through a combination of Dharug and English languages, with several reading options available. Students will employ a variety of strategies to read and analyse text, while gaining insights into how meaning is crafted. Students will also showcase their comprehension on how text represents concepts, encounters, and the values of Aboriginal and/or Torres Strait Islander cultures.  **Teacher note:** the teaching and learning program uses the spelling ‘Dharug’ as this is the spelling used in this picture book. |
| Clay-Smith G (2022) *Visible*, NSW Department of Education, CApture, Australia, accessed 19 June 2023. | This short film is a complex text as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) in that it uses structural features to enhance meaning and it contains unique structural elements that may disrupt meaning for novice readers. The text requires students to reflect on complex and abstract ideas and the concepts of theme and codes and conventions. **EN4-RVL-01** requires students to read texts that are complex in their ideas and construction; on balance, this film mostly meets the criteria for a complex text.  The short film helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=course-overview): engage meaningfully with multimodal and digital texts that demonstrate diverse experiences. | This short film follows the storyline of a female student’s longing to belong and feel accepted by her peers. The various codes and conventions used in the text allows the audience to understand the student’s feeling of loneliness due to her diverse background. She strives to belong through changing her identity just so she can be visible and acknowledged by her peers.  Through this text, students will examine how visual and multimodal texts represent ideas, experiences and values of people with diverse backgrounds. |

Jeannie Baker (2010). Mirror. Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes, used with permission. This resource is licensed up until May 2027.

Vivienne Jones (2022). ‘[Hermidale reaps a tonne of learning with crop’s harvest’](https://education.nsw.gov.au/news/latest-news/hermidale-reaps-a-tonne-of-learning-with-crop-s-harvest), *NSW Department of Education*. Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes.

Robert Adamson (2009). ‘Eurydice and the Tawny Frogmouth’ in The Kingfisher’s Soul (p. 50). Bloodaxe Books. Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes. This has been made possible as permission has been granted by Juno Gemes. This resource is licensed up until May 2026.

Paul Kelly (2022). ‘Eurydice and the Tawny Frogmouth’, stills from YouTube video (dir, Sian Darling). Sony Music Publishing/ Golvan Arts Management. Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes. This has been made possible as permission has been granted by [One Louder](http://www.onelouder.com.au/) on behalf of Paul Kelly. This resource is licensed up until May 2026.

Jasmine Seymour (2022). *Open Your Heart to Country*. Only reproduced as extracts and made available for copying and communication by NSW Department of Education for its educational purposes. This has been made possible as permission has been granted by Jasmine Seymour. This resource is licensed up until May 2026.

Genevieve Clay-Smith (2022). [‘Visible’](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) [short film], *NSW Department of Education*, CApture, accessed 19 June 2023.Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes. This has been made possible as permission has been granted by CApture. This resource is licensed up until May 2026.

# Teaching and learning program rationale

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

This teaching and learning program supports students to understand how visual language is used to tell stories, inform and persuade responders, and convey perspectives. Students engage with a range of model texts that represent the unique ways that visual texts represent diverse perspectives and experiences. Students also consider the distinctive ways in which responders experience visual texts. They respond personally and critically to these texts as they develop understanding that visual texts are representations that are carefully constructed for specific purposes. Students will investigate and analyse the use of visual language codes and conventions to convey thematic concerns as they explore the effect of connotation, imagery and symbol in visual texts. They extend this understanding to explore the interplay of visual and written language in (and between) texts. Students experiment with and compose in a number of styles and types of texts, but focus primarily on analytical and informative writing in order to consider and explain how they are positioned by visual texts.

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

**This teaching and learning program is organised according to the principles of the Secondary English curriculum team’s ‘Phases Project’. The term ‘phase’ helps to organise planning by identifying the specific purpose of each section within a teaching program. Each phase focuses teacher and student attention onto matching learning intentions. These are aligned with appropriate and effective strategies, particularly for the development of deep student conceptual engagement. The Phases Project aims to support the sequencing and progression of learning based on the pedagogical principles of:**

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

**Teacher note: each phase is introduced with an overview and specific conceptual programming questions. These are carefully aligned to outcome content points, and they guide teaching and learning. You will find links to these questions within the program, and these provide the teacher and students with further opportunities to consider the conceptual direction of learning. Sub-sections of a phase, organised as points within each table, are designed to be adaptable to class contexts.**

Table 3 – overview of the 6 phases and accompanying conceptual programming questions

|  |
| --- |
| **Phase 1 – engaging with the unit and the learning community** |
| * Where do we encounter visual texts? * What sort of emotional responses can visual texts evoke? * How are visual texts different from written texts? * Why do responders to the same text have different interpretations? |
| **Phase 2 – unpacking and engaging with the conceptual focus** |
| * What is the role of an image in a media text? * What are the ways in which words and images interact to impact on the responder in media texts? * How do visuals suggest and position as well as ‘show’? |
| **Phase 3 – discovering and engaging analytically with a core text** |
| * How do composers draw on elements of other texts to create new meanings and texts? * How do we respond to adaptations, and how can we experiment with them in our own work? * How do visual features interact with the written text to create new, complex or layered meanings? |
| **Phase 4 – deepening connections between texts and concepts** |
| * How can visual language be used to communicate ideas about social, personal, ethical and philosophical issues and experiences? * What meaningful connections can be made between different texts? * How can we use language to effectively convey our response to a visual text? |
| **Phase 5 – engaging critically and creatively with model texts** |
| * How do modes work together to effectively present an idea, issue or information? * How do composers write effectively about visuals to inform, explain and guide the readers’ experience? * How and why do composers write analytically about visual devices within a multimodal text? |
| **Phase 6 – preparing the assessment task** |
| * How can marking guidelines be co-constructed and used as a support for assessment? * How can the requirements for an assessment task be broken down into smaller parts? * What are the best strategies for developing effective and sustainable skills and mindsets related to assessment? |

## Prior and future learning

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

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

* an understanding of the textual features and purpose of picture books
* examples of texts that have had a powerful impact on students in their reading, viewing and listening experiences
* literacy skills in description, both describing as part of personal response and analysis, and description as an element of student composition in imaginative, persuasive, informative and analytical writing.

Some potential future links to other programs in the English Stage 4 course could include:

* exploring how texts position readers and evoke emotional and intellectual responses in Year 7 Program 3 – escape into the world of a novel
* composing for a specific audience and purpose prepares students for the oracy component of Year 7 Program 4 – speak the speech
* applying understanding of how representations a constructed to a prose fiction novel in Year 8 Program 2 – transport me to the real
* building understanding of visual language in Year 8 Program 4 – film and cultural expression.

## Pre-reading for teachers

A brief outline of relevant pre-reading has been provided.

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

* Hochman J and Wexler N (2017) The Writing Revolution: A Guide to Advanced Thinking Through Writing in all Subjects and Grades, John Wiley & Sons Inc, United States.
* Sedita J (2023) *The Writing Rope,* Paul H. Brookes Publishing Co., Inc, USA.
* Quigley A (2020) *Closing the Reading Gap*, Routledge, GB.

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

The focus of this phase is for students to engage personally with a range of model visual texts to create interest and enthusiasm for the program. Students engage with visual texts to consider how they convey stories, explore ideas, and evoke emotional responses. They consider multiple ways of ‘reading’ a visual text and how and why varied interpretations of the same text can arise. Students begin to explore how visual texts can be constructed to position the responder. They develop an awareness of and appreciation for the ways in which visual language is used across contexts. Students are introduced to the codes and conventions of visual texts. They begin building knowledge of the metalanguage essential for discussing the texts they are exploring. Literacy activities are embedded throughout the phase to support students to develop and refine their informative writing skills.

The teacher draws upon students’ prior experiences with visual texts in their everyday lives such as film, video games and social media to begin building an understanding of the significance of visual texts and popular culture.

**Expected duration: This phase should take approximately 4 to 6 hour-long lessons.**

**Teacher note: the activities included in this phase may take a class longer than 6 lessons. During the process of adapting this resource for the local context, teachers are advised to select the activities that are best suited to meet the needs of their students.**

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

* Where do we encounter visual texts?
* What sort of emotional responses can visual texts evoke?
* How are visual texts different from written texts?
* Why do responders to the same text have different interpretations?

**Additional resources for this phase:**

* **Harvard Graduate School of Education,** [Project Zero’s Thinking Routine Toolbox](http://www.pz.harvard.edu/thinking-routines).
* State of New South Wales (Department of Education) (n.d.) [*Writing in secondary resource hub*](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Register.aspx), Sharepoint, accessed 22 May 2023.

Table 4 – engaging with the unit and the learning community

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| **EN4-ECA-01**  **Speaking**   * **Participate in informal discussions about texts and ideas, including speculative and exploratory talk, to consolidate personal understanding and generate new ideas**   **EN4-RVL-01**  **Reading, viewing and listening for meaning**   * Understand how language use evolves over time and in different places and cultures and is influenced by technological and social developments | **Exploring our changing relationship with visual texts**  **Learning intentions**  By the end of this learning sequence, students will:   * identify where visual texts are encountered * understand how visual language has changed over time * read to retrieve information and refine comprehension skills.   **Teacher note: the definition of ‘**visual texts’ provided in the NESA glossary is ‘Texts that consist of or include images. Visual elements in texts may contribute to meaning. Visual design elements in a text may include choices of lines, symbols, vectors, size and colour.’  **Activating background knowledge**   * Students use the [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=fd0e3d02-6447-27b-e3b-67328496d7af) thinking routine to brainstorm where they encounter visual texts (suggestions may include artworks, social media, posters, road signs, television and so on). This informal discussion should consolidate their personal understanding of these types of texts. * Students use a brainstorming scaffold (available on the [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?clearCache=4bcadcf2-abcb-dfd6-7e80-f1c8d9252b74) such as the [concept map](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/577?clearCache=86a5b7f-1b6d-68c6-c67f-48f926f6d09) template) to record their experiences with visual texts.   **Literacy note:** in the following activity, students read to retrieve information as per the REAL goals (Quigley 2020). This reflects UnT7 in the [National Literacy Learning Progressions](https://www.australiancurriculum.edu.au/media/3634/national-literacy-learning-progression.pdf) where students locate information embedded in a text.  **Exploring how visual language has changed over time**   * Students arrange the visual texts in **Phase 1, activity 1(a) – visual communication timeline,** in a timeline to represent the evolution of visual language. * Students complete a dictogloss or 7 Strips activity ‘The evolution of visual communication’ (**Phase 1, activity 1b – visual communication timeline**) to check the accuracy of their timeline. | **Success criteria**  To demonstrate their learning, students can:   * **contribute to small group and class discussion about visual texts and where they can find them** * **create a timeline depicting the evolution of visual communication** * support ideas by using evidence in their responses * clarify personal understanding through **references to the text or discussion.**   **Teacher note for differentiation**: the summative assessment for this program requires students to compose aninformative and analytical text. **Phase 1, activity 1b – visual communication timeline** can be used as a model text to explore the register used in informative writing. It may be useful to revisit this text as part of Phase 6. |  |
| **EN4-ECB-01**  **Reflecting**   * **Describe the pleasures, challenges and successes experienced in the processes of understanding and composing texts**   **EN4-URA-01**  **Code and convention**   * **Understand how language forms, features and structures, in a variety of texts, vary according to context, purpose and audience, and demonstrate this understanding through written, spoken, visual and multimodal responses** | **Exploring how visual texts convey information**  **Learning intentions**  By the end of this learning sequence, students will:   * **understand that visual language codes and conventions can be universal and/or culturally specific** * **identify the purpose of a visual text by recognising familiar codes and conventions** * **consider how responders may have different interpretations of the same text.**   **Experimenting with visual language**   * Students experiment with visual language by composing a simple story such as a nursery rhyme, or a recount of their day in emojis. This may be set as a homework task if students do not have access to technology during class. Alternatively, students may use a website to access emojis or the teacher may provide hard copies printed from the internet. * Students exchange their text with a peer. Each student will attempt to read the emoji story and discuss their interpretation with the author, comparing the intention of the message with the message that was understood. * Students compose a reflection on this task. They may use the questions in **Phase 1, activity 2 – reflection questions** as a guide to scaffold their response. * **Students access a visual text that they are likely to be unfamiliar with such as foreign road signs, posters, maps and so on (examples are provided in Phase 1, resource 1 – codes and conventions).** * **Students complete the** [See, Think, Wonder](https://pz.harvard.edu/resources/see-think-wonder) **thinking routine in pairs or small groups.** * **Questions for discussion:** * What is the purpose of these texts? * What information do the composers of these ‘texts’ want responders to take from these texts? * What ‘tools’ are used to help make this meaning? * What different interpretations of these signs did your peers have? * What influences the meaning that we make of these signs? * Students complete a [3-2-1 exit ticket](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543?clearCache=694c886c-2cb0-7775-ec06-e7dc60495ce4).   **Teacher note: the 3-2-1 exit ticket is a formative assessment tool that prompts students to reflect on their learning by identifying 3 things they have learned in the lesson (or lesson sequence), 2 questions they have about their learning and 1 reason why it is important to learn about these things.** | **Success criteria**  **To demonstrate their learning, students can:**   * **reflect on the process of composing a text by using visual language codes (emojis)** * engage in small group and whole class discussion relating to observations made about the visual texts * students **use evidence to support their interpretations.**   **Teacher note for differentiation:** this activity can be differentiated according to accessibility of resources. Teachers may allow students to draw emojis or provide them with printed copies of emojis for a cut and paste activity. |  |
| **EN4-URA-01**  **Representation**   * **Explore how language and text are acts of representation that range from objective to subjective and may offer layers of literal or implied meanings, and apply this understanding in own texts**   **Note:** bold outcome content is not addressed in this sequence. | **Examining and reflecting on photography as a record of ‘the truth’**  **Learning intentions**  By the end of this learning sequence, students will:   * understand that visual texts are acts of representation * explore how codes and conventions create representations * think critically about how visual texts represent truth and reality.   **Discussing vocabulary**   * In small groups, students discuss the meaning of the phrase ‘the camera cannot lie’. To scaffold effective discussion, access the [Peer discussion and conferencing](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/547?clearCache=9e6ebe4-aeb4-2c0a-8eb3-a1557b423fb6) slides on the [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?clearCache=4bcadcf2-abcb-dfd6-7e80-f1c8d9252b74). Students will return to this discussion after this lesson sequence. * **The teacher will lead the discussion that revisits the learning from the previous unit** [‘Powerful Youth Voices’](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10#showhide74501200)**. Prompt the discussion with:** * What language choices did you make when composing the assessment task? * Why did you make these choices? * What is the connection between the choices you made and purpose and audience? * In pairs or small groups, students examine 3 images that play with perspective to create optical illusions. They should select these images from [34 Photos That Use The Power Of Perspective To Create Optical Illusions (Pulptastic](https://pulptastic.com/34-photos-power-perspective-optical-illusions/)). Students brainstorm notes on the following questions in preparation for class discussion. * Questions for discussion: * Why do photographers create optical illusions? * How does the use of forced perspective invite viewers to reconsider their understanding of ‘truth’? * How might a viewer respond to an image that uses forced perspective to create an optical illusion?   **Teacher note:** the website below contains useful examples of digitally altered photographs; however, the teacher will need to select appropriate images carefully as it includes some images that are not appropriate for students.  **Thinking critically about digitally altered photographs**   * Students explore a range of digitally altered photographs **(Phase 1, resource 2 – digitally altered photographs)** Some famous examples are available at: [44 famous Photoshopped and doctored images from across the ages (pocket-lint.com)](https://www.pocket-lint.com/apps/news/adobe/140252-30-famous-photoshopped-and-doctored-images-from-across-the-ages/). * Discuss with students the purpose of the thinking routine [Beauty and Truth](https://pz.harvard.edu/resources/beauty-and-truth). Students answer the following questions by exploring one or more of the images: * Can you find the beauty in the image? What is it? * Can you find the truth in this image? What is it? * How might beauty reveal truth? * How might beauty conceal truth? * Students engage in a class discussion of the questions in **Phase 1, activity 3 – questions for consideration.** * **Students revisit the statement ‘the camera cannot lie’ and complete a reflection using the** [I Used to Think…Now I Think](https://pz.harvard.edu/thinking-routines)… **thinking routine.** | **Success criteria**  **To demonstrate their learning, students can:**   * **use a template to engage in structured discussions with peers** * **explain changes in thinking and support these with evidence by completing the sentence ‘I used to think…now I think…’** * **make connections through discussing what students have learnt and their own experiences of visual texts.** |  |
| **EN4-RVL**  **Reading, viewing and listening for meaning**   * **Engage with the ways texts contain layers of meaning, or multiple meanings** * **Explore the main ideas and thematic concerns posed by a text for meaning**   **EN4-URA- 01**  **Connotation, imagery and symbol**   * **Analyse how figurative language and devices can represent ideas, thoughts and feelings to communicate meaning**   **EN4-ECA-01**  **Sentence-level grammar and punctuation**   * **Make choices about sentence structure or length by constructing a variety of simple, compound and complex sentences for purpose** | **Engaging personally with a stimulus text to explore how visual language is used to tell stories**  **Learning intentions**  By the end of this learning sequence students will:   * understand how visual language can be used to tell stories * consider the differences between visual and written texts.   **Pre-reading and activating prior learning**   * **The teacher displays the title to the students and students discuss the meaning of the title *Mirror*. The teacher guides the discussion leading to the symbolic representation of the term *Mirror.* Using the** [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=384f162-c0d-c9b8-3404-c1d7e43777ab) **thinking routine, students discuss:** * **What is a mirror?** * **What is a mirror used for?** * **Students make predictions about what the text might be about.** * **After students have engaged with the text, discuss the suitability of *Mirror* as a title for this text.**   **Teacher note: explain to students that reading direction is not the same in all cultures. If appropriate, use this opportunity to draw on the cultural experiences of your students to explain that while in English (and most other western cultures), written texts are read left to right, top to bottom, other languages such as Arabic, Hebrew and Urdu are read from right to left, top to bottom while Japanese and Chinese can be read vertically from top to bottom or horizontally from left to right depending on the context.**  **Reading activity**   * **Students examine the whole text of *Mirror* by Jeannie Baker. Extracts in the Core texts booklet (Core text 1 – *Mirror* by Jeannie Baker) are provided as an example of pages that could be the focus of teaching and learning.** * **Students work in pairs to compose a 6-word summary of the text. For example ‘Across the globe, we’re the same’.** * **Pairs combine with 2 other pairs to compare and contrast the different interpretations that they have created based on *Mirror*.**   **Literacy note:** The 6-word summary strategy can be used for the distillation into a mere 6 words of what has been read. For example, Shakespeare’s ‘Hamlet’ can be summarised as ‘Grieving tragic hero; inaction, death, catharsis’ (Quigley 2020). | **Success criteria**  **To demonstrate their learning, students can:**   * **compare and contrast using a Venn diagram how written and visual texts tell stories** * **summarise the main ideas of a text.** |  |
| **EN4-ECA-01**  **Word-level language**   * **Select effective, topic-specific vocabulary to enhance understanding and compose texts with accuracy, in a range of modes appropriate to audience, purpose, form and context**   **EN4-URA-01**  **Code and convention**   * **Use appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in texts**   **EN4-RVL-01**  **Reading, viewing and listening for meaning**   * **Explain personal responses to characters, situations and issues in texts, recognising the role of written, oral or visual language in influencing these personal responses**   **Reading for challenge, interest and enjoyment**   * **Read texts selected to challenge thinking, develop interest and promote enjoyment, to prompt a personal response**   **EN4-ECA-01**  **Writing**   * **Demonstrate control of structural and grammatical components to produce texts that are appropriate to topic, purpose and audience** | **Writing about visual texts using metalanguage**  **Learning intentions**  By the end of this learning sequence, students will:   * **write an informative text** * **use appropriate metalanguage to discuss a response to a visual text** * **annotate a visual text** * **develop and refine their literacy skills.**   **Exploring a stimulus**   * Select one of the double-page spreads explored in Mirror as stimulus for an informative paragraph that explains what it looks like and the ‘story’ that it tells. At this stage of the learning, the writing is used to record a student’s initial personal response to the stimulus text. * Students can use the [Five Senses graphic organiser](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599?clearCache=e200f828-4bdd-87c6-1d17-7dccb82a90fc) to structure the paragraph. Provide sentence stems to support students, for example: * The picture tells a story of… * I can see… * I can hear… * It smells like… * I can taste… * It feels… * Teacher uses a think-aloud to describe the reading pathway in an extract from *Mirror* by Jeannie Baker, drawing attention to the visual features in the extract such as the use of colour, symbol and framing.   **Teacher note:** there are a numbers of strategies that can be used to teach explicitly the metalanguage relevant to visual texts. The table in the resource booklet (**Phase 1, resource 3 – metalanguage of visual texts**) may be used as a pre-test for students, or used to create a spaghetti match activity, or the relevant visual language devices may be cut out and pasted onto a hard copy of the *Mirror* extract. It may be **an opportune time to utilise Phase 6, resource 1b – annotating a text at this point in the program.**  **Revising simple, compound, and complex sentence structure**   * **Teacher uses Phase 1, resource 4 – sentence structure revision to explicitly teach or revise simple, compound and complex sentences.** * **Students read Phase 1, resource 5 – review of *Mirror* by Jeannie Baker.** * **Students complete Phase 1, activity 4 – complex sentences in action.** Teachers can review **Phase 1, resource 6 – complex sentences in action answers for answers.**   **Literacy note:** The explicit teaching of sentence structure can help to move students from personal to academic register. View the Writing in Secondary video available at [Register (sharepoint.com)](https://schoolsnsw.sharepoint.com/sites/WiSresourcehub/SitePages/Register.aspx).  **Increasing formality of register**   * **Students read 2 sample student emails in Phase 1, activity 5 – exploring etymology. Teacher-led discussion about the differences in the level of formality (that is, the register) in the 2 emails.** * **Complete the table to identify examples of the language features that contribute to increasing the formality of a text.** * **Students apply their understanding of how language choices (such as the metalanguage of visual texts explored in Phase,1 resource 3 – metalanguage of visual texts) and sentence structure can increase the formality of the register to edit and refine Phase 1, resource 7 – sample email to Jeannie Baker.**   **Core formative task 1 – exploring how visual texts impact the way we tell and receive stories**   * **Students compose their own email to Jeannie Baker communicating their personal response to her picture book.**   **Teacher note: students should draw upon the responses that they have completed throughout this phase to complete this task. The description of the double-page spread and the edited email to Jeannie Baker should support them to complete this core formative task.** | **Success criteria**  **To demonstrate their learning, students can:**   * **identify visual language devices** * **use appropriate metalanguage and share ideas through a range of sentence types** * **compose an informative text in response to a stimulus** * **edit and refine a written composition.**   **Literacy note for differentiation:** explicitly teach the prefix ‘contra’ when addressing the word ‘contrast’ in **Phase 1, resource 3 – metalanguage of visual texts**. Explore the etymology with students to develop word consciousness. Use [www.etymonline.com](http://www.etymonline.com/) to understand the origins of the word and use [Word Roots](https://membean.com/roots) to find more examples of words that begin with ‘contra’ and the ‘counter’ variation of this. This will support students to understand the language device and to become ‘word detectives’ as they use their understanding when encountering unfamiliar vocabulary (for example ‘contrary’, ‘contradict’, ‘counterclockwise’). For further support with this activity, see **Phase 1, activity 6 – exploring etymology**. |  |

# Phase 2 – unpacking and engaging with the conceptual focus

This phase is focused on student engagement with the conceptual focus of the program. Through ‘unpacking and engaging with the conceptual focus’, students develop from their initial engagement with the power and uniqueness of visual texts to consider the layers of meaning behind the key textual concepts of the program. Students will consider how an appreciation of representation signals that images do more than just ‘show’ us the world. Students examine the codes and conventions of several types of media texts. They are introduced to the role of connotation, imagery and symbol. Through their interactions with stimulus texts, they begin to consider the interplay of language and visuals in guiding the reader experience of texts that may be both informative and persuasive.

Students will be challenged to consider the nature of representation in focusing us on the conscious work of composers as text creators who intentionally ‘re-present’ people, events and issues. This is especially relevant for visual texts that purport to be transparent, such as in the news media. Students will explore how the composers of visual texts employ a range of textual and visual features to guide the responses of responders according to their purpose, the codes and conventions of the form and the context in which they are working.

Note the teaching and learning activities in this phase focus on student discovery and personal response to key textual and language features. Analysis and critical responses are developed in the following phases.

The teacher recognises students’ prior understanding of the characteristics of several types of media text, including news reports and social media posts.

Students practise writing the individual textual features of informative news reports, focusing on codes and conventions such as passive voice and the structure of opening sentences.

**Expected duration: this phase should take approximately 5 hour-long lessons.**

**Conceptual programming question(s) (for this phase):**

* What is the role of an image in a media text?
* What are the ways in which words and images interact to impact on the responder in media texts?
* How do visuals suggest and position as well as ‘show’?

**Additional resources for this phase**

* **Harvard Graduate School of Education,** [Project Zero Thinking Routine Toolbox](http://www.pz.harvard.edu/thinking-routines)
* A range of news reports from the Department of Education website, advertising campaigns, websites and more tabloid-style news reports. Suggestions and links are given in the teacher resource booklet as indicated through the program.
* **Television advertisement** ‘[Time for a chat](https://www.youtube.com/watch?v=xqZm-_ESz1E)’ **(Telstra 2020).**

Table 5 – unpacking and engaging with the conceptual focus

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| **EN4-RVL-01**  **Reading, viewing and listening for meaning**   * **Identify and understand that relevant prior knowledge and personal experience enables and enhances understanding when reading, viewing or listening to texts** * **Explain personal responses to characters, situations and issues in texts, recognising the role of written, oral or visual language in influencing these personal responses**   **Reading, viewing and listening skills**   * Use contextual cues to infer the meaning of unfamiliar words * Apply reading pathways to determine form, purpose and meaning * Revisit texts to develop a clear understanding of the themes, ideas and attitudes they express   **EN4-URA-01**  **Representation**   * Explore how language and text are acts of representation that range from objective to subjective and may offer layers of literal or implied meanings, **and apply this understanding in own texts**   **Note:** bold outcome content is not addressed in this sequence.  **Code and convention**   * Use appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in texts | **Introduction to the ways images are used as part of news media reports**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the role of an image in a news report * consider the varying impacts of different image choices on the ways responders might read and respond to media reports.   **Activating background knowledge**   * Teacher activates background knowledge and interest by displaying the following image that accompanies a Department of Education news story: * Figure 1 – image **Core text 2 – ‘**Hermidale reaps a tonne of learning with crop’s harvest’ (Jones 2022)   A group of students looking at a large harvester on a farm.  **Prompting student engagement and interest**   * Use the following critical thinking activities to prepare students for reading. Critical thinking cues (see **Phase 2, resource 1 – teaching approaches**) include: * analogies and metaphors – if you were going to describe the difference in size here, what metaphor or analogy would work?’ An example might be ‘like spider’s fangs about to eat tiny ants’. Can you think of anything else? Consult the teacher resource booklet for more information about critical thinking strategies. * divergent thinking questions – for example, what do you think the article in which this image comes from will be about? What difference would it make (to your prediction) if the children were the same size as the adults? * student-centred question formation – pairs to construct 3 questions that they hope will be answered by the article. * Students read (all of, or an extract from) the article ‘[Hermidale reaps a tonne of learning with crop’s harvest](https://education.nsw.gov.au/news/latest-news/hermidale-reaps-a-tonne-of-learning-with-crop-s-harvest)’ (Jones 2022) which is included in the Core texts booklet as **Core text 2 – ‘**Hermidale reaps a tonne of learning with crop’s harvest’, after the following preparation activities: * students and teacher agree on the reason for reading using REAL goals (Quigley 2020:158). Here the focus will be L for ‘linking’ – looking for connections between the article and the image. See **Phase 2, resource 1 – teaching approaches** for further information * teacher strengthens access to the text through pre-reading vocabulary activities, for example classifying the following as either noun or verb – harvest, wheat, reached, crop, hectare, milled, transformed (post reading could tease out the ways ‘harvest’ can be both. Notice that vocabulary exercises help create interest and clarify challenging vocabulary). Teacher may need to check understanding of these parts of speech and provide examples to guide the classification.   **Post-reading activities**   * Students investigate the idea of reading pathways in a news media report. On a hard copy of the article (including the image), students could chronologically number the order their eyes ‘read’. This should be the order they are drawn to through the different locations in the text. Students then respond to the following question after the number activity: * When in the text might you look back at the image? * Class discussion – can we identify a typical ‘reading pathway’ for news reports? (teacher may introduce the class to the idea of [the ‘F’ pattern for screen reading](https://style.ons.gov.uk/understanding-users/how-we-read-online/f-pattern/)). See **Phase 2, activity 1a – teacher facing adjusted activities or Phase 2, activity 1b – student facing adjusted activities** for differentiation ideas related to reading pathways. * [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=6023394c-c463-ae2b-521d-e307ed82f81d) – what is the role of the image in this type of text? Pairs consider and share what they ‘learn’ from the image alone. How is it similar to or different from the text of the article? Is it accurate to describe the role of the image as ‘showing’ information. * Teacher checks understanding of terminology – ‘objective/objectivity’, perhaps through a comparison of an example of highly subjective language, with an objective statement. Then, to prepare for the next activity, teacher leads class through the following steps: * Hook question for discussion – can an image be subjective? * Compare image in **Core text 2 –** ‘Hermidale reaps a tonne of learning with crop’s harvest’ with a more evocative or emotive image, perhaps one including symbolism. Discuss – are news reports more likely to use an ‘objective’ or ‘emotive’ image?   **Extension and independent analysis**   * **Phase 2, activity 2 – extension and independent analysis** includes links to several similar articles, as well as focus questions that can act as a pre-test for the teacher about metalanguage. A suggested activity for extension and independent analysis could include: * student experimentation with mapping out their reading pathways to check their analysis from the post-reading above * students reading their chosen article aloud in pairs, experimenting with the radio or television host voice ‘style’ * a jigsaw reading structure where pairs investigate different texts and report back to class * explicit instruction at point of need where the teacher identifies required metalanguage and the class co-construct an agreed annotation of one image * introduction to visual inference-making – what are the clues in the image that add to the written text? * class plenary after group presentations of individual articles and images. The class should focus on the discussion of what specific images add to the written text.   **Teacher note**: while these articles may have an ‘environmental’, ‘sustainability’ or ‘youth’ theme, this is an important opportunity to keep the focus on the work of subject English – how images are constructed and why they are used. Note also the importance of the media context. This could be a good chance to introduce the variety of purposes, contexts and audiences of the different news outlets available. These are articles from the Department of Education website – what do students think are the aims and constraints on this site? | **Success criteria**  To demonstrate their learning, students can:   * **annotate visual media texts for visual features and reading paths** * **explain what an image adds to a variety of media news reports.**   **Teacher note for differentiation**: see **Phase 2, activity 1a – teacher facing adjusted activities and Phase 2, activity 1b – student facing adjusted activities** for differentiation ideas for class reading. |  |
| **EN4-URA-01**  **Code and connvention**   * Understand how language forms, features and structures, in a variety of texts, vary according to context, purpose and audience, and **demonstrate this understanding through written, spoken, visual and multimodal responses**   **Note:** bold outcome content is not addressed in this sequence.  **EN4-RVL-01**  **Reading, viewing and listening skills**   * Apply reading pathways to determine form, purpose and meaning   **Reflecting**   * Use reading strategies, and consider their effectiveness, when reflecting on the successes and challenges of extended reading   **Reading, viewing and listening skills**   * Use contextual cues to infer the meaning of unfamiliar words * Apply a range of strategies to develop fluency in reading aloud, including an understanding of pace, tone and voice   **EN4-ECA-01**  **Text features**   * Understand the uses of active and passive voice for particular purposes * Effectively orient the reader to **a topic in an opening paragraph, introduction or thesis** | **Comparing the role of images across a variety of news media**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the ways in which images can be used to evoke and suggest ideas and issues * understand the ways in which images can be used to position the audience to the composer’s perspective * have considered the differences between a variety of news reporting media, especially in relation to purpose and audience.   **Comparing a wide range of news websites**   * Students explore news reports from websites other than the Department of Education. A range of starting points for student-driven research and choice are provided in **Phase 2, resource 2 – news websites**.   **Teacher note:** the following activity begins with an exploratory, personal response stage where students are supported to discover connections and discuss these with their peers. The activity then moves to a further ‘close reading’ stage. The teacher is encouraged to adapt this to the setting. The class may need some of the close reading activities before they are able to explore.   * In pairs, students can be guided to discover and discuss by: * finding a news article on the same topic investigated in the learning activities in the previous row, for example conservation or community ties. Create a ‘reading path map’ for the article and its accompanying image (students may again experiment with the ‘F’ pattern) * exploring how and why the same topic is represented in different ways across the different websites. The teacher may be able to refine understanding of ‘objectivity’ (as well as purpose and audience) here at an appropriate level – perhaps exploring the role of entertainment and marketing in the choice of news reports and images. See differentiation activity in **Phase 2, activity 1a – teacher facing adjusted activities and Phase 2, activity 1b – student facing adjusted activities**. * presenting the news report they have been analysing to the class, introducing the topic, the image and focusing on the purpose of the report – is it a truly objective text?   **Close reading of the text**  **Literacy note:** the following activity models 3 [reading comprehension strategies](https://education.nsw.gov.au/parents-and-carers/learning/english/english-a-to-z-support-pages/comprehension-strategies-to-use-at-home) – monitoring, summarising and making connections.   * The following activities can be woven throughout the above ‘discovery and discussion’ segment as needed by class context. They may be completed individually, as a whole class or in pairs. Students may: * Annotate their chosen article for 5 key words related to the topic, 5 interesting or fascinating words, and 5 challenging words. Students use a dictionary to check challenging words for meaning (monitoring). * Read for ‘gist’ and summarise the key event of the news report in 10 words. Then students reflect on what textual features allowed them to read for ‘gist’. Discuss the term ‘gist’ with the class and talk about the connection between background knowledge of texts, making predictions based on this prior knowledge and the way texts sometimes do and do not meet our predictions. * Reflect on what was already known about the topic and how this supported students to understand the text. Then discuss what the article has added to student knowledge (making connections). * Identify a challenging word and explain how contextual cues enabled understanding. * Practise reading (a section of) the news report aloud in the style of a TV news anchor. Students may watch an example and try to mimic the phrasing and intonation, focusing on reading for expression. See **Phase 2, activity 1 – adjustment activities** for further ideas. * Identify and annotate literacy knowledge (from the reading rope, see teacher note below) that can enable access to this type of text. At this stage, students can be guided to explore the who, what, when, where, why structure of opening paragraphs (students label several examples to see how many of these questions are addressed in the first paragraph), as well as print concepts in this type of text such as attention-grabbing headlines, direct quotes and short descriptive paragraphs.   **Teacher note**: the reading rope (Scarborough 2001) suggests the 5 elements of language comprehension that need to be woven together for increasingly strategic reading and understanding. Literacy knowledge (of genre and print structures such as paragraph characteristics) is the fifth element. Note that the following activity on passive and activity voice, would fit into the third element, ‘language structures’ (such as syntax).  **Understanding passive versus active voice**   * Explore the context and intention of the composer – why does a news report need to sound professional, objective or informative? * Co-construct learning intentions and success criteria with the class for the following explicit instruction activity: * Use the following sentence from **Core text 2 –** ‘Hermidale reaps a tonne of learning with crop’s harvest’ to explain the different structure and aims of the active and passive voice use: ‘The Hermidale Future Farmers project finally reached its goal last month when its 85-hectare wheat crop was harvested and just a week later, they were watching their harvest turn into flour.’ See **Phase 2, resource 3 – passive and active voice** for links and support for exploring active versus passive voice. * In this example, the passive construction of ‘the crop was harvested’ foregrounds the process and makes the actor, agent or subject of the sentence less important. However, the active voice in ‘they were watching’ returns the focus to the students who are the subjects of the article. Teacher models construction of passive sentences and asks students to find further examples from this article. Finally, instruct students to find a passive sentence from their chosen article from earlier in this sequence. * Through a guided activity in class, the teacher may ask students to experiment by turning active sentences into passive ones and vice versa. Two examples should be developed through I do, we do, you do, in class. * Practice – using the teacher models, students practise transforming active sentences into passive ones, and vice versa. * Discussion – as per the LEAD approach to teaching grammar (Myhill 2018), the teacher ends this activity with class discussion about language choices, with a particular focus on the purpose of the passive voice. For example, ‘Do you prefer giving information in passive or active sentences?’ and ‘What is the impact of changing a sentence from one to the other?’ Critical thinking questions might include ‘Would a politician be more likely to use passive or active construction when announcing a proposed project?’ (for example, ‘I will build the bridge’ or ‘the bridge will be built’?) See **Phase 2, resource 3 – passive and active voice** for more information about LEAD.   **Short news report composing activity – students compose and design a news report to experiment with new knowledge and skills.**   * Students are supported to choose their own news-worthy topic, then in pairs or as a group complete the following low-stakes, non-assessed, writing activities: * Co-construct an attention-grabbing headline. * Co-compose the opening 2 or 3 paragraphs including at least one passive construction in each paragraph. Practise the who, what, when, where, why structure for the first paragraph of a news report. * Choose and embed 2 images to accompany the article. One image should be a more objective visual that aims to ‘show’ a key aspect of the topic. The second image should contain at least one visual feature, explored in **Phase 2, activity 2 – extension and independent analysis**, that aims to position the viewer more emotionally towards the topic. If necessary, this is an excellent opportunity to revisit the 7 Strips activity. * When complete, pairs swap compositions and indicate which image they think is more objective on the other pairs’ article. Alternatively, this could be completed as a whole class ‘gallery walk’. In a [Gallery walk](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/555) students could be asked to comment on the interactions between written text and images – do they merely ‘show’, or do they add or comment in some way?   **Teacher note:** this may be an opportunity for an optional submission to the [ABC Heywire](https://www.abc.net.au/heywire) ‘Tell your story’ competition. | **Success criteria**  **To demonstrate their learning students will:**   * read, understand and annotate a news report of choice for key features * compose a news report including an effective passive voice sentence and a choice of visuals.   **Teacher note for differentiation**: see **Phase 2, activity 1a – teacher facing adjusted activities and Phase 2, activity 1b – student facing adjusted activities** for differentiation ideas for class reading, as well as considering ‘objectivity’. |  |
| **EN4-RVL-01**  **Reading, viewing and listening for meaning**   * Explain how the use of language forms and features in texts might create multiple meanings   **EN4-URA-01**  **Code and convention**   * Analyse how texts can draw on the codes and conventions of a range of modes and media to shape new meanings, and **demonstrate this understanding in own texts** * Use appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in texts * Understand how language forms, features and structures, in a variety of texts, vary according to context, purpose and audience, and demonstrate this understanding through **written**, spoken, **visual and multimodal** responses   **Note:** bold outcome content is not addressed in this sequence.  **Representation**   * Explore how language and text are acts of representation that range from objective to subjective and may offer layers of literal or implied meanings, and apply this understanding in own texts   **EN4-RVL-01**  **Reading, viewing and listening for meaning**   * Explain personal responses to characters, situations and issues in texts, recognising the role of written, oral or visual language in influencing these personal responses   **EN4-URB-01**  **Theme**   * Understand how repetition, patterning and language features used within a text communicate ideas about social, personal, ethical and philosophical issues and experiences, and **demonstrate this understanding through written, spoken, visual and multimodal responses**   **Note:** bold outcome content is not addressed in this sequence.  **EN4-URA-01**  **Connotation, imagery and symbol**   * Analyse how figurative language and devices can represent ideas, thoughts and feelings to communicate meaning | **Deepening personal critical engagement with the persuasive power of visual texts**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the ways persuasive campaigns, TV advertisements and websites utilise images to evoke emotion * be able to make judgements about the effectiveness of visual persuasion in media texts.   **Teacher note:** this sequence demonstrates ACARA and OECD models for supporting and developing critical and creative thinking. The ACARA guide recommends structuring activities through a cycle of Inquiring, Generating, Analysing and Reflecting. The OECD research recommends the development, co-design and reflection on a product. These approaches are adapted within the following sequence, and both approaches are fully detailed under **Phase 2, resource 4 – critical and creative thinking strategies**.  **Inquiring – develop questions, identify, process and evaluate information**   * **Teacher selects a website, advertising campaign or television advertisement as a demonstration for this sequence.** * Teacher activates background knowledge for selected model campaign or website. This could be through: * a prediction activity where key words, headlines or images from the site are projected. This is also a good way to pre-teach necessary vocabulary to ensure students understand the metalanguage and have appropriate access to the vocabulary. * a quick discussion or debate focused on a provocative question. * Teacher models approach to evaluating the visual design of a persuasive campaign or advertisement using a selected campaign or website (see **Phase 2, resource 5 – advertising campaigns, social media and websites for suggestions)**. To encourage active listening and viewing, students in pairs are allocated a reading role based on occupation (see Quigley 2020). **See suggestions and explanation in the ‘Teacher note’ in Phase 2, resource 5 – advertising campaigns, social media and websites**. As a historian, or hunter or travel agent, for example, students then share what they noticed through that specific occupation lens after the teacher’s ‘demonstration’. * Students develop questions (in their role) that they would ask to evaluate the way visuals have been used to evoke emotion in any website, campaign or TV advertisement. See next dot point for examples. Questions are compiled into a bank for the next activity. * Evaluative language activity. In sample program 1 – [‘Powerful Youth Voices’](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10#showhide52246262) – students explored a word cline for expressing preference (I prefer/like), modality in modal verb choices such as ‘we should’, and evaluation through adjective choice (for example ‘important’ as opposed to ‘crucial’). Teacher could review or extend these depending on class context (see **Phase 2, activity 1a – teacher facing adjusted activities. There are also student facing versions of these within Phase 2, activity 1b – student facing adjusted activities**), modelling the ways in which we return to previous learning to support current activities.   **Teacher note:** for more information on evaluative language, see the glossary for the [ACARA National Curriculum](https://australiancurriculum.edu.au/f-10-curriculum/english/Glossary/?term=evaluative+language) (2023) and the entry for ‘modality’ in the [glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=glossary) of the English K–10 Syllabus (NESA 2022). Within the [National Literacy Learning Progression](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) (2020), do a **Ctrl + F** search for ‘modal’. Within ‘texts forms and features’ for persuasive texts (CrT9) for example, there is ‘uses a broader range of modal verbs and adverbs (for example, definitely).’  **Generating – create possibilities; consider alternatives; put ideas into action**   * In pairs students investigate a campaign or website of their choosing. Choose 2–3 questions from the class created bank of questions, discuss with a partner, and together write responses in relation to their chosen visual text using evaluative language modelled earlier. * Teacher pre-teaches domain knowledge metalanguage for the textual features of persuasive visual texts. See **Phase 2, resource 6 – codes and conventions of persuasive visual texts** for a bank of terminology. * Students prepare evidence to support their argument that their site should be up for an award: most persuasive website, most emotional campaign, worst or best use of visuals (the class may choose their own award structure). * Before the class votes on their choice bring the class back to the third conceptual programming question: **How do visuals suggest and position as well as ‘show’?** and discuss the ways the visuals ‘suggest’ and ‘position’ as well as ‘show’. The class should vote on their favourite site based on this question.   **Analysing – interpret concepts and problems; draw conclusions and provide reasons; evaluate actions and outcomes**   * **The following activity uses the Telstra television advertisement ‘**[Time for a chat (1:00)](https://www.youtube.com/watch?v=xqZm-_ESz1E)**’ to model an analysis of concepts related to visual advertising. It could be adapted for any TV advertisement.**   **Pre-viewing**   * Activation of background knowledge through class quiz and discussion – how many phone companies can you name? How would you try and persuade someone to use your phone company over another?   **During viewing**   * Students view advertisement but teacher stops the video at approximately 30 seconds once the phone call is made to the parents. What do students expect will happen? Why? * Students view remainder of advertisement and discuss initial personal responses. Do you think it is an effective piece of advertising? * Use metalanguage from **Phase 2, resource 6 – codes and conventions of persuasive visual texts** to respond critically to the advertisements. Students can be guided to: * take ownership of one code and convention (for example symbolism) and report back so that the class creates an agreed co-constructed analysis. Each student or group analyses the ways in which their code and convention has made the advertisement more or less effective. This activity can be done on a shared virtual document that will remain as a note-taking record. * prioritise the importance of literal over figurative devices. For example, the parents are (literally) happy and supportive. What is the effect of the colours and location at the end, however? Are they symbolic? * discuss the implied meanings. What does it suggest about our society that we expect the parents to be shocked or disappointed? * participate in a scavenger hunt for patterns. Are there motifs that you can spot, for example couples next to each other? What about the clothing and the make and style of car? * extension activities: it is difficult for composers to keep all the associations viewers might have with visual elements ‘under control’? Are there alternative readings of this (or other ads of your choice) that are possible? Can you explain why viewers might have understood something other than what was intended?   **Reflecting – think about thinking; transfer knowledge**   * Students reflect on their reading and viewing during this sequence and may contribute entries to a reading/viewing journal or to class discussion. Reflection questions and activities may include: * How has a close study of these texts enhanced your understanding? * In what ways does reading and viewing texts like these promote a broad and balanced understanding of the world? | **Success criteria**  To demonstrate their learning, students can:   * **compose analytical sentences about the effectiveness of persuasive visual texts** * **co-construct an explanation of why a campaign or website was given an award.**   **Literacy note for differentiation:** EAL/D students – as well as many others – will benefit from the ‘extended IRF’ model for developing language and understanding about a topic. This is an extension of the usual pattern of teacher-student questioning: teacher initiates (I) by asking a question, student responds (R) then teacher gives feedback (F). In the ‘extended’ model the teacher refrains from feedback and instead asks the student to explain, expand or justify. See the Universal Resource Hub document ‘[What is contingent scaffolding?](https://resources.education.nsw.gov.au/detail/EAL-AB230303130507)’ for more information and support in this area.  The teacher may take the opportunity to practise this model in the context of this class discussion. |  |
| **EN4-ECB-01**  **Reflecting**   * **Reflect on own ability to plan, monitor and revise during the composition process, and how this shapes clarity and effect** | **Introducing the assessment task**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the requirements of the assessment task for this program.   **Exploring the assessment**   * Teacher hands out assessment [task 2 – multimodal report.](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10#:~:text=Year%207%20%E2%80%93%20assessment%20task%20%E2%80%93%20multimodal%20report%20%E2%80%93%20seeing%20through%20a%20text%20(DOCX%202.9%20MB)) **Phase 6, resource 1a – assessment notification glossary** has been developed to support student engagement with and understanding of the task vocabulary. * Employ best practice principles (see **Phase 2, resource 7 – best practice in assessment procedures**) to ensure that students understand the requirements and processes, and are aware of the timeline of activities that will support them to produce their best work. * Ensure all students understand the assessment policy and understand what makes a task invalid or unreliable. Dedicate time to helping students understand what malpractice is and how to avoid this issue. Reiterate that their core formative tasks are designed to support students with recursive writing and develop their planning, monitoring and revising skills. * In response to the assessment notification, conduct a [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) around the task requirements. Use the guiding question: ‘What do you need to know and do to be able to achieve success?’and structure below: * Think – students write responses to the guiding question. Encourage reflection and focus on the marking criteria and steps to success. They can develop a list of potential challenges ahead, and a list of aspects they feel ready for. * Pair – encourage students to share in pairs and then in small groups. * Share – reconvene the class and generate a list of needs and requests as well as discuss the high expectations students are setting for themselves. * Encourage ongoing reflection. Use the guiding headings in **Phase 2, activity 3 – exploring the assessment notification**, to support student reflection on the initial reactions to the task. You may return to these at a later stage to check how reactions and understanding are progressing. * Explore the fictional task context with further suggestions in **Phase 2, resource 8 – introducing the fictional task context**.This will support student understanding. Many online resources could help student understanding here. For example, director Steven Spielberg discusses [films he would (and would not) show aliens visiting earth (1:27)](https://www.youtube.com/watch?v=tBd9XRy5OPA). * Discuss the assessment task with students and support student reflection. Ask students to identify their areas of strength and areas of need in relation to the task. This will ensure all students understand the task and provides the teacher with valuable feedback on personal perspectives regarding anything students are excited or worried about. This feedback enables the teacher to plan for student needs. These questions may guide the reflection: * Will you need support in the planning, monitoring and/or revision process? * What supports have worked well in the past? * What didn’t work well for you? * What can the teacher do to support your learning?   **Teacher note**: see extended advice and support for best practice, as well as the introduction to samples and marking guidelines in **Phase 6 – preparing the assessment task**. Strategies such as an ongoing reflective journal are intended to run concurrently with the other phases. | **Success criteria**  To demonstrate their learning, students can:   * **annotate the task notification so that it can be referred to throughout the following weeks.** |  |
| **EN4-URA-01**  **Code and convention**   * Understand how language forms, features and structures, in a variety of texts, vary according to context, purpose and audience, and demonstrate this understanding through written, **spoken, visual and multimodal** responses   **Note**: bold outcome content is not addressed in this sequence.  **EN4-ECA-01**  **Writing**   * Demonstrate control of structural and grammatical components to produce texts that are appropriate to topic, purpose and audience * Apply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing imaginative, informative and analytical, and persuasive written texts | **Composing in response to stimulus texts**  **Learning intentions**  By the end of this learning sequence, students will:   * be able to compose an informative news report for a school website.   **Teacher note:** this sequence acts as the final part of the critical and creative thinking activity set up earlier in this phase. In this sequence students move from analysis and reflection, to the development and co-design of a ‘product’.  **Core formative task 2 – writing in response to stimulus**   * Students compose an informative news report about a school activity to go onto the school’s website. They should be encourged to use the ‘model’ text of an ‘informative’ news report in the style of the NSW Department of Education site. Students may use the low-stakes co-written text from earlier in this phase as the basis for their individual article. * Students are supported to experiment with text features and codes and conventions for informative texts that have been examined in this phase. These include: * use of passive voice to describe processes where the subject or actor is not integral * considering the reading pathway for an informative news report and organising content accordingly * the who, what, when, where, why content of the opening paragraph * construction of an attention-grabbing headline * use of objective informative language (as opposed to subjective, emotive or evaluative language).   **Teacher note:** you **could use this as an opportunity to revisit the process writing approach – planning, drafting, conferencing and peer-editing. See Phase 2, resource 9 – process writing** for support with this approach. | **Success criteria**  To demonstrate their learning, students can:   * **compose an informed** explanation of a school news story**.** |  |

# Phase 3 – discovering and engaging analytically with core texts

In the ‘discovering and engaging analytically with core texts’ phase, students will move through a process of reading and viewing to develop a deep understanding of the connections between an original written text and a visual adaptation of it. Students will respond personally and critically to a poem by Robert Adamson, then explore how Paul Kelly’s song version and, in particular, an accompanying music video, create new layers of meaning. Students analyse how the visual text emotionally impacts the viewer and provokes new considerations of the original text because of the unique emotive power of visual texts.

Students will engage in structured reading and viewing activities designed to refine understanding, responding and comprehension skills. Students will deepen their conceptual understanding through critical and creative thinking strategies designed to provoke deep understanding and an informed response. They will experiment with informative and analytical writing structures to express their deepening awareness of the ways visual texts impact on the audience.

**Expected duration: this phase should take approximately 5 or 6 hour-long lessons.**

**Conceptual programming question/s (for this phase):**

* How do composers draw on elements of other texts to create new meanings and texts?
* How do we respond to adaptations, and how can we experiment with them in our own work?
* How do visual features interact with the written text to create new, complex or layered meanings?

**Additional resources for this phase:**

* **Television advertising with animals,** [Wall Street Journal (2:00)](https://www.youtube.com/watch?v=djd0LmdpSis)
* **Poetry Foundation resource on** [Imagist poetry](https://www.poetryfoundation.org/learn/glossary-terms/imagism)

Table 6 – discovering and engaging analytically with a core text

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| **EN4-RVL-01**  **Reading, viewing and listening for meaning**   * **Engage with the ways texts contain layers of meaning, or multiple meanings** * **Explain how the use of language forms and features in texts might create multiple meanings**   **EN4-URA-01**  **Connotation, imagery and symbol**   * **Analyse how figurative language and devices can represent ideas, thoughts and feelings to communicate meaning** * **Apply knowledge of how different patterns and combinations of figurative language devices can shape meaning throughout a text through established or dynamic associations, and experiment with these devices in own texts**   **EN4-ECA-01**  **Text features: imaginative**   * **intentionally select and use poetic forms and features to imaginatively express ideas and personal perspectives** * **develop transformation skills by reshaping aspects of texts to create new meaning**   **EN4-RVL-01**  **Reflecting**   * **Reflect on how reading, viewing and listening to texts has informed learning** * **Reflect on how an understanding of texts can be enhanced through re-reading and close study** * **Use reading strategies, and consider their effectiveness, when reflecting on the successes and challenges of extended reading** * **Reflect on own experiences of reading by sharing what was enjoyed, discussing challenges to strengthen an understanding of the value of reading** | **Understanding and responding to a core text**  **Learning intentions**  **By the end of this learning** sequence**, students will:**   * **understand how figurative language and devices are used to represent ideas in a poem** * **be able to recognise and experiment with the codes and conventions of poetry to deepen their personal response** * **consider how responses to the literal and implied meanings of the poem may lead to differing interpretations.**   **Building the field – class discussion**   * **Teacher introduces the idea that animals are often used in texts in a symbolic way. This may be done by reading a fable (such as Aesop’s** The Tortoise and the Hare**) to the class and discussing the ‘moral message’ of the story. After the reading a teacher-led class discussion unpacking why those particular animals were chosen as the characters will support building their field of knowledge. This can be further supported through a think aloud around the decision to choose those animals. Next the teacher can ask the students to reflect on why a brand would choose a specific animal in their** advertising (such as Ferrari and a stallion). Do this by viewing the YouTube video [‘Super Bowl’s Top Five Ads With Animals’ (2:00)](https://youtu.be/djd0LmdpSis). * **Students choose an animal with which they feel a personal connection. They research and choose an image of that animal that represents a significant idea about the animal (for example the majesty of a lion). For further student support, the teacher could model this process through a think aloud. Students compose a 2-sentence descripti**on, **including at least one key physical feature and one movement or activity that is characteristic of the animal. See Phase 3, resource 1 – descriptive caption for a**n **example. For differentiation support here using sentence starters see Phase 3, activity 1a – teacher facing adjusted activities** and **Phase 3, activity 1b – student facing adjusted activities.**   **Experimenting and expressing**   * Teacher challenges students to make their 2-sentence descriptions from the previous activity into a poem by rewriting them on a new page and adding specific language features. All of the following will need to be checked for understanding or explicitly taught – though this activity may work as a pre-test: * **enjambment (focus on which word you want to foreground in the line)** * **alliteration** * **an active or metaphoric verb such as ‘bounces’** * **changing a simple descriptive verb into a more poetic or evocative one – for example from ‘sitting’ to ‘crouching’.** * **Students complete the poem by adding an idea – including choice of enjambment – that suggests how they feel about the animal.**   **Reading the core text**   * **Students prepare to read the poem (Core text 3a – ‘Eurydice and the Tawny Frogmouth’ by Robert Adamson) by predicting the animal in the text based on key challenging vocabulary: fringed, ruffles, clenched, feathers, a**nd **hunting.** (Use vocabulary to clarify difficult words and try putting words up one at a time in order of most to least difficult to see how long the guessing takes – in the style of Mastermind!). * See **Phase 3, activity 1a – teacher facing adjusted activities** for the ways that images of the challenging vocabulary (above) could be used here to support student access to the poem. * **Students read the poem. Teacher may read aloud several times. Students are shown a photograph of a tawny frogmouth and discuss which features of the animal have been included and why. Students complete Phase 3, activity 2 – sketch to stretch as they read and respond to the poem.** * **Teacher explicit instruction about** [Imagist poetry](https://www.poetryfoundation.org/learn/glossary-terms/imagism) **– the central idea of letting a simple ‘picture in words’ impact on the reader.** * [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) as students think about and discuss their personal response to the core text, share their own poems with pairs and feed ideas back to class. * **At this point the teacher may choose to explain the allusion to Eurydice and Orpheus (see Phase 3, resource 2 – allusion to Eurydice). Does knowing about the myth influence and change their perspective of who students think the ‘you’ is near the end?**   **Post-reading language work**   * Students explore the conventions around enjambment by experimenting with the placement of line breaks in their own and Adamson’s poem. Working on shared digital versions, students could discuss the impact of changing line lengths. * Students revise the terminology of parts of speech. Using the table provided in **Phase 3, activity 3 – parts of speech**, students work in 3pairs to find examples of each from the poem. * **Students experiment with parts of speech to extend understanding and analysis. Teacher points out that there are no adverbs and very few adjectives. A teacher-led class discussion then can occur about the intention and effect this has in the poem. Students experiment in pairs by adding in adjectives and adverbs before every noun and verb, then swapping their versions for feedback and discussion. What is the effect of adding more adjectives and adverbs? Do you like these versions better than the original? Why or why not?** * Students deepen their understanding by responding personally and experimenting. Students experiment with new knowledge by, for example: * **making the poem more threatening by changing the verbs or adding in nouns or adjectives** * **making the poem funny by changing or adding in different preposition plus noun combinations** * **creating a shape poem out of the core text or their own animal poem.** * **discussing what they have learnt at each stage.**   **Literacy note: see Phase 3, activity 1a – teacher facing adjusted activities and Phase 3, activity 1b – student facing adjusted activities for word bank suggestions for the options above.**  **Post-reading analysis and discussion**   * **Explore the literal and implied meanings in ‘Eurydice and the Tawny Frogmouth’ by posing a provocative or challenging question such as ‘Is this a love poem?’ (Hint – who does the possessive pronoun ‘our’ in the second line refer to? Who is the ‘you’?)** * **Discuss the symbolism of the owl and the figurative ‘flying’ at the end of the poem. Students consider the different interpretations of the poem depending on the literal or figurative meanings. This is a good opportunity to review the meaning of ‘connotation’. What are the connotations of flying?** * **Teacher introduces the metalanguage of ‘dynamic associations’ from the outcome content point under Connotation, imagery and symbol.** Students compose a short analytical response using evidence from the poem to express what they now think the poem is about. See **Phase 3, activity 4 – analytical writing** for advice and sentence prompts.   **Writing and reflecting**   * **Students compose to conclude this sequence of learning. They may:** * **write personal responses that consider how the allusion in the title and the figurative meanings in the poem** have changed their earlier **interpretations. In other words, how re-reading the poem through a figurative lens has enhanced understanding.** * **write a reflection about how the various activities in this sequence have helped them to understand the text, to value reading for personal growth and overcome the challenges of difficult texts.** * **re-write their initial poem about the animal of choice. Re-draft based on the activities in this sequence then annotate how their final version has benefitted from their experiences of reading.** | **Success criteria**  To demonstrate their learning, students can:   * **create a poem experimenting with codes and conventions** * **experiment with adding and changing parts of speech in the poem to change the effect or meaning** * **compose an analytical response on their understanding of the symbolic and implied meanings in the poem** * **compose a personal reflective response about their experiences of reading and writing in this sequence.**   **Teacher note for differentiation**: to support student engagement with **Core text 3a – ‘Eurydice and the Tawny Frogmouth’ by Robert Adamson use the sketch to stretch activity provided in Phase 3, activity 2 – sketch to stretch**. |  |
| **EN4-URB-01**  **Theme**   * **Understand how repetition, patterning and language features used within a text communicate ideas about social, personal, ethical and philosophical issues and experiences, and demonstrate this understanding through written, spoken, visual and multimodal responses**   **Note: bold outcome content is not addressed in this sequence.**  **EN4-URA-01**  **Connotation, imagery and symbol**   * **Apply knowledge of how different patterns and combinations of figurative language devices can shape meaning throughout a text through established or dynamic associations, and experiment with these devices in own texts**   **EN4-URC-01**  **Genre**   * **Analyse how texts can participate in larger, established patterns of narrative, purpose, theme and tone by exhibiting and challenging conventions, and experiment with conventions in own texts**   **Note: bold outcome content is not addressed in this sequence.**  **Intertextuality**   * **Understand how and why texts can be adapted, appropriated or transformed for different contexts, purposes and audiences, and experiment with adaptations, appropriations and transformations in own work** | **Exploring a new visual version of a written text – music video for ‘Eurydice and the Tawny Frogmouth’ (directed by Sian Darling, music by Paul Kelly)**  **Learning intentions**  **By the end of this learning sequence, students will:**   * **understand how visual patterns within the text communicate ideas about personal issues** * **consider how the visual version of the original text has borrowed from, represented and extended meanings through visual devices.**   **Hook activity – discussion and sharing**   * **Students share and consider how important lyrics are to them in relation to music. Students should be encouraged to share examples. Possible class discussion questions include:** * **Are lyrics more or less important in certain genres, for example country or hip hop?** * **Can lyrics ‘mean’ something different if sung by a different artist or performed in a different style? For example, Dolly Parton and Whitney Houston’s version of ‘I will always love you’.**   **Listening activity – initial personal response**   * **Students listen to the Paul Kelly performance of ‘Eurydice and the Tawny Frogmouth’ (audio only)** * [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) **structure for considering the impact of the new form – discuss first with a partner what listening to the song version has added to your understanding of the poem. The teacher may choose to give some context about the artist and his genre at this point. Students discuss then report back (share) on:** * **whether the song version emphasised the same or different aspects as the poem** * **how the voice and musical instruments added to or changed the mood or meaning of the poem.**   **Viewing the visual text**   * **Students investigate music video as a form.**   **Teacher note: it is recommended that teachers evaluate the knowledge and skills of their students in relation to the music video form. Depending on that review, teachers could include a lesson on the construction and codes and conventions of the music video form. The** class should explore the particular balance of music, lyrics and visuals that represent ideas in this form. **Teachers may take the opportunity to check terminology around ‘code and convention’ and develop a class designed list of conventions. Students could research the birth of MTV and discuss the development of the form and the impact of social media.**   * **Students watch the music video version of ‘Eurydice and the Tawny Frogmouth’. Initial personal response through class discussion on:** * **the metalanguage of ‘sub-genre’. Does the style of this music video place it in a certain sub-genre?** * **how the video form has changed or added to students’ interpretations of the meaning of the poem.**   **Post viewing analysis – the impact of the adaptation to a visual text**   * **Students explore the visual imagery of the music video. Teacher plays video again without sound and students write down any words they think of as they watch.** * **Students are then supported to categorise these words into thoughts, feelings, verbs, nouns and ‘other’. See Phase 3, activity 5 – visual imagery and emotions for an example table, activity and differentiation ideas.** * **Students view the music video again, then consider in pairs which images or scenes from the text evoked the different emotions.** * **Teacher explicit instruction on visual devices using stills from the text.** * The teacher introduces, using stills 1 and 2 below, examples of the terminology for key film and visual devices used in the text. * The teacher demonstrates the ways in which the effects of the devices can be considered and written about. * Using the table under **Core text 3b –** **Phase 3, activity 6 – visual devices in the music video**, students may then be guided to match device and still, then find further examples from within this text or a music video text of their choice. Students could then be encouraged to work more and more independently to find examples and suggest interpretations. For example, the close up on the eyes in still 1, below, suggests the intensity and power of the bird/figure.   All images in this sequence – Paul Kelly (2022). ‘[Eurydice and the Tawny Frogmouth (3:25)](https://youtu.be/BfLqA12D7IE)’, stills from YouTube video (dir, Sian Darling). Sony Music Publishing/Golvan Arts Management. Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of [One Louder](http://www.onelouder.com.au/) on behalf of Paul Kelly.  Figure 2 – still 1, close up  Still from Paul Kelly Music video - close up of eyes.  **Long shots are used during the repeated sections from the poem about flying. In still 2, below, the long shots of the figure dancing in and out of shadow evoke a feeling of freedom and self-expression.**  Figure 3 – still 2, long shot  Still from Paul Kelly Music video - mid shot of dancing figure.   * **Discussion and personal response around the following statement – ‘older texts can be adapted to new forms for a variety of reasons’. Prompts for initial class discussion include:** * **Does this version in a new form add to the original?** * **Is it respectful of the original?** * **Composer ‘hot seat’ activity. Students, individually or in pairs, prepare questions for the director of the music video. Students take turns role-paying the director and answering the questions. For an extra dimension, try this with both composers present in a ‘panel discussion’.**   **Critical and creative thinking – deep engagement and analysis of the visual form**  **Teacher note: the following activities draw heavily on Bloom’s revised taxonomy, the ACARA definitions for critical and creative thinking, and the Quality Teaching Model dimension of intellectual quality, in order to support substantive communication and higher order thinking. See Phase 3, activity 7 – critical and creative thinking for links and examples for all the following activities. Teachers are advised to choose and adapt to suit their specific context. The activities included here are challenging and will need to be edited, adjusted or scaffolded heavily for many students.**  **Seeing and investigating patterns**   * **Students seek and investigate patterns in the music video. They are guided to take 2–3 stills with differing visual devices (for example, use of light and out of focus camerawork), use both devices and explain what patterns they can identify (for example a sense of mystery). Patterns can be within these devices or within the visual text as a whole. Pairs provide evidence from the text to support class discussion about how patterns create a perspective about themes such as ‘freedom’ or ‘love’.** * **Students extend this analysis to analyse the ways in which the same devices and patterns can create different themes in a different music video. Or how the same theme is created by different devices and patterns. Can they, for example, find another music video that uses bird imagery? Or one that uses light/shade and out of focus camerawork for a different purpose?** * [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) **to engage in substantive talk. Students brainstorm ideas to prepare for class discussion or debate. Prompt questions include:** * **What is your favourite moment in the music video and why?** * **What is the most powerful moment?** * **Is there a moment or aspect of the visual text that you do not think works?**   **Prioritising and making judgements**   * **Students prioritise and make judgements about aspects of the texts they have studied. In a teacher-guided initial activity, students connect words and phrases from the poem to moments in the visual text. Which connections:** * **most effectively show the poet’s original intentions?** * **most significantly change or adapt the poet’s original intentions?** * **most interestingly lead to new or different interpretations of the original text?** * **most powerfully showcase the visual as a unique form?** * **Students organise their thinking about this adaptation of a poem using a Harvard Thinking Routine graphic organiser –** [Generate-Sort-Connect-Elaborate](https://pz.harvard.edu/resources/generate-sort-connect-elaborate)**. By placing questions (for example, ‘Why have the composers of the song and music video chosen this poem to adapt?’ And ‘How does seeing the visual text add to our experience of the poem?’) into this thinking routine ‘map’, students organise their thinking and prepare for applying and creating, as well as writing analytically.** * **Extension activity – students draw on definitions from within the learning process of ‘engaging critically’ in the** [English Textual Concepts](http://www.englishtextualconcepts.nsw.edu.au/content/engaging-critically-0) **resource. Many ideas link to the notion of considering own and others’ perspectives and critical frameworks as we make judgements about a text. Students compose a response about how their prior knowledge and personal experience has enhanced their understanding of both texts.**   **Considering established versus dynamic associations**   * **Students prepare for experimenting with different patterns and combinations of figurative devices by considering how dynamic associations are created by the new visual text version of the poem. Pairs use Table 26 within Phase 3, activity 7 – critical and creative thinking to compare established and dynamic associations, then write a short analytical response to one of the following questions:** * **How have the new ideas sparked by visual features added to your enjoyment and understanding of the poem?** * **Why do you think it is important (or do you think it is unnecessary?), to know the poem in order to enjoy and understand the music video?**   **Core formative task 3 – informative writing: explain how you will make a music video**   * **Fictional task context – the Director of your film production company has to persuade a famous singer or band to let your company make the music video for one of their songs. She has tasked you, the cinematographer, with explaining how you will use 2 visual devices to make a video that will represent the song in fresh and interesting ways. Write a 100–200 word explanation of what you would do.** | **Success criteria**  To demonstrate their learning, students can:   * **create class notes** including analysis linking an example, a visual device and an explanation in one sentence **(on the impact of patterns in the visual text)** * **use a graphic organiser to ‘map’ their thinking supported by textual evidence** * **compose an analytical response about established and dynamic associations** * **compose an informative text explaining plans to make a music video.** |  |

# Phase 4 – deepening connections between texts and concepts

In the ‘deepening connections between texts and concepts’ phase, students explore a range of visual texts that are connected by the exploration of a similar theme. The focus of this section is on examining multimodal elements in a text and how these are used to position responders and achieve a specific purpose.

The teacher recognises students’ prior understanding of code and conventions of visual texts and their experiences of engaging with picture books and film.

A deepening awareness of the ways in which the textual features of visual texts are used by composers to impact the audience, also underpins this phase. Students deepen their understanding of the difference between the narrative and theme of a text and how connotation, imagery and symbol are used to represent specific themes in visual texts.

Students practise analysis and critical thinking as they make connections between texts in preparation for the summative assessment task.

They analyse a range of visual texts, including revisiting some engaged with in Phase 1 and then develop increasingly well-organised analytical writing to express their informed personal responses.

**Expected duration: this phase should take approximately 5 to 6 hour-long lessons.**

**Note**: the content in this phase represents more than 5 to 6 hour-long lessons. This reflects the diversity of texts being studied, the range of visual features covered and the connections being made between texts. Teachers may choose to explore fewer visual devices and texts; they should select the content most suitable to their teaching context to meet the purpose of this phase of learning.

**Conceptual programming questions (for this phase):**

* How can visual language be used to communicate ideas about social, personal, ethical and philosophical issues and experiences?
* What meaningful connections can be made between different texts?
* How can we use language to effectively convey a response to a visual text?

**Additional resources for this phase:**

* ABC: [Learn some Dharug greetings](https://www.abc.net.au/education/learn-some-dharug-greetings/13602062) (0:46)
* ABC: [Say hello in Dharug](https://www.abc.net.au/education/say-hello-in-dharug/13500238) (1:00)
* ABC: [Using your manners in Dharug](https://www.abc.net.au/education/using-your-manners-in-dharug/13602072) (0:51)
* Allen & Unwin: Adam Goodes and Ellie Laing: [‘Somebody’s land – Welcome to Our Country’](https://www.allenandunwin.com/browse/book/Adam-Goodes-and-Ellie-Laing,-illustrated-by-David-Hardy-Somebody's-Land:-Welcome-to-Our-Country-9781760526726)
* [Dharug Dictionary](https://dharug.dalang.com.au/language/dictionary)
* **Harvard Graduate School of Education,** [Project Zero’s Thinking Routine Toolbox](http://www.pz.harvard.edu/thinking-routines)
* Jasmine Seymour: Open Your Heart to Country, Magabala Books
* Short film showcase: Genevieve Clay-Smith [Visible (3:00)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) .

Table 7 – deepening connections between texts and concepts

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| **EN4-RVL-01**  **Reading, viewing and listening skills**   * **Revisit texts to develop a clear understanding of the themes, ideas and attitudes they express**   **Reading for challenge, interest and enjoyment**   * Read texts selected to challenge thinking, develop interest and promote enjoyment, to prompt a personal response * Communicate purposefully with peers in response to texts | **Considering purpose and audience**  **Learning intentions**  By the end of this learning sequence students will:   * work collaboratively to develop categories for texts * read for different purposes (enjoyment, analysis, link) * identify the purpose and audience for a range of texts.   **Reading for enjoyment and making connections between texts**  **Teacher note: teacher librarians are a valuable resource upon which to draw in preparation for this learning activity. They could assist teachers to collate a suitable collection of visual texts such as picture books, cartoons, graphic novels, print advertisement and so on. If the technology is available, consider including short films and commercials.**   * In small groups, students read a range of visual texts (5–8) for enjoyment. The texts in the collection should represent varying levels of complexity as well as a range of modes and purposes.   **Literacy note:** clarify reading goals as suggested by Quigley’s (2020) REAL acronym (reading to retrieve, enjoy, analyse or link). Here, students read for enjoyment. In the second stage of this activity, students will be reading to link – to make connections between texts.   * Students create categories for their allocated texts. They must create at least 2 categories and no more than 4. The aim of this activity is for students to consider the connections between texts. Categories may be based on purpose (for example, to entertain, to inform, to challenge perspectives) or audience (for example, children, young adults) or style (for example, realistic, impressionist, collage), genre, mode and so on. * Students compare their categories with those devised by other groups using **Phase 4, activity 1 – scaffolding peer discussion**. If time permits, combine groups and recategorise texts.   **Teacher note:** ‘The purpose of a text, in very broad terms, is to entertain, to inform or to persuade different audiences in different contexts. Composers use several ways to achieve these purposes: persuading through emotive language, analysis or factual recount; entertaining through description, imaginative writing or humour, and so on.’ (NSW Department of Education Numeracy and Literacy Teaching Strategies – Reading – Audience and Purpose Stage 4).  **Considering audience and purpose**   * Review purpose and audience – students create a KWLH chart[KWLH](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/562) on what they currently know and what they want to know at the beginning of the activity. Students then add what was learnt at the end of the activity. * Purpose is the reason for communicating with someone. Ask the following questions: * What is the author trying to achieve? * What does the author want the reader to do with the text? * When these questions are answered it will be easier to understand the purpose. That is, whether it is trying to inform, persuade or entertain. * Students work in small groups to determine what a composer might want to know about their audience before starting to compose a text. Ideas include: * cultural background * age * geographical location * level of education * current knowledge on the topic * background information the audience might need * interests * what might affect their positions and feelings, for example, their beliefs on climate change. * Designate 3 zones in the classroom – ‘To persuade the reader’, ‘To inform the reader’ and ‘To entertain the reader’. Labels could be set up beforehand. Use the range of visual texts with which students have been engaging and allocate one text to each student. Ask students what they think the composer’s purpose for the texts might be. * Students go to the zone that they think is the best answer. Select students from each zone to indicate why they chose that zone and purpose. * Students revisit their allocated text and complete **Phase 4, activity 2 – audience and purpose quadrant analysis.** | **Success criteria**  To demonstrate their learning, students can:   * identify a range of similarities and differences in the visual texts to create categories for the texts (for example, purpose, style, intended audience and so on) * engage in discussion with their peers to determine appropriate ways to categorise the picture books they have been allocated * complete the audience and purpose quadrant analysis.   **Teacher note for differentiation:** while students should be encouraged to create their own categories, students requiring support could be provided with suggested categories. The selection of visual texts may also provide appropriate opportunities for differentiation. Differentiation for HPGE students could include providing a selection of books connected by a similar theme which students identify and express as a title for the collection of texts. This could be used as an effective formative task to determine prior knowledge of the concept of theme. |  |
| **EN4-RVL-01**  **Reading for challenge, interest and enjoyment**   * **Read a variety of texts that present a range of perspectives and experiences, including those of Aboriginal and Torres Strait Islander Peoples, and respond in a range of ways, including sustained written responses where appropriate**   **EN4- URA-01**  **Connotation, imagery and symbol**   * **Explain how Aboriginal and Torres Strait Islander authors use figurative language and devices to shape meaning**   **EN4-ECA-01**  **Sentence-level grammar and punctuation**   * **Use a range of linking devices to create cohesion between ideas** | **Understanding Aboriginal iconography and symbolism**  **Learning intentions**  **By the end of this learning sequence, students will:**   * understand the use of iconography in visual texts by Aboriginal composers * use a glossary to support reading comprehension * identify words and phrases used to create cause and effect sentences in an informative text.   **Reading model informative texts**   * Students use **Phase 4, resource 1 – Aboriginal iconography: glossary to support their** reading of ‘Aboriginal and/or Torres Strait Islander Art Symbols’ (**Phase 4, resource 2 – Aboriginal iconography: informative text).** * **Students visit** [Kate Owen gallery](https://www.kateowengallery.com/)to explore the collection of artworks to identify some of the symbols they have read about in the text.   **Literacy note:** Sedita (2023) advocates explicitly teaching the use of transition words to signal patterns of organisation. CrT9 of the [NLLP](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) v3 notes that learners use ‘cohesive devices to express cause and effect’ such as connectives (for example ‘therefore’, ‘subsequently’ and so on). Students can use the following activity to build a ‘bank’ of cause and effect transition words and to examine them in the context on the informative text ‘Aboriginal and/or Torres Strait Islander Art Symbols’.   * Students complete **Phase 4, activity 3 – cause and effect sentences** by using the text as a model of informative writing. Focus attention on the use of cause and effect sentences. * Teacher models constructing a cause and effect sentence using one of the artworks from [Collectable Aboriginal Artists Gallery](https://www.kateowengallery.com/aboriginal-art-collectors-gallery.asp?page=1). * **Students construct their own cause and effect sentence using the suggested texts in Phase 4, activity 3 – cause and effect sentences and suggested cause and effect words and phrases for support.**   **Teacher note:** this could be an opportunity to connect with a representative from the AECG for support and advice. Please note that it is not appropriate for non-Aboriginal and/or Torres Strait Islander peoples students to create aboriginal artworks. | **Success criteria**  To demonstrate their learning, students can:   * apply understanding of the use of iconography in Aboriginal artwork to co-construct cause and effect sentences * individually construct cause and effect sentences.   **Teacher note for differentiation:** teacher may need to read informative text to students, drawing attention to meanings of difficult vocabulary. |  |
| **EN4-ECA-01**  **Word-level language**   * **Make vocabulary choices that draw on, or contribute to, stylistic features of writing and influence meaning**   **EN4-RVL-01**  **Reading, viewing and listening for meaning**   * **Explain personal responses to characters, situations and issues in texts, recognising the role of written, oral or visual language in influencing these personal responses** * **Using a range of texts, describe how Aboriginal and Torres Strait Islander authors convey connections between Culture and identity**   **Reading for challenge, interest and enjoyment**   * **Read a variety of texts that present a range of perspectives and experiences, including those of Aboriginal and Torres Strait Islander Peoples, and respond in a range of ways, including sustained written responses where appropriate** | **Using language to effectively express a response to a text**  **Learning intentions**  By the end of this learning sequence, students will:   * **understand how language can be used to reflect and convey an opinion or response to a text** * **develop vocabulary for expressing opinion** * **examine the interaction between visual and written texts.**   **Teacher note:** this may be an opportune time to revisit the Department of Education’s [Cultural inclusion website](https://education.nsw.gov.au/teaching-and-learning/curriculum/multicultural-education/culture-and-diversity/cultural-inclusion). Another helpful resource to access is the department’s ‘[Culturally responsive practice: supporting Aboriginal children and families’](https://myplsso.education.nsw.gov.au/mylearning/catalogue/details/ba52d1be-68cc-ea11-9b04-0003ff153fd9) professional learning course available on MyPL and the accompanying ‘Culturally responsive practice’ document. It is important that teachers are aware that some topics alluded to or discussed in this context may be triggering to some students. **Phase 4, resource 3 – protocols for teaching Aboriginal and/or Torres Strait Islander texts** has been included in the resource booklet and includes suggestions for how to teach texts in a culturally sensitive manner.  **Preparing the text**   * **Students view the ABC video** [How to listen when Country speaks (3:12)](https://www.youtube.com/watch?v=yv7zlIJLv1s&t=2s). As students watch the clip, they are asked to write down words that resonate with them. * Class discussion to create a group brainstorm for ‘Country’. The teacher may opt to use a [graphic organiser](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599) to collate brainstorm information into sub-categories of the 5 senses. * Students complete a predicting activity based on the front cover of **Core text 4 – Open Your Heart to Country by Jasmine Seymour** using the [See Feel Think Wonder](https://pz.harvard.edu/resources/see-feel-think-wonder) thinking routine. * The teacher uses building the field questions by linking the images or visuals on the cover to the title. Students are given just the text from a page of the picture book and are asked to search, find and collate a collection of 5 images that might represent the words on the page. Students may find images from the internet, or from texts they have access to at home, including photographs.   **Examining the language of opinion**   * **Students read a** [review of *Open Your Heart to Country*.](https://www.booksandpublishing.com.au/articles/2022/04/05/212595/open-your-heart-to-country-jasmine-seymour-magabala/) * **Students create vocabulary bookmarks (Quigley 2020:176) to record key vocabulary. Bookmarks could be made digitally or personalised on paint swatches. Students may create their own categories, or the teacher may choose to provide categories to draw students’ attention to specific language features (for example, unfamiliar words, the language of opinion, topic specific words and so on).** * **The teacher highlights particular language, tone and register used in the review. Students use Phase 4, activity 4 – exploring vocabulary to further explore vocabulary used in the text.** * **Students write their own review for one of the texts explored in the first activity of this phase.** | **Success criteria**  To demonstrate their learning, students can:   * **make predictions about a text** * **use images to represent ideas in a text** * **use the language of opinion to respond to a text.**   **Teacher note for differentiation:** HPGE students could create annotations of justifications and thinking for image representation activity.  **Literacy note for differentiation: Phase 4, activity 4 – exploring vocabulary:** students use the identified vocabulary on their bookmarks to complete vocabulary activities. They create a definition, find synonyms and use in a sentence. (See Quigley (2018: 139) for information about the SEEC model used here). These activities also align to CRT9 Text forms and features in the [NLLP](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). As an extension activity, students could use paint swatches to create a word cline using the synonyms. |  |
| **EN4-RVL-01**  **Reading, viewing and listening skills**   * **Revisit texts to develop a clear understanding of the themes, ideas and attitudes they express**   **Reading, viewing and listening for meaning**   * **Using a range of texts, describe how Aboriginal and Torres Strait Islander authors convey connections between Culture and identity**   **EN4-URB-01**  **Theme**   * **Understand how repetition, patterning and language features used within a text communicate ideas about social, personal, ethical and philosophical issues and experiences, and demonstrate this understanding through written, spoken, visual and multimodal responses**   **Perspective and context**   * **Consider the influence of cultural context on language** | **Understanding values in a text**  **Learning intentions:**  **By the end of this sequence students will:**   * **understand how meaning changes when a word (value) is used as a different part of speech** * **identify values in a text.**   **Engaging with the core text**  **Teacher note: the following activity should be adapted to suit the school context. If the school has a class set of the core text, students can read individually or in groups. If there is access to fewer copies, the teacher should read the text to the class. Extracts in the Core texts booklet (Core text 4 – *Open Your Heart to Country* by Jasmine Seymour) are provided as examples for the focus of classroom teaching and learning. A short video of** [Jasmine Seymour reading her text is also available (21:57)](https://www.bing.com/videos/riverview/relatedvideo?&q=jasmine+seymour+reading+open+your+heart&&mid=E772ADF16764F76322A9E772ADF16764F76322A9&&FORM=VRDGAR)**.** The reading of the text begins at 11:30. Also note, [annotated extracts](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10#stage-4) of the **Core text 4 – Open Your Heart to Country** **by Jasmine Seymour** are available to support the exploration of this text.   * **Students read the picture book** Open Your Heart to Country **by Jasmine Seymour.** * **Students engage in a teacher-led class discussion exploring the first impressions of the text guided by the following questions:** * **Did it meet student predictions from the introductory predicting activity?** * **How did it relate to their chosen images to represent the particular extract from the text that they were given in the previous activity?** * **Students deconstruct the meaning of the word ‘values’ through the literacy activity Phase 4, activity 5 – exploring word meaning of ‘values’.** * **Students revisit the picture book** Open Your Heart to Country **by Jasmine Seymour.** * **Students complete the** [‘Values, Identities, Actions'](https://pz.harvard.edu/resources/values-identities-actions) **thinking routine. They are encouraged to consider the following questions:** * What values does the text invite us to think about? (Teacher guides students in understanding Aboriginal values of belonging and connection to Country). * Who is the text speaking about? (Students identify that the text addresses Aboriginal peoples). * What actions does this text encourage? (Students outline that Aboriginal peoples have a cultural obligation to maintain a special connection to Country as it is a core part of their identity). * **Teacher leads a class discussion relating to the ‘actions’ students can answer in the thinking routines activity and informs students about the importance of the land to Aboriginal identity.**   **Teacher note: this stage of the phase presents another opportunity to engage with the AECG or LALC and use their expertise to support the teaching and learning activities.** | **Success criteria**  To demonstrate their learning, students can:   * **accurately use ‘values’ as a verb and a noun to explain the connection between Aboriginal Culture and identity through participating in teacher-led class discussion** * **identify values held by Aboriginal peoples as represented in the core text.**   **Teacher note for differentiation:** teacher may need to expand the values activity to make real life connections for students using explicit real-life scenarios.  **Teacher note for HPGE differentiation:** as HPGE students engage with the [‘Values, Identities, Actions'](https://pz.harvard.edu/resources/values-identities-actions) **activity, students compare the imagery in *R****abbit-Proof Fence* (Noyce et al, 2002)and Extract 3 of *Open Your Heart to Country*. Students compose a written analytical response to the following question prompts:   * Where in the film do you see the land calling to Molly? * How is Molly’s ‘On Country’ different from the book? * How is the concept of time different between the 2 texts? |  |
| **EN4-RVL-01**  **Reading, viewing and listening for meaning**   * **Using a range of texts, describe how Aboriginal and Torres Strait Islander authors convey connections between Culture and identity** * **Understand how language use evolves over time and in different places and cultures, and is influenced by technological and social developments**   **EN4-RVL-01**  **Reading, viewing and listening skills**   * **Apply reading pathways to determine form, purpose and meaning** | **Exploring Aboriginal and/or Torres Strait Islander language in the core text**  **Teacher note:** students should be reminded that Aboriginal and/or Torres Strait Islander peoples have more than 250 separate languages and 800 dialects. The language in the text is just one of many Aboriginal and/or Torres Strait Islander languages. You may like to explore local languages on the [Gambay – First Languages Map](https://gambay.com.au/) with your class before completing this activity. There are also several online language dictionaries available. Examples of language can be found on [Word Up](https://www.abc.net.au/radionational/programs/wordup) – ABC Radio National. This would also be a good opportunity to invite AECG or LALC members to share their local language with your class.  **Learning intentions:**  **By the end of this learning sequence students will:**   * **understand that Aboriginal and/or Torres Strait Islander languages are complex and diverse** * **analyse meaning in texts and how this is shaped by the interplay of written and visual texts.**   **Exploring Aboriginal and/or Torres Strait Islander languages**   * **Prior to examining the use of Dharug language in the core text, students explore SBS preserving first languages online interactive:** [My grandmother's lingo](https://www.sbs.com.au/mygrandmotherslingo/)**.** * **Students complete a** [KWLH chart](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/562) **in response to the interactive text.** * **The teacher leads a class discussion after the completion of this activity. The following prompts can be used:** * **What did you already know about Aboriginal languages that was confirmed for you when you engaged with the resource?** * **What was surprising for you?**   **Examining Dharug language in the core text**   * **Students reread** Open Your Heart to Country focusing on the written text. Experiment with reading paths by reading the Australian English written text from the beginning to the end, then the Dharug and Australian English translation from the beginning to the end. Finally, students read the written text as it appears on the pages. * **Students engage in teacher-led class discussion about the ways that the different reading paths impact the meaning of the text.** * **Students complete the table in Phase 4, activity 6 – Aboriginal and/or Torres Strait Islander languages by exploring the local language of their communities and compare this language to the Dharug and Australian English used in the core text and identify a visual language feature that reflects or enhances understanding of the written text.** | **Success criteria**  To demonstrate their learning, students can:   * complete a [KWLH chart](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/562) to reflect on what they have learned and what and how they can learn more about Aboriginal and Torres Strait Islander languages * independently navigate interactive texts to build understanding of Aboriginal and Torres Strait Islander languages and complete the KWLH chart.   **Teacher note for differentiation:** teacher could project the interactive on the whiteboard and work through each part as a group with their class. Students could help the teacher develop a glossary of words and meanings and the teacher could collate it on a document and provide a copy to their students. |  |
| **EN4-URA-01**  **Connotation, imagery and symbol**   * Explain how Aboriginal and Torres Strait Islander authors use figurative language and devices to shape meaning   **EN4-ECB-01**  **Planning, monitoring and revising**   * **Seek and respond to verbal and written feedback to improve clarity, meaning and effect** | **Exploring figurative language**  **Learning intentions**  **By the end of this learning sequence, students will:**   * **make connections between the use of imagery, symbols and language** * **respond to the core text using the language of analysis.**   **Examining figurative language in the core text**   * Students examine the text to identify [figurative language](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/teaching-strategies/stage-4/reading/stage-4-literary-devices) (Stage 4 reading – Literary devices page) and complete **Phase 4, activity 7 – figurative language in the core text** in the resource booklet. * Students explicitly explore the effect of using particular language and analyse the impact of each example. Sample responses have been provided in **Phase 4, resource 4 — figurative language responses**. * The **teacher leads a class discussion with the question: ‘What was the author’s purpose in using specific language?’.** * Students provide peer feedback for each other’s completed table through a practised [peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549) process (templates and samples are available via the link to the Digital Learning Selector). Teachers could also look at the YouTube video [Austin’s Butterfly: Models, Critique, and Descriptive Feedback (6:31)](https://www.youtube.com/watch?v=E_6PskE3zfQ) (Berger 2016) for possible activities and structures. * Explain the thinking routine [‘Colour, Symbol, Image’](https://pz.harvard.edu/resources/color-symbol-image) from Harvard Project Zero. Students select one colour, symbol and image to represent the overall text using [‘Colour, Symbol, Image’](https://pz.harvard.edu/resources/color-symbol-image). Students write CSI: Colour, Symbol, Image in their books or on a Word document and find or draw an appropriate representation. The teacher may choose to have students work independently, in pairs or in a group of 3, depending on student ability. * Students pr**esent their decisions to the class in relation to how their selection demonstrates the ways that Aboriginal and/or Torres Strait Islander peoples value Country and/or their own connection to land/Country.** | **Success criteria**  **To demonstrate their understanding, students can:**   * **complete a DEE table to analyse how the figurative language used in the core text impacts a responder** * **explain to an audience (class, peers or teacher) how the choices they have made in their own representation symbolises Aboriginal and Torres Strait Islander value of Country and/or their own connection to land/Country.**   **Teacher note for differentiation:** teacher revisits types of figurative language before completing this activity. An engaging activity is to make it a competition. Print out examples and figurative language and ask students to work in pairs to determine the matches. Students could be provided with a handout of figurative language and definitions to check their progress. As pairs, when they think they have the correct groupings, the teacher checks their responses and indicates which matches are correct. The group needs to go back and fix their incorrect responses. The first pair to finish correctly, wins. Students check against the winning pair and glue the matches into their books. |  |
| **EN4-RVL-01**  **Reading, viewing and listening for meaning**   * **Explore the main ideas and thematic concerns posed by a text for meaning**   **Reading for challenge, interest and enjoyment**   * **Read texts selected to challenge thinking, develop interest and promote enjoyment, to prompt a personal response**   **Reading, viewing and listening for meaning**   * **Explain personal responses to characters, situations and issues in texts, recognising the role of written, oral or visual language in influencing these personal responses** | **Deepening connections between texts and concepts – engaging with Core text 5: *Visible***  **Learning intentions**  **By the end of this learning sequence, students will:**   * **use evidence from a text to support an argument** * **understand the difference between theme and plot.**   **Engaging personally with a core text**   * **Pre-viewing activity – students engage in class discussion to answer the following questions:** * **What does the word ‘visible’ mean?** * **What does it mean to be visible as a person?** * **What does it feel like to be visible? What is the opposite of visible? What does it feel like to be invisible?** * **What is diversity?** * **How can diversity make our lives richer?** * **Students view the short film** [*Visible* (3:00)](https://capture.emagined.com.au/development/introduction-short-films/short-film-showcase) * Students engage with the [See Feel Think Wonder](https://pz.harvard.edu/resources/see-feel-think-wonder) thinking routine to reflect on their personal response after viewing. In pairs, brainstorm according to the following: * See – What do you see? * Feel – What feelings emerge for you as you watch this film? * Think – What does this piece make you think about? * Wonder – What do you wonder about this text? * Working in pairs, students revisit the 6-word summary strategy (Quigley 2020) to describe the short film. For example, a 6-word summary of *Visible* could be ‘Brave girl finds herself and friends’. * Students view the film a second time in order to complete **Phase 4, activity 8 – three level guide for Visible. Students discuss the responses to the 3-level guide. Teacher highlights that different responders may have different answers (particularly for the statements at the inferential level), but if they are supported with valid evidence from the text, they will still be correct.** | **Success criteria**  **To demonstrate their understanding, students can:**   * **make inferences about the core text** * **use evidence to support an argument** * **demonstrate understanding of the difference between theme and plot.**   **Teacher note for differentiation:** students will need to be well prepared for this text. A discussion around inclusivity and diversity may be useful (connect with diversity team for advice on this). If this film is unsuitable for the context, an alternative short film such as [Head Over Heels - Oscar-nominated short (Official HD) (10:21)](https://www.youtube.com/watch?v=96D-bRx5KuU) on YouTube may be used. |  |
| **EN4-URA-01**  **Code and convention**   * **Use appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in texts** | **Understanding the codes and conventions of film**  **Learning intentions**  **By the end of this learning sequence, students will:**   * **work collaboratively to identify a range of film devices** * **use appropriate metalanguage when discussing the core text** * **refine previous work to include film metalanguage.**   **Information gap activity**   * **Use Phase 4, activity 9 – film metalanguage information gap activity. Students are organised into pairs and assigned sets of images from Core text 5 - Visible. These should be laid out in front of them and there should be a barrier separating the partners so that they cannot see that their partner has the explanation of the film device.** * **Students take turns to read a definition or description of the film device while their partner finds the matching frame from the film.** * **When students have confirmed that they have matched the definitions and examples correctly, they record the information in their books to continue developing a glossary of visual language codes and conventions.** | **Success criteria**  **To demonstrate their understanding, students can:**   * **identify the film devices used in the core text** * **use metalanguage when discussing the core text** * **listen for understanding.**   **Teacher note for differentiation:** students work in pairs against another set of pairs rather than individually. |  |
| **EN4-URB-01**  **Theme**   * Understand how repetition, patterning and language features used within a text communicate ideas about social, personal, ethical and philosophical issues and experiences, and demonstrate this understanding through written, spoken, visual and multimodal responses   **EN4-URA-01**  **Representation**   * **Explore how language and text are acts of representation that range from objective to subjective and may offer layers of literal or implied meanings, and apply this understanding in own texts**   **EN4-ECA-01**  **Text features: informative and analytical**   * Embed textual evidence within sentences to support the articulation of a personal perspective of a text * Discuss a central idea, from personal and objective positions, to broaden the exploration of a concept | **Exploring themes in texts**  **Learning intentions**  **By the end of this learning sequence, students will:**   * **understand the difference between theme and plot** * **identify theme(s) in a text** * **make connections between texts through their themes.**   **Teacher note: theme is a statement about life, arising from the interplay of key elements of the text, that work together in a coherent way to achieve the text’s purpose. Theme differs from the topic or idea addressed by a text, in that theme conveys an attitude or value.**  **Understanding the difference between theme and plot**   * **Students view the** [short video on theme (2:52)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset10) **available on the department’s website.** * **Students complete Phase 4, activity 10 – theme or plot?**   **Connecting texts through theme**   * **Students revisit both core texts from this phase and identify the themes shared by the texts.** * **Students complete Phase 4, activity 11 – connecting texts thematically.**   **Core formative task 4 – writing analytically about theme**   * **Students use the work they have completed on theme to compose an analytical paragraph exploring a theme that is represented in both core texts. Students use Table 40 in Core formative task 4 – writing analytically about theme to support students in this task.**   **Teacher note: this is an opportune time to revisit Phase 6, activity 1c – Seldon method: bubble theory to remind students of the Seldon method sentence structure.** | **Success criteria**  **To demonstrate their understanding, students can:**   * **articulate the theme(s) explored in the core text(s)** * **make meaningful connections though identifying shared themes in the core texts** * **synthesise their understanding of theme through writing analytically about the core texts.**   **Teacher note for differentiation:** provide sentence starters and word banks as required. HPGE students could expand their responses into an essay covering more examples of their identified theme. |  |

# Phase 5 – engaging critically and creatively with model texts

In the ‘engaging critically and creatively with model texts’ phase, students examine and respond to models for the textual and language features necessary to complete the formal assessment task. With each model text, students will investigate the ways in which a composer has explained, discussed or reflected on the use of visuals. This includes a digital brochure about a city, a photo essay by a famous photographer and blogposts about 2 exhibitions. Significantly, each of these model texts is a multimodal text, and students are guided to analyse how the different modes work in concert to achieve the informative and analytical aim of the composer.

By reading, viewing, understanding and responding critically and creatively to these complex texts involving both written and visual modes, students explore the ways in which composers present and organise information connected to visuals, in order to guide the readers’ experiences. In addition, word, sentence and text level structures, grammar and punctuation are analysed and practised in the context of the purpose, audience and context of the multimodal text.

The complex hybrid multimodal texts examined in this phase are likely to be new forms for the majority of students. Students will need guidance and time to explore each in the framework of its purpose, with time to explore analogous texts of their choosing. The teacher, however, recognises students’ prior understanding of the codes and conventions of visual texts, as well as the structural and language features of moderately complex to complex informative texts. It is not expected that teachers will work through activities related to all 4 model texts; sequences can be combined, model texts can be exchanged and language features reorganised to suit the classroom context.

**Expected duration: this phase should take approximately 3 to 4 lessons, with the potential to be run concurrently with other phases or sequences that are centred on preparation for the formal assessment task.**

**Conceptual programming question(s) (for this phase):**

* How do modes work together to effectively present an idea, issue or information?
* How do composers write effectively about visuals to inform, explain and guide the readers’ experiences?
* How and why do composers write analytically about visual devices within a multimodal text?

**Additional resources for this phase:**

* The resources used within this phase are drawn from the [Europeana](https://www.europeana.eu/en) website. This resource is run by the European Union and provides creative commons material including images, stories and blogposts, many with related education resources through the [Europeana Classroom](https://www.europeana.eu/en/europeana-classroom).

Table 8 – engaging critically and creatively with model texts

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| **EN4-RVL-01**  **Reading, viewing and listening for meaning**   * **Explore the main ideas and thematic concerns posed by a text for meaning**   **EN4-ECA-01**  **Writing**   * **Understand the interconnectedness of textual features for the overall cohesive effect**   **Representing**   * **Select modal elements to work together to support meaning or shape reader response**   **Text features**   * **Compose texts that combine modes for intended purposes**   **Text features: informative and analytical**   * **Compose informative texts that summarise conceptual information**   **Sentence-level grammar and punctuation**   * **Select appropriate noun groups for clarity or effect, including succinct noun groups for simplicity and elaborated noun groups for complexity** | **Exploring model multimodal texts – a city brochure**  **Learning intentions**  **By the end of this learning sequence, students will:**   * **understand the ways in which several modes work in tandem to ‘present’ an idea and guide the reader’s experience of it** * **understand the importance of nouns and noun groups for summarising conceptual information accurately and effectively.**   **Activation of background knowledge**   * **Teacher could project an image from the website of the students’ local council. Pre-viewing background knowledge activation discussion could centre around:** * **how the choice of image represents the town or suburb** * **how the image interacts with the written text around it – does it ‘show’, ‘emphasise’ or ‘symbolise’ an aspect of the location?** * **who might have chosen the image and what they are trying to achieve by including it?** * **whether students find it effective in representing their suburb or town.**   **Viewing and reading activity – analysing the representation of a place.**   * **Teacher displays a choice of images from the following** [Celebrating a year of culture in Leeds](https://www.europeana.eu/en/blog/celebrating-a-year-of-culture-in-leeds) **about the city of Leeds in the UK.** * **As an example, the ‘**[Leeds 2023: Awakening](https://www.europeana.eu/en/blog/celebrating-a-year-of-culture-in-leeds#:~:text=in%20the%20world.-,The%20organisers,-say%3A%20%27The%20city)**’ image is an opportunity for the teacher to provide contextual information. The image is from a blog post called ‘Celebrating a year of culture in Leeds – Art, industry and culture in Yorkshire’s capital city’ (Daley & Murphy 2023). Teacher promotes discussion about what is being suggested about the city. Students should be encouraged to use the metalanguage learnt in this program, and this is a good chance to revise and remind.** * **In the following** [Think Pair Share](http://www.pz.harvard.edu/resources/think-pair-share) a**ctivity, students then examine the text from the exhibit that is quoted in the blog post just above this image: ‘The organisers say: “The city of Leeds is bursting with culture. And it can change lives. But not everyone feels they have the freedom to access culture and creativity. Through our spirit, we'll all change that, together.”’ (Daley & Murphy 2023: Introductory section).** * **Students brainstorm and prepare ideas for the sharing session. The focus is on discovery at this stage – what connections they find between the image and the written text. To prepare they might use a Harvard thinking routine such as** [See, Think, Wonder](https://pz.harvard.edu/resources/see-think-wonder).   **Guided student exploration of a multimodal text**   * **Students are guided (the teacher should demonstrate this guiding process on one further section of the blogpost) through an analysis of this multimodal text using the table provided in Phase 5, activity 1 – guided exploration of a multimodal text. The overall aims of the activity are for students to analyse:** * **the ways in which succinct and elaborated nouns and noun groups are used to summarise key ideas and elaborate on them** * **the range of interactions between images and written text** * **the visual devices used in images** * **the codes and conventions of multimodal texts** * **word and sentence-level grammar in context – nouns and noun groups to summarise conceptual information.** * **Use explicit instruction to highlight the composer’s use of nouns in tandem with the images in this multimodal text. The following text introduces the image:** ‘In fact, Leeds' industry inspired art: Joseph Mallord William Turner painted the earliest known depiction of a British industrial landscape looking at Leeds.’ (Daley & Murphy 2023: Industry). * **There are 2 key nouns in this extract (industry and depiction) and one key noun group (British industrial landscape). Students should be guided to note that:** * **the noun ‘industry’ summarises a complex concept in one word** * **the noun ‘depiction’ is a nominalisation of ‘painted’ or ‘depicted’ that is both succinct and technical terminology** * **the succinct noun group or phrase ‘British industrial landscape’ involves 2 adjectives and a noun, giving detail and specificity in a short phrase.**   Figure 4 – Leeds image 2: ‘Leeds’ by J.M.W. TurnerPainting called 'Leeds' by J.M.W. Turner.  ‘[Leeds, Henry Moore town: A Henry Moore reclining figure on a wall in front of the Art Gallery close to the town Hall](https://commons.wikimedia.org/wiki/File:Joseph_Mallord_William_Turner_-_Leeds_-_Google_Art_Project.jpg)’ by [Malcom Morris](https://www.geograph.org.uk/profile/9542) is licensed under [CC BY-SA 2.0](https://creativecommons.org/licenses/by-sa/2.0/).  **Post-activity class plenary**   * **After pairs have investigated this multimodal text online and completed the table in Phase 5, activity 1 – guided exploration of a multimodal text, students present ideas to the class.** * **The class co-construct a list of the agreed codes and conventions of multimodal texts. Phase 5, resource 1 – the features of multimodal texts will provide support for the teacher in preparing metalanguage and definitions. Note that this also functions as a revision or pre-text activity for the next sequence.** * **Extension activity 1 – return to the local council site and compare written text and the combination of written text and images to the Leeds exhibit. Students could account for the difference in class discussion.** * **Extension activity 2 – composing and engaging creatively with model texts. Students write the accompanying text (one paragraph) for an image to represent the culture of their town or suburb.** | **Success criteria**  To demonstrate their learning, students can:   * complete an analysis table of the model multimodal text * co-construct a class list of the codes and conventions of multimodal texts * compose an accurate and well-elaborated accompanying written text for an image. |  |
| **EN4-ECA-01**  **Writing**   * **Understand the interconnectedness of textual features for the overall cohesive effect**   **EN4-URA-01**  **Code and convention**   * Use appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in texts * Understand how **language forms, features and structures, in a variety of texts, vary according to context, purpose and audience, and demonstrate this understanding through written, spoken, visual and multimodal responses**   **Note: bold outcome content is not addressed in this sequence.** | **Investigating the effectiveness of multimodal design**  **Learning intentions**  **By the end of this learning sequence, students will:**   * **understand the most effective arrangement of multimodal features for an informative report** * **consider how multimodal design relates to the intention, context and specific audience for a text.**   **Joint exploration and identification of codes and conventions**   * **Student engagement is activated through a jigsaw activity. The teacher provides pairs with cut-up copies of model multimodal text 1 (Figure 5). Students re-arrange the pieces, tape them together onto card and annotate the key textual features of the text. A list of common features is provided as Phase 5, resource 1 – the features of multimodal texts.** * **This activity can be supported or extended in the following ways:** * **Provide each pair with different model texts to re-arrange.** * **Model the annotation process and provide students with the list beforehand or allow them to experiment first as a pre-test. Then share features, clarify any definitions of metalanguage then allow students more time to annotate with new terminology.**   **Class discussion – key learning about the features of multimodal texts from the process of rearrangement and annotation**   * Key questions for discussion, and linking to the following activity include: * Which features made it easier or more difficult to re-arrange the text? * Which features are intended to make reading and viewing easier? * Thinking back to earlier work on news reports, what is the role of the image here? * Who is the usual reader of this kind of text and what are they looking for?   Figure 5 – model multimodal text 1  **Sample multimodal magazine article.**  [Health magazine article](https://www.flickr.com/photos/38389073@N04/5712149508) by [Jamiesrabbits](https://www.flickr.com/photos/38389073@N04/5712149508) is licensed under [CC BY 2.0](https://creativecommons.org/licenses/by/2.0/?ref=openverse)  **Analysing textual features – focusing on the specific reader’s needs**   * Teacher projects or provides students with model multimodal text 2 (**Phase 5, resource 2 – model multimodal text 2**). Hook question – 'Would arranging the information in your required multimodal report for the assessment task be effective in this style?’ * Student [Think Pair Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) activity – what are the codes and conventions from these texts that would support a reader of an informative report to find, understand and use information for their intended purpose? * Class plenary, discussion and co-constructed list with the advantages and disadvantages of each textual feature for the context of their assessment task. Use the table provided in **Phase 5, activity 2 – layout of a multimodal text** to help students structure their thinking.   **Teacher note: the table in Phase 5, activity 2 – layout of a multimodal text in the resource booklet provides textual features and sample advantages and disadvantages to support this activity. The key focus of this activity should be student evaluation of the codes and conventions as effective for the specific needs of their formal informative multimodal report assessment task.**  **Engaging creatively with model texts**  **Extension activity**   * **Guide students to choose 3 multimodal texts from their online research. In pairs they categorise these into evaluative categories: ineffective, satisfactory and effective, based on their use of codes and conventions appropriate to the intended reader’s ‘journey’ through the text. Pairs then join with another pair and repeat for a joint categorisation. Groups of 4 repeat with another group of 4 until the class finally decides on its agreed ‘ineffective’, ‘satisfactory’ and ‘effective’ texts. These are displayed in the classroom.** | **Success criteria**  To demonstrate their learning, students can:   * annotate a multimodal text for key features * co-construct a shared class list of the advantages and disadvantages of common features in relation to the summative assessment task * categorise sample multimodal texts as ‘ineffective’, ‘satisfactory’ and ‘effective’ in their use of specific features to guide the intended reader’s journey. |  |
| **EN4-RVL-01**  **Reading, viewing and listening for meaning**   * **Explain personal responses to characters, situations and issues in texts, recognising the role of written, oral or visual language in influencing these personal responses**   **EN4-URB-01**  **Perspective and context**   * **Examine how elements of personal and social contexts can inform the perspective and purpose of texts and influence creative decisions**   **EN4-ECA-01**  **Text features: informative and analytical**   * Embed textual evidence within sentences to support the articulation of a personal perspective of a text   **Text features: informative and analytical**   * Compose informative texts that summarise conceptual information | **Analysing the style, structure and aims of written text accompanying images within a visual text**  **Learning intentions**  **By the end of this learning sequence, students will:**   * **understand the ways accompanying written text can bring our attention to the salient features of images** * **deepen their ability to use nouns and noun groups to refine the description of a photograph.**   **Activating student interest and background knowledge**   * **Teacher displays the phrase ‘photo essay’ and conducts a class brainstorm – how might the meaning of each word interact to create a new form? What would you expect to see in a ‘photo essay’?** * **Students explore the work of the photographer Dorothea Lange on the Europeana blogpost ‘**[Through the eyes of Dorothea Lange](https://www.europeana.eu/en/blog/through-the-eyes-of-dorothea-lange)**’ (Everts 2023). In their first viewing students are guided to use the thinking routine** [Looking: Ten Times Two](https://pz.harvard.edu/resources/looking-ten-times-two)**. Here the students will spend 30 seconds looking at each of 2–5 images on the blog, list words or phrases about any aspect of the image, then repeat and try to add 10 more words. This must be done without reading any of the accompanying written text.** * **Class plenary – students share a word each for each of the images to create a shared class brainstorm.**   **Analysing the relationships between images and written text**   * **Students complete the next part of the activity in pairs or small groups (where roles can be assigned to strengthen groupwork skills).** * **Students list the features of a multimodal text they observe in this blogpost, then return to the discussion of 'photo essay’ and identify how this compares to the earlier class descriptions or definition.** * **Students read for composer context. They complete the following activities as they investigate the blogpost:** * **Discuss and retrieve information – what information are we given about Lange’s life? Construct a timeline using the adverbials and connectives from the text – ‘At the start of the 1930s…In 1941…during WWII’ (the teacher may need to check understanding of this word and sentence-level grammar).** * **Decide – if the contextual information given before or immediately after each image is in the ‘right place’. Discuss – if you were designing this multimodal text, would you change any of the layout?** * **Analyse – the textual and language features which contribute to the overall cohesive effect of the multimodal text. The teacher demonstrates a process of analysis using the following image and accompanying text from the blogpost.** * **Explore – the accompanying text for Figure 6: ‘What she found was poverty and exploitation of migrant labourers and sharecroppers. The image above was taken in a cotton pickers’ camp in Nipomo, California. It highlights the gravity of the situation. A makeshift tent has been put together, a pile of collected wood sits at the far corner of the picture and a child and an adult can be seen peering out of their shelter.’ (Everts 2023).** * **Annotate for –** use italics for **keywords and phrases that introduce analysis, label or refer to the image. Nouns that summarise conceptual information are underlined. Noun groups that add descriptive detail are in bold.**   Figure 6 – Dorothea Lange photograph from the Great Depression  A black and white photograph of Great Depression era poverty - people living in a tent attached to a car.  [Cotton Pickers’ Camp](https://www.europeana.eu/en/item/90402/RP_F_2012_27) **by** [Dorothea Lange](https://www.europeana.eu/en/blog/through-the-eyes-of-dorothea-lange)**,** is licensed through Europeana.eu as [Public Domain Mark 1.0](https://creativecommons.org/publicdomain/mark/1.0/).   * Provide explicit instruction on the 3 elements of the language and textual features then guide students to investigate one image and accompanying written text in the model text in the following ways: * Annotate the written text for signpost words, referring words, conceptual nouns and noun groups for description. * Write a 2-sentence explanation of how the photographer has used visual devices to emotionally impact the viewer. * Prepare a class discussion about the importance of the images and written text in this blogpost. Is one more important than the other, or is it the combination that has the most effect on the responder?   **Composing and responding creatively to the model**   * Students source (or are given) an old black and white photograph of their suburb or town from around 100 years ago. Students mimic the style of the model text and compose a 50–60 word accompanying text. | **Success criteria**  To demonstrate their learning, students can:   * annotate texts for key multimodal and language features * compose analytical responses examining the role of context * compose an accompanying text to an old photograph or their town or suburb.   **Teacher note for differentiation:** the analysis activity can be scaffolded to the degree needed by class context. However, even more able students can benefit from activities where they write as apprentices to model texts. In this case, as an experiment, students might be asked to follow the structure of the model text exactly, replacing only ‘content’ words. |  |
| **EN4-ECA-01**  **Writing**   * Understand the interconnectedness of textual features for the overall cohesive effect   **Word-level language**   * **Select effective, topic-specific vocabulary to enhance understanding and compose texts with accuracy, in a range of modes appropriate to audience, purpose, form and context**   **Sentence-level grammar and punctuation**   * **Experiment with applying a wide range of punctuation to support clarity and meaning, and to control pace and reader response**   **Writing**   * Apply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing **imaginative**, informative and analytical, and **persuasive** written texts   **Note:** bold outcome content is not addressed in this sequence. | **Examining how text, including captions, guide the readers’ experience in a multimodal text**  **Learning intentions**  **By the end of this learning sequence, students will:**   * **deepen their understanding of the language used to connect captions with their images, especially the use of adjectives for descriptive detail** * **be able to use elements of punctuation to elaborate on ideas within an accompanying text.**   **Identifying the connections between written text and images**   * **Students explore the multimodal blogpost ‘**[How artists have painted cows – Artistic moo-vements](https://www.europeana.eu/en/blog/how-artists-have-painted-cows)**’ (Murphy 2023) from the Europeana website. For this initial engagement activity, the teacher will need to download 3–4 of the images and their captions. Students are to use contextual cues to match the image and caption (note that in this text the captions are part of the regular written text below the image).**   **Analysing the language features of the accompanying written text**   * **Students use the sample analysis in Phase 5, resource 3 – elaboration and description within accompanying written text to an image, to set up for their independent analysis of this multimodal text.** * **In pairs students complete the analysis activity focusing on:** * **evaluative adjectives describing a noun (‘this expressive painting’ or ‘this dynamic painting’) where the adjective gives detail and carries the perspective of the composer** * **the use of hyphens to introduce an elaboration or further detail. For example, ‘In this expressive painting, there are vibrant colour combinations – the goat is blue and the cow is bright red’.** * **Peer-teaching final activity:** * **the teacher d**emonstrates **the required analysis on one or 2 extracts** taken from **Phase 5, resource 3 – elaboration and description within accompanying written text to an image.** * **Students are then given a new extract and annotate it using the ‘interesting points for analysis and annotation’ provided.** * **This is then a perfect opportunity for peer teaching. See ‘**[How Peer Teaching Improves Student Learning and 10 Ways To Encourage It](https://www.opencolleges.edu.au/informed/features/peer-teaching/)**’ from** Opencolleges **for how peer teaching can support student learning. Students work with someone who is an ‘expert’ on a different text. They annotate their own version of the extract as their partner explains their analysis of the text.** * **Students complete appropriate activities in Phase 5, activity 3 – analysing and experimenting to extend their work on composing accompanying text for images. This includes opportunities for further annotation, display of annotations and experimenting with changing the text.**   **Responding creatively to the model text**   * **Students practise writing informative captions which include elaborations after a hyphen (or semi-colon) and adjectives which give precise evaluations or descriptions useful for the reader in understanding the image. Students choose images for this practice activity. They may revisit earlier writing on an animal from Phase 2, or their town in this phase.** * **The teacher encourages peer editing in this task, focusing on the clarity of information provided by the adjectives and clauses following a hyphen or semi-colon.**   **Core formative task 5 – informative accompanying text**   * **Write the accompanying text of between 50 and 150 words to an image. You may refine work you have already begun in this unit or choose a new visual text (for example a news report from the day you were born). Include word and sentence-level grammar features you have been exploring in this phase.** * **Imagine that the image is part of a multimodal text, such as the ones examined in this phase. Your task is to write an informative text that explains the important features of the image, and what the image reveals about the topic.** | **Success criteria**  To demonstrate their learning, students can:   * complete an analysis of language features in the accompanying text to an image * compose informative captions for an image of choice including evaluative adjectives to guide reader responses * compose informative captions and accompanying text for an image of choice including extended descriptions after a hyphen to elaborate on content. |  |

# Phase 6 – preparing the assessment task

In the ‘preparing the assessment task’ phase, students are supported to complete a task that best represents their learning and effort. A series of planning, reading, writing and reviewing activities are structured into the teaching and learning program at intervals. These are designed to encourage student understanding of, engagement with, and ownership of the response they create during the assessment task design process. The following strategies are not meant to be completed consecutively, nor are they a checklist. They should be introduced when required, running concurrently within the other phases. Some may take a few minutes in a once-off lesson, others will need to be repeated. Others may require an entire lesson. All will need to be adapted to the class context.

The teacher recognises students’ prior understanding of assessment practices but should use this phase as an opportunity to consolidate understanding of the customs and rules of the school in a well-supported way. This is particularly for the student’s understanding of a Stage 4 style marking criteria and the school expectations for submission.

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

**Conceptual programming question(s) (for this phase):**

* How can marking guidelines be co-constructed and used as a support for assessment?
* How can the requirements of an assessment task be broken down into smaller parts?
* What are the best strategies for developing effective and sustainable skills and mindsets related to assessment?

Table 9 – preparing the assessment task

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| **EN4-URA-01**  **Code and convention**   * **Use appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in texts**   **Connotation, imagery and symbol**   * **Analyse how figurative language and devices can represent ideas, thoughts and feelings to communicate meaning**   **EN4-ECA-01**  **Text features: informative and analytical**   * **Embed textual evidence within sentences to support the articulation of a personal perspective of a text** | **Annotating and analysing texts**  **Learning intentions**  By the end of this learning sequence, students will:   * identify the ideas or message in a visual text * annotate a visual text * analyse the visual language features identified.   **Annotating a text**  **Teacher note: this activity would be useful after exploring Jeannie Baker’s** Mirror **and introducing metalanguage. Alternatively, this activity could be used with a different core text such as** frames from Visible.   * **Using Phase 6, resource 1b – annotating a text*,* teacher explains the process of annotation as:** * a note-taking practice * a process to prompt critical thinking about a text * similar to creating a diagram in science. * **Students insert arrows from the annotation to the example in the extract from the picture book. This may be done on hard copies of the text, or on the board with the text projected.**   **Teacher note**: Sedita (2023) asserts that students benefit from explicit instruction on brainstorming and notetaking, and that they need to learn planning strategies for organising their thoughts during the thinking and planning stage of the writing process. **Phase 6, activity 1a – crafting a thesis** is a brainstorming method. **Phase 6, activity 1b – critical thinking for analytical writing** is an adapted version of the Cornell Notes System and should support students to move from the annotation stage to the analysis stage of responding to texts. The first row has been completed as a model for students. [The Cornell University Learning Strategies Center website](https://lsc.cornell.edu/how-to-study/taking-notes/cornell-note-taking-system/) provides additional details about the Cornell Note Taking System used in the following activities. This includes an interactive guide that can be used to support students on how to use Cornell notes.  **Critical thinking for analytical writing**   * **Teacher models note-taking using Phase 6, activity 1b – critical thinking for analytical writing** to make connections between the visual language features used in the *Mirror* extract and the ideas that these convey. * **Students work in pairs to complete the second row of the table in Phase 6, activity 1b – critical thinking for analytical writing. Students complete the final row of the table individually.**   **Teacher note: students will progress through the stages of ‘I do’, ‘we do’, ‘you do’ at different rates, therefore, it may be appropriate to either repeat a stage for students requiring greater support or to skip a stage for students who are ready to progress. For example, some students may not benefit from the ‘we do’ stage and may move to working individually after the teacher has modelled the activity.**  **Using sentence structure to support text analysis**   * **Using Pearson and Gallagher’s (2002) Gradual Release of Responsibility, teacher models the** [Seldon Method: Bubble Theory](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/secondary-literacy) **(Phase 6, activity 1c – Seldon method: bubble theory) to create complex sentences in response to texts.** | **Success criteria**  To demonstrate their learning, students can:   * identify visual language codes and conventions in a text using appropriate metalanguage * **explain the effect of the visual language features identified** * **compose a complex sentence to analyse a visual text.**   **Teacher note for differentiation: also known as the ‘this does that’ strategy, the Seldon Method: Bubble Theory can be used to support students to compose effective complex sentences in response to texts. Further information and instructional video on this strategy is available on the** [department’s website](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/secondary-literacy)**. This strategy supports the themes highlighted in CESE’s ‘What works best’ 2020 report.** |  |
| **EN4-URA-01**  **Representation**   * **Explore how language and text are acts of representation that range from objective to subjective and may offer layers of literal or implied meanings, and apply this understanding in own texts** | **Gathering texts and selecting texts**  **Learning intentions**  By the end of this learning sequence, students will:   * make judicious choices when selecting texts * use tools such as a template or scaffold to help structure ideas * assess the effectiveness of a visual text.   **Selecting visual texts**   * **Students select an image to enhance the meaning of written text with which students have had some experience. Revisiting Solli Raphael’s ‘Australian Air’ from Program 1 could be useful.** * **Phase 6, activity 2 – gathering and selecting texts contains 3 templates to support visual analysis. Initially, students complete template 1 for the visual text that they have selected to accompany the written text.** * **Students are arranged into small groups to share the texts that they have chosen and then finish the task in small groups.** * **Using the table scaffold to guide discussion, students present their chosen image to the other group members and explain why it is an appropriate choice to accompany the written text.** * **As a group, students must come to a consensus on which image is the most effective to accompany the written text.** | **Success criteria**  To demonstrate their learning, students can:   * work collaboratively to assess the effectiveness of a visual text * complete a scaffold to guide their text selection.   **Teacher note for differentiation**: it may be appropriate to differentiate or adapt this activity by providing students with a range of high quality and interesting visual texts. They can then select the ones they feel are the most effective.  A**n opportunity for extension in this task may be to have students deliver a short, persuasive speech outlining why their chosen image is the best choice to accompany the written text.** |  |
| **EN4-ECB-01**  **Planning, monitoring and revising**   * **Plan a logical sequence of arguments or ideas, and set goals at conceptual, whole text and paragraph levels** | **Scaffolding the task**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the steps to take to complete the summative assessment task * use a scaffold as a tool to manage the development of the summative assessment task.   **Using the assessment task scaffold**   * Over a series of lessons, students use **Phase 6, resource 2 – assessment task scaffold to develop the various components of the task.** * **Use Phase 6, activity 3 – supporting the thesis to assist students as they analyse their visual texts and narrow their selection down to 3 visual texts. This activity can be co-created** with the **class as a model prior to students completing the tables individually.**   **Teacher note: Phase 6, resource 2 – assessment task scaffold should be used at various points throughout the teaching program. For example, step 3 should be used in conjunction with the lesson sequence on composing captions for visuals texts in Phase 3. Feedback should be provided to students using a range of methods including peer feedback, self-feedback, verbal and written feedback from the teacher.** | **Success criteria**  To demonstrate their learning, students can:   * **use the scaffold provided to plan and organise ideas** * **set and achieve manageable goals to manage the development of the summative assessment task** * **make connections between learning activities in the program and the assessment task.** |  |
| **EN4-ECB-01**  **Planning, monitoring and revising**   * Engage with the features and structures of model texts to plan and consider implications for own text creation * Monitor word choice, spelling, grammar and punctuation for accuracy and purpose | **Working with the sample response and developing awareness of the marking criteria**  **Teacher note: this task should be completed prior to distributing the assessment notification so that students have not already seen the marking criteria. The student work sample should be distributed separately.**  **Learning intentions**  By the end of this learning sequence, students will:   * understand the structure and purpose of the marking criteria * co-construct a marking criteria * identify the characteristics of a work sample in each of the grade descriptors.   **Co-constructing marking guidelines**   * Present the supplied sample student submission for the assessment task. * Students complete [Think–Pair–Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) activity to identify features of the sample. * Use a [jamboard](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/593?clearCache=bad6a50b-2b05-22a9-da74-6adb1f09cd40) to collate responses. * As a class, categorise the features (for example, features relating to ideas, language forms and features or reading skills). * Using the outcomes being assessed, co-construct a marking guideline for the assessment task. * Students compare the co-constructed marking guideline with the marking guideline for the assessment task.   **Core formative task 6 – improving student sample response**   * Students use the marking guidelines and the annotations provided in the assessment task to edit and improve the student work sample. | **Success criteria**  To demonstrate their learning, students can:   * use a work sample and selected outcomes to co-construct a marking criteria * **use a marking criteria to edit and refine a response.** |  |
| **EN4-ECA-01**  **Text features: informative and analytical**   * Embed textual evidence within sentences to support the articulation of a personal perspective of a text   **EN4-ECB-01**  **Planning, monitoring and revising**   * Engage with the features and structures of model texts to plan and consider implications for own text creation | **Understanding the features of a multimodal report**  **Learning intentions**  By the end of this learning sequence, students will:   * identify the features of a multimodal report * work collaboratively to achieve a shared learning goal * use evidence from a text.   **Jigsaw learning**   * Students read **Phase 6, resource 3 – informative report for government ministers of Anahit to provide further context for the summative assessment task.** * **Teacher arranges students into groups and allocates each group a paragraph from the text.** * **Students work collaboratively to identify the language and structural features of the multimodal report using Phase 6, activity 4 – features of an informative report jigsaw** * **Student groups are reformed to include one representative from each of the paragraph groups.** * **Each of the ‘paragraph experts’ leads the discussion about the features of the text and all group members add to the table.** | **Success criteria**  To demonstrate their learning, students can:   * complete a table to identify the features of a multimodal report and where these are used in a given text * work collaboratively to read and understand a multimodal report. |  |
| **EN4-URA-01**  **Code and convention**   * Use appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in texts   **Connotation, imagery and symbol**   * Analyse how figurative language and devices can represent ideas, thoughts and feelings to communicate meaning   **EN4-ECA-01**  **Writing**   * Apply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing imaginative, informative and analytical, and persuasive written texts | **Understanding that assessment is ongoing**  **Learning intentions**  **By the end of this learning sequence, students will:**   * **understand that assessment is an ongoing process** * **compose an analytical response to a chosen visual text.**   **Teacher note: the following activity should be completed after the submission of the summative assessment task. Students should understand that assessment of their learning is an ongoing process. This activity also provides students with the opportunity to engage with the work of their peers.**  **Core formative task 7 – Gallery walk and analytical writing**   * **Students use the visual texts that they used for their multimodal report to create a ‘gallery’. This may be a digital gallery (consider using the** [gallery walk slides](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/555) **available on the Digital Learning Selector) or presented as a poster using hard copies of the images. The captions that students composed for the task should accompany the texts.** * **Students explore the work of their peers, engaging with the texts and the captions for the first half of the lesson.** * **Students select one of the visual texts from the gallery collection of a peer and complete an analytical paragraph in response.** * **In their response, students should aim to synthesise and apply their learning about the features of analytical writing in this program. Use Core formative task 7 –analytical paragraph.** | **Success criteria**  To demonstrate their learning, students can:   * apply their understanding of the features of analytical writing in a paragraph * analyse a chosen visual text * engage with and enjoy the work of their peers. |  |

# Core formative assessment activities

This section provides a succinct outline of the targeted formative assessment opportunities that build the knowledge and skills required in the formal assessment. They are active and intentional learning processes that partner the ‘teacher and the students to continuously and systematically gather evidence of learning with the express goal of improving student achievement’ (Moss and Brookhart 2019). They provide an opportunity for teachers to provide feedback to students about their learning and how to improve. This section does not record every formative task.

The core formative tasks provide students with the opportunity to receive feedback and develop feed-forward plans in consultation with the teacher. Feedback for these tasks may be formal or informal, written, verbal or recorded. It may come from the teacher or a peer. In the table below, we have listed tasks that may eventually be used for the formal submission, as well as class tasks that develop skills more generally related to the formal assessment task. The ‘feedback opportunities’ column is a suggestion only and can be adapted by the teacher to suit student or class needs.

Table 10 – core formative tasks

|  |  |  |
| --- | --- | --- |
| Core formative task and resource/activity number | Knowledge, understanding and skills | How the task can be used |
| **Core formative task 1 – exploring how visual texts impact the way we tell and receive stories**  Students compose an email to Jeannie Baker, the composer of *Mirror* to share their personal response to the text and how she has used visual language to tell a story. (**Phase 1, resources 6 and 7**). | Students:   * express a personal response to a text * use an appropriate register for the purpose and audience * use a variety of sentence structures including complex sentences. | Teacher informal feedback on:   * student’s ability to fulfil the purpose of the piece * understanding of the language requirements of the purpose and audience for the writing * self-assessment. |
| **Core formative task 2 – writing in response to stimulus**  Compose an informative news report for the school website. Use the stimulus texts in this phase as a guide and experiment with the codes and conventions, including an appropriate supporting image. (**Phase 2, resources 2, 3 and 6; Phase 2, activity 2; Core text 2**). | Students:   * experiment with active and passive voice * express ideas in logically structured and cohesively sequenced text * choose an appropriate accompanying image. | Peer or teacher feedback focusing on:   * student’s use of register, structure and grammar * text structure and cohesion. |
| **Core formative task 3 – informative writing**  Students write an informative text explaining how they will use 2 visual devices to film a music video. (**Phase 3, activities 2 and 4; Phase 3, resources 5**). | Students:   * use specified language features related to analysis: the timeless present, the 3-part sentence * explain associations and symbolism they will use to represent the chosen song. | Peer or teacher feedback focusing on:   * cohesion * use of metalanguage of visual devices. |
| **Core formative task 4 – writing analytically about theme**  **Students compose an analytical paragraph about exploring a theme that is represented in 2 of the core texts. (Phase 4, activity 3, 9 and 11; Phase 4, resource 4; Core text 4 and 5).** | Students:   * **plan and develop an analytical paragraph exploring 2 core texts** * **express a central theme** * express ideas in a cohesively written response * **applies the** codes and conventions of analytical writing. | Guided peer feedback on the use of:   * textual evidence * metalanguage * cause and effect sentences * language and structure appropriate to purpose and textual form. |
| **Core formative task 5 – informative accompanying text**  Students compose the accompanying text for an image included in a multimodal blogpost. **(Phase 5, activities 1 and 2; Phase 5, resource 1).** | Students:   * **use a model text to inspire their own writing** * **apply their understanding of form, grammar and punctuation** * express a central idea * apply understanding of structural and grammatical codes and conventions to enhance their own informative writing. | Teacher feedback focusing on use of:   * use of nouns and noun groups * evaluative adjectives * punctuation for elaborating * metalanguage * language appropriate to purpose and textual form. |
| **Core formative task 6 – improving sample response**  Students use the marking guideline for the task and the annotations provided to edit and improve the student work sample. **(Phase 6 – preparing the assessment task)** | **Students:**   * apply understanding of marking criteria * edit, refine and improve a work sample. | Teacher feedback focusing on:   * use of the codes and conventions of a multimodal report * integration of evidence * sentence structure. |
| **Core formative task 7 – checklist for analytical paragraph**  **Students select a contribution from a peer to a class ‘gallery’ to respond to in an analytical paragraph. (Phase 6 activity 5)** | **Students:**   * **judiciously select a text to which they will respond** * **apply their understanding of the structure and language appropriate to an analytical paragraph** * **analyse an unfamiliar text.** | Self-feedback using:   * checklist for analytical paragraph. |

# Program/unit evaluation

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

Use the [English teaching and learning evaluation tool](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/english/media/documents/english-s4-year-7-10-teaching-and-learning-evaluation-tool.docx) as part of the evaluation process.

# The English curriculum 7–12 team

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

## Share your experiences

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

## Further implementation support

Curriculum design and implementation is a dynamic and contextually specific process. The department is committed to supporting teachers to meet the needs of all students. The advice below on assessment and planning for the needs of every student may be useful when considering the material presented in this sample program of learning.

NESA defines [programming](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/programming) as the process of ‘selecting and sequencing learning experiences which enable students to engage with syllabus outcomes and develop subject specific skills and knowledge’ (NESA 2022). A program is different from a unit in 2 important ways, as outlined by NESA on their [advice on units](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/programming/advice-on-units) page. A unit is a contextually specific plan for the intended teaching and learning for a particular class for a particular period. A teacher uses the collaboratively created program and makes class/time specific changes to suit the needs of the individuals in the class. The organisation of the content in a unit is flexible and it may vary according to the school, the teacher, the class, and the learning space. They should be working documents that reflect the thoughtful planning and reflection that takes place during the teaching and learning cycle. There are mandatory components of programming and unit development and this template provides one option for the delivery of these requirements. The NESA and department guidelines that have influenced this template are elaborated upon at the end of the document.

## Support and alignment

**Alignment to system priorities and/or needs**: [School Excellence Policy](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468)

**Alignment to the School Excellence Framework**: this resource supports the [School Excellence Framework](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468?) elements of curriculum (curriculum provision) and effective classroom practice (lesson planning, explicit teaching).

**Alignment to Australian Professional Teaching Standards**: this resource supports teachers to address [Australian Professional Teaching Standards](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 3.2.2, 3.3.2.

**Consulted with:** Subject matter experts from the Curriculum and Reform, Strategic Delivery and Literacy and Numeracy teams.

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

**Syllabus outcomes:** EN4-RVL-01, EN4-URB-01, EN4-ECA-01 and EN4-ECB-01

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

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

**Resource:** program of learning

**Related resources:** There is [an assessment task](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10#stage-4), a [core texts booklet](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10#stage-4) and a [teaching and learning resource booklet](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10#stage-4) aligned with this program. Further resources to support Stage 4 English can be found on the [English K–12 curriculum](https://education.nsw.gov.au/teaching-and-learning/curriculum/english) page.

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

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