English Stage 3 First year – Unit 4

Imagery, symbol and connotation *– Spotlight*

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# Unit overview and instructions for use

In this 5-week unit, students will gain a deeper understanding of the textual concepts of ‘imagery, symbol and connotation’, ‘perspective’ and ‘context’. They will apply their understanding of imagery, symbol and connotation to analyse and experiment with composing different genres of poetry. Students will identify how perspective is conveyed through the authorial choices used in poetry. They will use figurative language and a range of literary devices to collaboratively create and perform a slam poem that evokes an emotional response from a live audience.

Outcomes and content in this unit are organised into Component A and Component B. The components are connected, with learning in Component A complementing learning in Component B.

**Note**: the duration of this unit can be adapted to suit individual school contexts. For example, learning could occur across 5 days rather than 4.

The table below highlights the focus areas and preparation required for Component A and Component B.

|  |  |  |
| --- | --- | --- |
| Teaching and learning | Component A | Component B |
| Suggested duration | 60 minutes × 4 days/week or equivalent | 60 minutes × 4 days/week or equivalent |
| Explicit teaching focus areas | Component A addresses content from the focus areas:   * Vocabulary * Reading comprehension * Creating written texts * Spelling * Handwriting and digital transcription   It centres on the development of foundational skills and knowledge through regular, systematic and repeated practice. | Component B addresses content from the focus areas:   * Oral language and communication * Vocabulary * Reading comprehension * Creating written texts * Understanding and responding to literature   It centres on the conceptual understandings of English and exemplifies the importance of learning about and enjoying literature through the study of quality texts. |
| Preparing for teaching and learning | * Specific teaching and learning activities need to be developed by the teacher. When planning for these activities, please refer to the Component A outcomes and content, teaching guides and planning frameworks. * Plan and document how you will sequence teaching and learning in whole-class and targeted-groups across the 5-week cycle as required. This should be based on student needs identified through ongoing assessment data. | * Familiarise yourself with the mentor and supporting texts and textual concepts, and the teaching and learning sequence. * Determine how you will support students in whole-class and targeted-groups across the 5-week cycle as required. This should be based on student needs identified through ongoing assessment data. |

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## Teacher notes

1. Imagery, symbol and connotation is the mentor concept of this unit, explored using the text *Spotlight* by Solli Raphael.
2. Imagery is the use of figurative language to represent objects, characters, actions or ideas in such a way that they appeal to the senses of the reader or viewer ([NESA Glossary](https://curriculum.nsw.edu.au/resources/glossary)).
3. Symbol is an object, character or entity that can be understood to represent a larger idea, action or feeling. Depending on context, audience and purpose, symbols can have commonly agreed or reinforced associations, or they can be dynamic. Symbols can operate within texts, or they can serve as meaning-making devices of language in the real world ([NESA Glossary](https://curriculum.nsw.edu.au/resources/glossary)).
4. Connotation is the nuances or implied meaning attached to language, beyond that of its literal or dictionary meanings. Connotations may be positive, negative, or neutral ([NESA Glossary](https://curriculum.nsw.edu.au/resources/glossary)).
5. Understanding of imagery symbol and connotation can be supported through watching the department’s video: [Understanding connotation, imagery and symbol video (6:06)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts/connotation-imagery-and-symbol).
6. While ‘imagery, symbol and connotation’ is the mentor concept for the conceptual component of this unit, the supporting concepts of ‘perspective’ and ‘context’ are also explored. Whilst both perspective and context are explored, there is a greater focus on perspective and authorial choices.
7. For information on figurative language and poetic forms refer to the [NESA Glossary](https://curriculum.nsw.edu.au/curriculum-support/glossary).
8. In addition to the resources listed, students will require access to short passages of the mentor and/or supporting texts. Teachers can copy extracts from texts in reliance on the [Statutory Text and Artistic Works Licence](https://smartcopying.edu.au/guidelines/education-licences/the-statutory-text-and-artistic-works-licence/). Teachers need to attribute the extracts and include the following notice: ‘This material has been copied [and communicated to you] in accordance with the statutory licence in section 113P of the Copyright Act. Any further reproduction or communication of this material by you may be the subject of copyright protection under the Act. Do not remove this notice’.
9. This unit could enhance student learning towards the achievement of creative arts outcomes.
10. Consider prior student knowledge of imagery symbol and connotation and figurative language.
11. Reflect on student learning and engagement in activities and record differentiation and adjustments within the unit to inform future teaching and learning. One way of doing this could be to add comments to the digital file.
12. In NSW classrooms there is a diverse range of students including Aboriginal and Torres Strait Islander students, students learning English as an additional language or dialect, high potential and gifted students and students with disability. Some students may identify with more than one of these groups, or possibly all of them. Refer to [Curriculum planning for every student - advice](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/advice-on-curriculum-planning-for-every-student-k-12) for further information.
13. Content points are linked to the National Literacy Learning Progression (version 3).

Levels and indicators sourced from [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/) © Australian Curriculum, Assessment and Reporting Authority (ACARA), accessed 7 August 2023 and was not modified. See references for more information.

## Outcomes and content

The table below outlines the outcomes and content for this unit. The letters 'A' and 'B' in the header refer to Components A and B. The numbers 1 to 5 refer to weeks. The use of 'x' in these columns indicates where the content points are intended to be addressed and in which week.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Focus area and outcome, content points and National Literacy Learning Progression | A | B | 1 | 2 | 3 | 4 | 5 |
| **Oral language and communication**  **EN3-OLC-01** communicates to wide audiences with social and cultural awareness, by interacting and presenting, and by analysing and evaluating for understanding |  |  |  |  |  |  |  |
| * Evaluate features of spoken texts that contribute to own or others’ enjoyment |  | x | x | x | x | x | x |
| * Deliver presentations suited to purpose and audience (SpK6) |  | x | x | x |  |  | x |
| * Experiment with volume, pace and intonation to enhance meaning when presenting and reciting, and recognise the effects these have on audience understanding (SpK6) |  | x | x | x |  | x | x |
| * Use expanded noun and verb groups to present planned, detailed descriptions (SpK6) |  | x |  |  | x |  | x |
| **Vocabulary**  **EN3-VOCAB-01** extends Tier 2 and Tier 3 vocabulary through interacting, wide reading and writing, morphological analysis and generating precise definitions for specific contexts |  |  |  |  |  |  |  |
| * Describe multiple meanings of words, including their metaphorical uses (UnT8) | x | x | x | x | x | x | x |
| * Evaluate the effectiveness of modal words used in texts to intensify or soften emotional responses (CrT9) | x | x |  | x | x | x | x |
| **Reading comprehension**  **EN3-RECOM-01** fluently reads and comprehends texts for wide purposes, analysing text structures and language, and by monitoring comprehension |  |  |  |  |  |  |  |
| * Adjust prosodic reading to enhance meaning and engage an audience (FIY6) | x | x | x | x | x | x | x |
| * Reflect on reading experiences and identify texts and language features that are enjoyable |  | x | x | x | x | x | x |
| * Bring subject vocabulary, technical vocabulary, background knowledge and conceptual knowledge to new reading tasks (UnT8) | x | x | x | x |  |  | x |
| * Explain how modality can have subtle impacts on the meanings of words and contribute to deeper understanding when reading (UnT9) | x | x |  | x | x | x | x |
| * Analyse how the meanings of key words and phrases in sentences and across a text support local and global inferencing when reading (UnT8) | x | x |  | x |  |  | x |
| **Creating written texts**  **EN3-CWT-01** plans, creates and revises written texts for multiple purposes and audiences through selection of text features, sentence-level grammar, punctuation and word-level language |  |  |  |  |  |  |  |
| * Select and use poetic forms to descriptively express ideas | x | x | x | x | x | x | x |
| * Use rhetorical devices targeted to the audience (CrT9) | x | x | x | x | x | x | x |
| * Use modality to qualify or strengthen arguments | x | x |  | x | x | x | x |
| * Experiment with figurative language for effect and to engage the reader, including metaphor, hyperbole, oxymoron and allusion (CrT8) | x | x | x | x | x | x | x |
| * Make choices about verbs and verb groups to achieve precision and add detail | x | x |  |  | x |  | x |
| * Include appositives to provide details to nouns and to vary sentence structures suited to text purpose | x | x |  |  |  |  | x |
| * Create nominalisations to convey abstract ideas and concepts succinctly and authoritatively | x | x |  |  | x | x | x |
| * Make choices about the use of declarative, exclamatory, interrogative and imperative sentences to suit text purpose, and for meaning and effect | x | x |  | x |  | x | x |
| * Use capital letters at the beginning of a sentence, to indicate proper nouns, for headings and subheadings, to indicate the beginning of a poetry line, for emphasis, and when using acronyms | x |  |  | x |  |  | x |
| * Understand that texts, such as poetry, may include innovative use of punctuation, and experiment with punctuation to suit purpose and for effect |  | x |  | x | x | x | x |
| * Experiment with word choices to create humour, for clarity or emphasis, to suit audience and purpose (CrT8) | x | x | x | x | x | x | x |
| **Spelling**  **EN3-SPELL-01** automatically applies taught phonological, orthographic and morphological generalisations and strategies when spelling in a range of contexts, and justifies spelling strategies used to spell unfamiliar words |  |  |  |  |  |  |  |
| * Segment unfamiliar multisyllabic words into syllables and phonemes as a strategy when spelling | x |  | x | x | x | x | x |
| * Apply and explain graphemes identified by their etymology (SpG11) | x |  | x | x | x | x | x |
| * Recognise that the same grapheme can represent different phonemes (SpG10) | x |  | x | x | x | x | x |
| * Proofread written texts to correct misspellings, making use of spelling reference tools where required | x |  |  | x |  |  | x |
| * Explain and use spelling conventions to add derivational suffixes such as *-ion*, *-ian*, *-ence*, *-ous* to base words or roots (SpG10) | x |  | x | x | x | x | x |
| * Explain the etymology of taught roots and apply this knowledge when creating written texts (SpG10) | x |  | x | x | x | x | x |
| **Handwriting and digital transcription**  **EN3-HANDW-01** sustains a legible, fluent and automatic handwriting style  **EN3-HANDW-02** selects digital technologies to suit audience and purpose to create texts |  |  |  |  |  |  |  |
| * Sustain writing with a legible, fluent and personal handwriting style across a text (HwK8) | x |  | x |  |  |  | x |
| * Adjust handwriting style to suit writing purpose (HwK8) | x | x |  | x |  | x | x |
| * Reflect on and monitor typing accuracy and rate according to goals and given criteria | x |  | x |  | x |  | x |
| **Understanding and responding to literature**  **EN3-UARL-01** analyses representations of ideas in literature through narrative, character, imagery, symbol and connotation, and adapts these representations when creating texts  **EN3-UARL-02** analyses representations of ideas in literature through genre and theme that reflect perspective and context, argument and authority, and adapts these representations when creating texts |  |  |  |  |  |  |  |
| * Analyse how figurative language in literature can enhance meaning and affect the audience (UnT9, CrT9) |  | x | x | x | x | x | x |
| * Identify how perspective is made evident through authorial choices (UnT8) |  | x | x | x | x | x | x |

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## Resources

The resources in the table below are referred to in this unit. Letters 'A' and 'B' in the header refer to Component A and B respectively, and the numbers 1 to 5 indicate weeks. The use of 'x' in these columns indicate whether the resources are required in Component A, B or both, and in which week.

|  |  |  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- | --- | --- |
| Resource | A | B | 1 | 2 | 3 | 4 | 5 |
| Raphael S (2020) *Spotlight*, Puffin Books, Australia. ISBN13: 9781760898410 |  | x | x | x | x | x | x |
| Video: [Solli Raphael – Australian Poetry Slam Champion 2017 – Youth – “Embrace our Differences”](https://www.youtube.com/watch?v=GQRn12k22eA) |  | x | x |  |  |  |  |
| Teacher sourced advertisements, posters, brochures or other short texts ([Lesson 6](#_Lesson_6:_Rhetorical)) |  | x |  | x |  |  |  |
| Teacher sourced images of activism ([Lesson 9](#_Lesson_9:_Exploring)) |  | x |  |  | x |  |  |
| Teacher sourced images of environmental degradation ([Lesson 12](#_Lesson_12:_Expressing)) |  | x |  |  | x |  |  |
| [Resource 1 – imagery, symbol and connotation cards 1](#_Resource_1:_Imagery,) |  | x | x |  |  |  |  |
| [Resource 2 – imagery, symbol and connotation cards 2](#_Resource_2:_Imagery,) |  | x | x |  |  |  |  |
| [Resource 3 – data questions (teacher resource)](#_Resource_3_–) |  | x | x |  |  |  | x |
| [Resource 4 – imagery, symbol and connotation cards 3](#_Resource_4_–) |  | x | x |  |  |  |  |
| [Resource 5 – class glossary](#_Resource_5_–) |  | x | x | x | x | x | x |
| [Resource 6 – perspective cards](#_Resource_6_–) |  | x | x |  |  |  |  |
| [Resource 7 – perspective response](#_Resource_7_–) |  | x | x |  |  |  |  |
| [Resource 8 – poetry analysis](#_Resource_x:_Class) |  | x |  | x |  | x |  |
| [Resource 9 – slam poetry performance analysis](#_Resource_9_–) |  | x |  |  |  | x | x |
| [Resource 10 – slam poetry planning template](#_Resource_10_–) |  | x |  |  |  | x |  |
| [Resource 11 – writing cycle](#_Resource_11_–) |  | x |  |  |  |  | x |

# Week 1

## Component A teaching and learning

Component A focuses on the development of foundational skills and knowledge through regular, systematic and repeated practice. The mentor and supporting texts used in Component B of this unit can support the effective implementation of Component A teaching and learning.

### Planning framework

To plan and document Component A teaching and learning, a [planning scaffold [DOCX 228 KB]](https://education.nsw.gov.au/content/dam/main-education/en/home/schooling/curriculum/english/english-y3-y6-component-a-planning-scaffold.docx) is provided. To support you in your planning, a link to a detailed example of a one-week teaching and learning cycle is included in the scaffold. Additional resources to support teaching and learning in each focus area can be found at [Lesson advice guides](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/lesson-advice-guides).

## Component B teaching and learning

The following teaching and learning sequence has been designed to address Component B outcomes and content and develops conceptual understandings of English through the study of quality texts. Adapt the sequence as required to best meet the needs of your students.

### Learning intentions and success criteria

Learning intentions and success criteria are best co-constructed with students.

#### Learning intention

Students are learning that imagery, symbol and connotation, as well as perspective, are concepts that are deeply connected with poetry.

#### Success criteria

Students can:

* understand and identify the concept of imagery, symbol and connotation in texts
* use vocabulary and background knowledge to understand the deeper messages in a text
* identify an author’s perspective in a text
* experiment with word choices to create humour
* evaluate features in spoken texts (poetry) that are entertaining or enjoyable.

## Lesson 1 – introducing imagery, symbol and connotation

1. To introduce or revise the textual concept ‘imagery, symbol and connotation’, display [Resource 1 – imagery, symbol and connotation cards 1](#_Resource_3:_Imagery,). Have students look at the images and attach meaning to them with words. For example, a mug of hot chocolate. Then ask students to describe the feeling that the image or word gives them (connotation). For example, comforting, warm.
2. Highlight how images or symbols carry meaning and can be used to represent ideas. Discuss how connotation, or the feelings connected to images, symbols or words, is influenced by our personal experiences and context. For example, a pleasant memory of drinking hot chocolate on a cold winter day. Explain that connotations can be positive, negative or neutral.
3. In small groups, students repeat activity 1 using [Resource 2 – imagery, symbol and connotation cards 2](#_Resource_4:_Imagery,) to elaborate on their thinking about connotations.

**Note:** the images used in this activity will elicit prior knowledge of the environmental and social advocacy themes in the poetry from the mentor text, *Spotlight*.

1. As a class, discuss student responses and the feelings they connected to the images and words. Discuss why individual responses were the same or different.
2. Introduce the idea that writers intentionally use different techniques (literary devices) to engage readers’ senses (visual, auditory, olfactory, gustatory or tactile) and evoke an emotional reaction. Explain that poetry is an example of how imagery, symbol and connotation can be portrayed in spoken and written texts. This unit will be centred on poetry and how it can be used to represent ideas and make people feel different emotions.
3. Collect student data on what they know about poetry. This can be done in a fun way using [Kahoot!](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/621?clearCache=2072caa9-790b-7023-add0-91813d4ba879) or a similar interactive application. Ask baseline questions using [Resource 3 – data questions (teacher resource)](#_Resource_3_–) as a guide; modify questions to suit the class context. Repeat this activity in [Lesson 20](#_Lesson_20:_[Insert) as an assessment or reflective task.
4. Introduce the author of the text *Spotlight*, Solli Raphael, by watching his slam poetry performance ‘[Embrace our Differences](https://www.youtube.com/watch?v=GQRn12k22eA)’ (02:36). Explain that slam poetry is a genre of poetry that is performed.
5. Watch the poetry performance again and ask students to focus on their emotional response to the poetry. Discuss the language used in the poem that helps create images and an emotional response. Ask what ideas, themes or messages they think the author is trying to portray. Prompt students to explain how they know. **Optional:** students write a response to how the poem made them feel.
6. To highlight how imagery, symbol and connotation are deeply connected to poetry, invite students to show their understanding of the message in the poem and their emotional response to the words by illustrating symbols and images that they connect to the poem. Students can use [Resource 4 – imagery, symbol and connotation cards 3](#_Resource_4_–) for this task.

**Too hard?** Provide students with magazines and newspapers to create a collage of images that they connect to the poem.

1. Have students share their illustrated symbols and images and how the poem made them feel. Discuss whether these were positive, negative or neutral connotations.
2. Explain to students that over the course of this unit they will build their knowledge of the techniques used in different genres of poetry and at the end of the unit they will create and perform their own slam poem.
3. **Optional:** watch [What is poetry? (4:10)](https://www.abc.net.au/education/whats-with-poetry-ch-1-what-is-poetry/13658732) to support student understanding of the link between poetry and imagery, symbol and connotation.
4. **Optional:** create a class glossary to display in the classroom. At the end of each lesson, reflect on techniques and different poetry genres and record them. [Resource 5 – class glossary](#_Resource_6:_Perspective) can be used and modified. Students can refer to the glossary throughout the unit as they learn about imagery, symbol and connotation, perspective and figurative language in poetry.

## Lesson 2 – perspective and context

1. Write and display the quote ‘We each see the world a little differently’. Invite student responses to the quote. Explain the concept of perspective by discussing how people see the world in different ways based on their roles, life experiences and beliefs.
2. To unpack the concept of perspective further, use [Resource 6 – perspective cards](#_Resource_6_–) and randomly allocate each student with a different role or ‘perspective’. Provide the class an imagined scenario, such as ‘A spaceship has crash landed in a busy park’.

**Note:** the topic has been chosen to engage the students in a fun way which will be a catalyst to deepen student’s understanding of perspective.

1. Divide the class into groups so that each student represents one of the characters from the perspective cards resource. Have groups role-play the scenario to show how their character would react (what they would do and say).
2. After the groups finish role-playing, students share their character’s perspective, discussing how they perceived and responded to the situation.
3. To demonstrate their understanding of perspective, students use [Resource 7 – perspective response](#_Resource_7_–) to compose a written response to how their role perceived and responded to the situation.

**Too hard?** Students work with a partner using [sketches and squiggles](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/657?clearCache=785ff6ca-a070-7c4d-4418-d8ecc5483fb5) to illustrate and label what their characters did and said in response to the given situation. They discuss how their characters reacted differently.

**Too easy?** Students write a short narrative based on the situation, incorporating the perspective of more than one of the characters. They use different techniques to express different perspectives. For example, reported and recorded speech.

1. Connect the learning about perspective (in the above activities) with an author’s perspective and context. Discuss how authors, just like readers, have their own perspectives, beliefs, values and attitudes towards the things they write about.
2. Discuss why it is important for a reader to be able to identify the perspective of an author.
3. Explain that clues in a text can show an author’s perspective. Demonstrate this using Solli Raphael’s slam poem, [‘Embrace our Differences’ (02:36)](https://www.youtube.com/watch?v=GQRn12k22eA) from [Lesson 1](#_Lesson_1:_Introducing). Re-watch the performance and use prompting questions to help students predict Solli’s perspective on the world. For example, he is passionate about environmental issues and social justice. Use questions, such as:

* What is Solli’s purpose for writing? (to inform, entertain and persuade)
* What is Solli’s opinion or attitude (perspective) to the theme in the poem? (he feels strongly/passionately about the environment)
* Why do you think Solli feels compelled to express his perspective? (he wants to persuade other young people to take the same stance).

1. In this reading activity, draw on the learning from Component A to model adjusting prosodic reading and vocabulary knowledge to new reading tasks. As a class, read the following sections of the text *Spotlight*:

* the dedication at the beginning of the book (For those amidst hard times…)
* part 1 (pp 1–5)
* ‘About the author’ (p 132)
* acknowledgements (p 133).

1. After reading the listed sections from *Spotlight,* determine if the class’s predictions about Solli’s perspective and context were accurate or not. Prompt students to explain why or why not.
2. After determining Solli’s perspective, ask students to predict other themes that they expect will be in some of Solli’s other poems. Explain that his poems from *Spotlight* will be analysed in depth throughout the unit.

## Lesson 3 – poetry and rhyme

1. Introduce the lesson with a fun poetry ‘hook’ to get the students into the playfulness of rhyme and poetry. Use an [interactive die](https://randomwordgenerator.com/) to generate multisyllabic words, invite students to call out rhyming words. Draw attention to and embrace the humour of this activity as students are likely to come up with funny and absurd responses.
2. Ask students what they know about rhyming and where they hear rhyme. For example, nursery rhymes, jokes, poems, songs (including rap and hip-hop). Consider if rhyme was used in [‘Embrace our Differences’ (02:36)](https://www.youtube.com/watch?v=GQRn12k22eA). Discuss the effects that rhyme has on the brain. For example, it can help people, even young children, remember the words and lyrics in nursery rhymes or songs.
3. Explain that poetry is a type of literature that attempts to evoke an emotional response in readers. A poet can achieve this by intentionally choosing and arranging language for its meaning, sound and rhythm. Sometimes poets can achieve this through rhyme; however, this is not always the case (remind students about the slam poem, *Embrace our Differences*).
4. Model writing a short rhyming poem (limerick). For example:

At school, in a magical way

We turned our words into play

With rhymes all around

In laughter we’d drown

Using rhyme to brighten our stay!

1. Model the reading fluently learning from Component A by adjusting prosodic reading to match the rhyming of words in the limerick.
2. Display the poem that was used at the beginning of the lesson. Tell students that this poem is a [limerick](https://education.nsw.gov.au/parents-and-carers/learning/english/english-a-to-z#Limerick_172) because of how it is structured. Explain the rules of a limerick:

* it has 5 lines with the rhyme scheme A-A-B-B-A
* lines 1, 2 and 3 have 7–10 syllables and they rhyme
* lines 3 and 4 have 5–7 syllables and they rhyme
* it is usually humorous.

1. As a class, identify the limerick structure in the poem and annotate it. For example:

**Line 1:** At school, in a magical way **A (8 syllables)**

**Line 2:** We turned our words into play **A (7 syllables)**

**Line 3:** With rhymes all around **B (5 syllables)**

**Line 4:** In laughter we’d drown **B (5 syllables)**

**Line 5:** Using rhyme to brighten our stay! **A (8 syllables)**

1. Discuss the imagery and connotations that the poem evokes. For example, students laughing at school, fun, humorous, light-hearted.
2. Read and display Solli Raphael’s limerick ‘Food Trauma’ on page 79 of *Spotlight.*
3. Explain that students will work in groups of 4 to analyse the structure of Solli’s limerick using a strategy called ‘Poetry Ponderance’ (adapted from the work of Murphy, 2021). Each group member will have a role, which are as follows:

* Orator: reads the poem aloud to the group (this will consolidate the learning from Component A around reading for wide purposes and adjusts prosody appropriately)
* Philosopher: works out the poem’s meaning or message
* Architect: identifies the techniques and structure of the poem
* Empath: explains how the poem made them feel and how they think others might respond to it (perspective).

**Note:** students will use this strategy repeatedly throughout the unit to analyse different genres of poems.

1. Students work in their poetry ponderance groups to analyse the poem ‘Food Trauma’ then share their analyses of the poem. Discuss the humorous effect that rhyme had in the limerick, as well as rhythm by the patterning of syllables. Discuss how an everyday object, such as a lunchbox, has been turned into a subject of humour through rhyme and rhythm.
2. Provide students with images of everyday objects, such as pets, a book, food or clothing items. Invite students to work in their poetry ponderance groups to write a limerick based on an everyday object.

**Too hard?** Provide students with a simple children’s limerick, delete some (or all) of the last words in some (or all) of the lines. Have students come up with the rhyming words to match the limerick.

**Too easy?** Students complete activity 11 independently.

1. Have groups share and read their limericks. Students engage in [peer discussions](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/547?clearCache=a21a5b11-a8-ccee-1f8d-eed95783175), giving feedback on:

* how accurately the group poem followed the limerick rules and structure
* how effectively rhyme and rhythm was used
* how the rhyme and rhythm adjusted how the poem was read (in comparison to a different type of text)
* how the limerick made them feel (imagery and connotation)
* how people responded differently to the limerick (perspective).

1. Ask students to reflect on the questions they answered in [Lesson 1](#_Lesson_1:_Introducing), activity 6. Now that they have written a piece of poetry and learnt about the structure of limericks, ask if their opinion of poetry is changing, giving reasons why/why not.

## Lesson 4 – rhythm and metre in poetry

1. Play a suitable popular song that most students know. Draw attention to how students know (or quickly learn) the words to sing this well-known song. Ask students what makes the song memorable (rhyme, a catchy rhythm) and if they think the song will be ‘stuck in their head’ now.
2. Explain that once the human brains learn a rhythm (pattern), it will easily recognise the pattern when heard again. This is why people remember nursery rhymes and songs easily.
3. Explain that poems have [rhythm](https://education.nsw.gov.au/parents-and-carers/learning/english/english-a-to-z#Rhythm_293). The rhythm of a poem is found through its [metre](https://education.nsw.gov.au/schooling/parents-and-carers/going-to-school/learning-resources/english/english-a-to-z#Metre_193). To understand the concept of meter, syllables need to be explored. Metre shows how the syllables in a poem are stressed and unstressed. Poets can intentionally emphasise a particular word or to define the rhythm in a poem by stressing syllables. Demonstrate this by prosodically reading (Component A) the limerick from [Lesson 1](#_Lesson_1:_Introducing), emphasising the final syllable in each line. For example, ‘At school in a magical **way**, We turned our words into **play**…’.
4. Explain that the famous English poet, Shakespeare, was one of the first poets to stress every second syllable, known as [iambic pentameter](https://education.nsw.gov.au/parents-and-carers/learning/english/english-a-to-z#Iambic_144). iambic pentameter is the rhythm of poems, known as a [sonnet](https://education.nsw.gov.au/parents-and-carers/learning/english/english-a-to-z#Sonnet_319). It can be likened to the rhythm of a heartbeat.
5. Explain a Shakespearean sonnet:

* has 14 lines
* is divided into 4 [stanzas](https://education.nsw.gov.au/parents-and-carers/learning/english/english-a-to-z#Stanza_325) (these can vary in length)
* uses the rhyme scheme A-B-A-B (stanza 1) C-D-C-D (stanza 2) E-F-E-F (stanza 3) and G-G (stanza 4)
* uses iambic pentameter (every second syllable is stressed)
* is traditionally about love (Shakespeare influence) but can be about any topic.

1. As a class, identify the structure of a sonnet and annotate it. The bold represents the stressed syllables (iambic pentameter). For example:

Stanza 1

**Line 1:** U**pon** the **sea**, where **moon**beams **gleam** with **grace** ([assonance](https://education.nsw.gov.au/parents-and-carers/learning/english/english-a-to-z#Assonance_22)) A (10 syllables)

Line 2: And mountains stand like sentinels so grand B (10 syllables)

Line 3: Where rivers flow and whisper as they chase A (10 syllables)

Line 4: A world of wonders, crafted by nature's hand B (11 syllables)

Stanza 2

Line 5: Beneath the sky's expansive canvas wide C (10 syllables)

Line 6: The song of winds through trees do gently sigh (personification) D (10 syllables)

Line 7: A symphony of life in every stride C (10 syllables)

Line 8: Where rustling leaves and birdsong reach the sky (onomatopoeia) D (10 syllables)

Stanza 3

Line 9: The rhythmic waves upon the shores do crash E (10 syllables)

Line 10: Their roar like thunder in the heart of night (onomatopoeia and simile) F (10 syllables)

Line 11: While creatures in the shadows softly thrash E (10 syllables)

Line 12: Awakening the senses with their might F (10 syllables)

Stanza 4

Line 13: In nature's chorus, voices intertwine G (10 syllables)

Line 14: A vibrant ode to Earth, so rare and fine! G (10 syllables)

1. Discuss the imagery and connotations that the poem evokes. For example, the beauty and mystery of nature and wildlife, feelings of serenity and an appreciation for the natural world.
2. Read and display Solli Raphael’s Shakespearean sonnet, ‘The Place That We All Know’, on page 80 of *Spotlight.* Discuss how prosodic reading (Component A) is adjusted to match therhyme and metre of the poem. Ask students what effect this has on the poem.
3. Students work in their poetry ponderance groups of 4 to analyse the structure of Solli’s sonnet. Have students take on a different role from last time. See [Lesson 3](#_Lesson_3:_Poetry), activity 9 for details about the strategy.
4. Students share their analysis of the poem. Discuss the themes and the effect that rhyme and iambic pentameter have on expressing Solli’s perspectives about these themes.
5. As a class come up with a theme for a Shakespearean sonnet. Co-construct stanza 1 (A-B-A-B) and stanza 2 (C-D-C-D).
6. Students work in their poetry ponderance groups or in pairs to write stanza 3 (E-F-E-F) and stanza 4 (G-G), using the co-constructed stanzas from activity 11 as the beginning of their sonnet.

**Too hard?** Provide students with alternate poems to experiment with. For example, [acrostic poems](https://education.nsw.gov.au/parents-and-carers/learning/english/english-a-to-z#Acrostic_4) or [shape poems.](https://education.nsw.gov.au/parents-and-carers/learning/english/english-a-to-z#Shape_307)

**Too easy?** Students independently write stanzas 3 and 4.

1. Groups share and perform their sonnets (stanzas 1 and 2 will be the same for all students). Students engage in [peer discussions](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/547?clearCache=a21a5b11-a8-ccee-1f8d-eed95783175), giving feedback on:

* how accurately the group poem followed the sonnet rules and structure
* how effectively rhyme and iambic pentameter (rhythm) were used
* how the sonnet made them feel (imagery and connotation)
* how students responded differently to writing stanzas 3 and 4 of the sonnet (perspective).

1. Ask students to reflect on the questions they answered in [Lesson 1](#_Lesson_1:_Introducing), activity 6. Now that they have written a piece of poetry and learnt about the structure of limericks and sonnets, ask if their opinion of poetry is changing. Prompt students to explain why or why not.
2. Ask students if they still have the song in their heads from activity 1. Prompt students to explain why this is.
3. **Optional:** add key terms to the class glossary.

# Week 2

## Component A teaching and learning

Component A focuses on the development of foundational skills and knowledge through regular, systematic and repeated practice. The mentor and supporting texts used in Component B of this unit can support the effective implementation of Component A teaching and learning.

### Planning framework

To plan and document Component A teaching and learning, a [planning scaffold [DOCX 228 KB]](https://education.nsw.gov.au/content/dam/main-education/en/home/schooling/curriculum/english/english-y3-y6-component-a-planning-scaffold.docx) is provided. To support you in your planning, a link to a detailed example of a one-week teaching and learning cycle is included in the scaffold. Additional resources to support teaching and learning in each focus area can be found at [Lesson advice guides](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/lesson-advice-guides).

## Component B teaching and learning

The following teaching and learning sequence has been designed to address Component B outcomes and content and develops conceptual understandings of English through the study of quality texts. Adapt the sequence as required to best meet the needs of your students.

### Learning intentions and success criteria

Learning intentions and success criteria are best co-constructed with students.

#### Learning intention

Students are learning to identify that figurative language, such as similes and metaphors, and other literary devices, contribute to the imagery and emotional connection in poetry.

#### Success criteria

Students can:

* identify and use figurative language, such as metaphors, similes, personification and hyperboles
* identify and use rhetorical devices for persuasive effect
* identify and use modality to strengthen arguments
* explain how modality can impact the meaning of words and contribute to a deeper understanding of a text
* experiment with punctuation for effect and meaning in poetry
* draft, edit and publish texts with poetic forms to express an idea.

## Lesson 5 – imagery and figurative language in poetry

1. Revisit the concept of how the human brain can make associations to images. Prepare and display some everyday images, have students write words and feelings associated with them. For example, ice cream – summer, fun, treat, family, joy, celebration.

**Too hard?** Students verbalise responses.

1. Write and display the metaphor ‘A picture tells a thousand words’. Ask students:

* What is a [metaphor?](https://curriculum.nsw.edu.au/syllabuses/english-k-10-2022?tab=glossary) (A non-literal written or spoken comparison of 2 unrelated or dissimilar things that suggests they are alike in some way.)
* Why are metaphors used in written or spoken texts, including poetry? (To create vivid imagery, evoke emotions and convey complex ideas by associating the qualities of one thing with another, often in a symbolic or figurative sense.)
* How is the saying ‘A picture tells a thousand words’ a metaphor? (It compares the ability of a single picture to convey a large amount of information, meaning and emotion to a thousand written words to achieve the same effect.)
* What does the saying mean? (Pictures are an effective way of conveying messages.)

1. Model writing some metaphors and unpack the metaphorical meaning using local inferencing skills. For example:

Her laughter is a melody (understanding of the direct comparison between laughter and a melody, infer that the metaphor suggests the woman's laughter is pleasant to listen to just like a musical melody)

The city streets are rivers of light (understand that city streets are being compared to ‘rivers of light’, infer that the metaphor suggests that the city streets are illuminated and bustling with noise and activity, like rivers flow with moving water)

His mind is a sponge soaking up knowledge (understand that the mind is being compared to ‘a sponge soaking up knowledge’, infer that the metaphor suggests that a person’s mind can acquire knowledge, like a sponge absorbs liquid).

1. Provide students with art materials to create a visual representation of one of the metaphors from activity 3.
2. Select students to present their illustrations. As they present, ask students to explain their visual representation, how it relates to the metaphor and what imagery they have used to convey the comparison.
3. Ask students to consider how poets use visual representation to create vivid imagery for their audience.
4. Remind students about rhyme and metre used in some poems, such as limericks ([Lesson 3](#_Lesson_3:_Poetry)) and sonnets ([Lesson 4](#_Lesson_4:_Rhythm)), and how these techniques are effective ways to compose and present poetry. Explain that the next few lessons will explore the effectiveness of figurative language, including metaphors, in poems that do not rhyme, such as haikus ([Lesson 5](#_Lesson_5:_Imagery)), quatrains ([Lesson 6](#_Lesson_6:_Rhetorical)) and quoetry ([Lesson 8](#_Lesson_8_–)).
5. Explain that a haiku poem originates from Japan and was the opening of a longer oral poem called a renga.
6. Explain a haiku:

* has 3 lines that do not rhyme
* has a total of 17 syllables (5, 7, 5)
* is traditionally used for humour, to raise social awareness or to reminisce
* can use figurative language, such as metaphors and similes.

1. Model writing a haiku using think-alouds. Then, as a class, identify the structure and figurative language and annotate it. For example:

Earth’s Green Tapestry **(**[**metaphor**](https://education.nsw.gov.au/schooling/parents-and-carers/going-to-school/learning-resources/english/english-a-to-z#Metaphor_192)**)**

**Line 1 – 5 syllables:** Whispers of the wind **(**[**personification**](https://education.nsw.gov.au/parents-and-carers/learning/english/english-a-to-z#Personification_240)**)**

**Line 2 – 7 syllables:** Trees like friends hug tenderly **(**[**simile**](https://education.nsw.gov.au/parents-and-carers/learning/english/english-a-to-z#Simile_312)**)**

**Line 3 – 5 syllables:** Leaves blanket the Earth! **(**[**hyperbole**](https://education.nsw.gov.au/parents-and-carers/learning/english/english-a-to-z#Hyperbole_141)**)**

1. Discuss the imagery and connotations that the poem evokes. For example, the beauty of nature and people’s emotional connection to it.
2. Read and display Solli Raphael’s haiku, ‘Smell of Warmth’, on page 87 of *Spotlight.* Discuss how prosodic reading is adjusted to match rhythm of the haiku. Ask students what effect this has on the poem and how it is different to reading a poem with rhyme.
3. Students work in their poetry ponderance groups of 4 to analyse the structure of Solli’s haiku. Have students take on a different role. See [Lesson 3](#_Lesson_3:_Poetry), activity 9 for details about the strategy.
4. Students share their analysis of the poem. Discuss the themes and the effect that figurative language has on expressing a short poem.
5. Provide students with images from activity 1. Invite students to independently write a haiku based on an everyday object using figurative language, such as metaphors, similes and hyperboles.

**Too hard?** Students work in teacher supported groups to write a haiku. Support the use of similes and metaphors with a scaffold.

**Too easy?** Challenge students to re-draft their haiku by incorporating [alliteration](https://education.nsw.gov.au/parents-and-carers/learning/english/english-a-to-z#Alliteration_14) or [assonance](https://education.nsw.gov.au/parents-and-carers/learning/english/english-a-to-z#Assonance_22).

1. **Optional:** add key terms to the class glossary.

## Lesson 6 – rhetorical devices and modality in poetry for persuasive effect

1. Display different examples of advertisements, posters, brochures or other short, persuasive texts around the classroom. Ask students the common purpose of these texts (to persuade).
2. Divide the class into small groups and invite them to analyse the texts and record the persuasive devices they identify. Prompt students to apply learning from Component A regarding choices about sentence types and how they have been intentionally selected for persuasive effect. For example, rhetorical questions (interrogative sentences), exaggeration, emotional appeal, modal words to intensify emotional responses and repetition (exclamatory, declarative and imperative sentences).
3. Ask groups to share an example of a persuasive device they identified in activity 1 and the impact it had on the text.
4. Ask students why poets, like Solli Raphael, might use persuasive devices in their poetry.
5. Explore the etymology of the word ‘quatrain’. For example, ‘quatre’ meaning ‘four’ in French. Explain that quatrain poems originate from ancient Greece and Rome. Ask students to make predictions about the rules of a quatrain after considering the etymology of the word. For example, it has 4 lines.
6. Explain the rules of a quatrain:

* has 4 lines (discuss the etymology of the word ‘quatrain’)
* syllable count can vary
* can follow A-B-A-B, A-A-B-B or A-B-B-A rhyme scheme.

1. Read and display Solli’s quatrain, ‘The Future Must Go On!’ on page 95 of *Spotlight*. Ask what type of sentence the title of the poem is and what effect it has (exclamatory; emotional appeal). Model and discuss how prosodic reading is adjusted to match therhyme and metre of the poem.
2. As a class, identify and annotate the structure, figurative language and persuasive devices used in the quatrain. Draw on the learning about the modality of words and sentence types (declarative, exclamatory, interrogative and imperative) from Component A. Ask:

* What is the message that Solli is trying to communicate in this quatrain?
* How do we know that Solli feels strongly about what he has written? (intentional use of declarative, exclamatory, interrogative and imperative sentences for effect)
* How do the modal words impact the emotional response you have to the poem?
* What is the effect of the poem’s layout and direction?

1. Ask students to think of a topic that they feel strongly about. For example, environmental issues. Provide students with a planning scaffold, such as a Frayer model, to record ideas for a poem using persuasive devices.
2. Students use their planning scaffold to independently write a quatrain using persuasive devices. Display the rules of a quatrain from activity 6 as a support. Prompt students to apply learning from Component A to experiment with the modality of words and different sentence types (declarative, exclamatory, interrogative and imperative) for effect. Encourage students to be creative with the layout of their text. This could be done on paper or digitally.

**Too hard?** Support students to come up with a topic they feel strongly about. Provide them with line 1 and line 3. Support them to create line 2 and line 4, ending in words that rhyme with line 1 and line 3.

**Too easy?** Challenge students to re-draft their quatrain by incorporating metaphors, similes, personification and or hyperboles.

1. **Optional:** add key terms to the class glossary.

## Lesson 7 – experimenting with punctuation in poetry

1. Start the lesson with a fun, interactive punctuation game. Prepare several sentences with missing or incorrect punctuation. The sentences should be able to be understood but convey a different meaning due to the absence or incorrect use of punctuation. Include sentences that will require less conventional punctuation, such as hyphens and semi-colons. Students will need to draw on their reading comprehension skills to make local inferences to understand the meaning of the phrases with and without the appropriate punctuation. For example:

* Time to eat kid’s
* I enjoy cooking my family and my dog
* Eat. You’re dinner!
* I’m sorry I love you (semi-colon)
* Man eating chicken (hyphen)

1. Display and read the sentences one by one. Ask students to draw a quick picture of what the sentence means (without the correct punctuation). Have the students write the sentences with the correct punctuation. Discuss the transformation of the sentences.

**Too hard?** Write the sentences, with the correct punctuation, on strips of paper. Cut and jumble the sentences. Have students sort the sentences and read with and without the punctuation. Students make observations about how the punctuation affects meaning and the prosody of reading.

**Too easy?** Students write their own sentences with missing or incorrect punctuation and swap with a partner to amend.

1. Engage in a discussion about the importance of punctuation and how it is used for meaning and effect. Connect this to the revised punctuation learning from Component A and how punctuation can be used in poetry. For example, in headings or titles, to indicate the beginning of a poetry line and for emphasis . Display the poems in *Spotlight* that have already been introduced. For example:

* ‘Food Trauma’ on page 79 (limerick)
* ‘The Place that we all Know’ on page 80 (sonnet)
* ‘Smell of Warmth’ on page 87 (haiku)
* ‘The Future Must Go On!’ on page 95 (quatrain).

1. Ask students what they notice about the punctuation used (or absence of) from all the abovementioned poems and discuss the purpose of it. Responses might include:

* capital letters for each new line but no full stops (full stops between lines or stanzas will stop the rhythm and metre of a poem)
* capital letters for noises (for emphasis that this is a sound)
* commas and dashes (to emphasise and create imagery. For example, ‘The warmth, the joy, the solace’ (p 87))
* exclamation marks (convey emotion, urgency and persuasive elements. For example, ‘Help! The future is dying in our hands!’ (p 95))
* inverted commas (to draw attention to the significance of the words or to show a non-literal meaning of words within the context of the poem. For example, A mountainous ‘modern world’ they shall hike In terms of ‘us’ is what I am speaking’ (p 80))
* additional spaces between words and line breaks (refer to the quatrain on page 95 – creates a visual impact, helps the reader read in a rhythm and emphasises words or phrases within the poem).

1. Go to the [Red Room Poetry website](https://redroompoetry.org/poets/solli-raphael/white-box-rise/) and display Solli Raphael’s slam poem ‘White Box Rise’. As a class analyse the punctuation and layout of the poem. Ask students to make predictions about how parts of the poem might be performed based on the punctuation and text arrangement.
2. Watch Solli performing the poem ‘White [Box](https://redroompoetry.org/poets/solli-raphael/white-box-rise/) [Rise’](https://www.youtube.com/watch?v=Rr01k7qQjHg) (02:35) while still displaying the written version of the poem so that students can see the effect of the punctuation on Solli’s presentation of the poem. Ask students what effect the punctuation in the written version of the poem has had on the imagery and Solli’s perspective and messaging.
3. Invite students to choose one of the poems that they have co-authored or written independently from the previous lessons. Explain that they will revise and edit their chosen poem to include (or remove) punctuation for meaning and effect. Encourage students to think about the connection between the punctuation included in the written version of ‘White Box Rise’ and how it translated to the performed version.
4. Students perform their poems in small groups or use an activity, such as [video performance,](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/578?clearCache=3472ea8e-b35-f3d-13d-60535d27d0ba) to get feedback from peers on how punctuation has added meaning and effect to their poem (imagery and perspective).

**Too hard?** Students experiment with text layout and arrangement to create a shape poem using a poem from a previous lesson.

**Too easy?** Students read and perform one of Solli Raphael’s slam poems from *Spotlight.* They use punctuation to guide the prosody of their reading and performance of the poem. Students record their work using [video performance.](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/578?clearCache=3472ea8e-b35-f3d-13d-60535d27d0ba)

## Lesson 8 – analysing poetry

In this lesson, students will demonstrate what they have learnt about imagery, symbol connotation and perspective in the context of poetry. They will analyse and describe literary devices, including figurative language and rhetorical devices within poems in preparation for creating a slam poem at the end of the unit.

1. Prepare and display a range of famous quotes or phrases. For example:

* If you can dream it, you can do it – Walt Disney
* The more you read, the more things you will know. The more that you learn, the more places you’ll go – Dr. Suess
* Happiness is not something ready-made. It comes from your own actions – Dalai Lama
* The greatest glory in living lies not in never falling, but in rising every time we fall – Nelson Mandela.

1. Divide the class into small groups and have students analyse the quotes to work out their meaning. Students will draw on the reading comprehension learning from Component A, including skills to make local inferences and vocabulary and background knowledge to make meaning of the quotes.
2. Read the poem ‘Ignite your Spark’ on page 118 of *Spotlight*. Discuss the term ‘quoetry’ and why Solli has chosen to categorise this poem using this term. Ask students if they can:

* identify the quote used in the poem and its meaning (Ignite your spark – a quote used to encourage people to find their passion and motivation in life)
* explain why quotes can be effectively used in poetry (can be declarative, exclamatory, interrogative or imperative sentences depending on the desired purpose and effect, metaphorical elements, an economical way of getting a point across with fewer words).

1. As a class analyse the poem and model recording descriptive responses using [Resource 8 – poetry analysis](#_Resource_8_–).
2. Provide students with a poem from the text, *Spotlight*. Consider how the distribution of poems can be an opportunity to differentiate the lesson and assessment.
3. Students analyse the allocated poem using [Resource 8 – poetry analysis](#_Resource_8:_Poetry).

**Too hard?** Provide students with a video or audio recording of a simple poem with rhyme and rhythm. Modify the assessment so that students can communicate:

* the images the poem made them think of
* how the poem made them feel
* what the poem was about
* if they liked the poem (why/why not).

1. Collect student responses for assessment purposes.
2. Revisit the class survey responses from [Lesson 1](#_Lesson_1:_Introducing) activity 12. Use [exit tickets](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543) to reflect on the learning so far. For example:

* Has your opinion of poetry changed? Why or why not?
* What are your most preferred poetry genre(s)? Why?
* What have you learnt about poetry?
* What more would you like to learn about poetry?

**Assessment task 1** – observations and work samples from this lesson allows students to demonstrate achievement towards the following syllabus outcomes and content points:

**EN3-RECOM-01** – fluently reads and comprehends texts for wide purposes, analysing text structures and language and by monitoring comprehension

* reflect on reading experiences and identify texts and language features that are enjoyable
* bring subject vocabulary, technical vocabulary, background knowledge and conceptual knowledge to new reading tasks
* explain how modality can have subtle impacts on the meanings of words and contribute to deeper understanding when reading
* analyse how the meanings of key words and phrases in sentences and across a text support local and global inferencing when reading.

**EN3-CWT-01** – plans, creates and revises written texts for multiple purposes and audiences through selection of text features, sentence-level grammar, punctuation and word-level language

* select and use poetic forms to descriptively express ideas
* understand that texts, such as poetry, may include innovative use of punctuation, and experiment with punctuation to suit purpose and for effect.

**EN3-UARL-01** – analyses representations of ideas in literature through narrative, character, imagery, symbol and connotation, and adapts these representations when creating texts

* analyse how figurative language in literature can enhance meaning and affect the audience.

**EN3-UARL-02** – analyses representations of ideas in literature through genre and theme that reflect perspective and context, argument and authority, and adapts these representations when creating texts

* identify how perspective is made evident through authorial choices.

# Week 3

## Component A teaching and learning

Component A focuses on the development of foundational skills and knowledge through regular, systematic and repeated practice. The mentor and supporting texts used in Component B of this unit can support the effective implementation of Component A teaching and learning.

### Planning framework

To plan and document Component A teaching and learning, a [planning scaffold [DOCX 228 KB]](https://education.nsw.gov.au/content/dam/main-education/en/home/schooling/curriculum/english/english-y3-y6-component-a-planning-scaffold.docx) is provided. To support you in your planning, a link to a detailed example of a one-week teaching and learning cycle is included in the scaffold. Additional resources to support teaching and learning in each focus area can be found at [Lesson advice guides](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/lesson-advice-guides).

## Component B teaching and learning

The following teaching and learning sequence has been designed to address Component B outcomes and content and develops conceptual understandings of English through the study of quality texts. Adapt the sequence as required to best meet the needs of your students.

### Learning intentions and success criteria

Learning intentions and success criteria are best co-constructed with students.

#### Learning intention

Students are learning to experiment with authorial choices to express their perspectives in poetic forms.

#### Success criteria

Students can:

* identify how perspective is shown through authorial choices, such as rhetorical questions and modality
* evaluate how modal words can be used to intensify an emotional response
* use nominalisation (turn verbs into nouns) to write more succinctly and authoritatively
* experiment with figurative language, such as metaphors and similes
* express perspective through poetic forms
* use expanded noun and verb groups to give detailed oral and written descriptions
* adjust handwriting style to suit writing purpose.

## Lesson 9 – exploring how perspective and context influence writing

In this section of the unit, students will be required to create and maintain a personal journal as an impetus for collaboratively writing a slam poem. Consider the different ways that students might journal and provide appropriate resources. For example, digital journalling, paper-based, written and/or illustrated. Set up journal protocols to ensure students are comfortable with keeping a journal. For example, permission must be given to read student journal entries.

1. Prepare and display a set of enlarged images depicting activism. Divide the class into small groups to analyse the images. Then as a class discuss the following questions:

* What is activism?
* Why do people become activists? What is their motivation?
* What are some important issues that activists might work on?
* What are some other ways that activists might have their voices heard?
* What issues would you advocate for?

1. Select one of the images and model writing a sentence to match it. For example, ‘The rubbish in the ocean has a bad effect on marine life’. ‘Level up’ the sentence using modal words to intensify an emotional response. For example, ‘The rubbish in the ocean has a devastating effect on marine life’.
2. In pairs, students select an image from activity 1 and write a sentence using modal words to intensify the effect.

**Too hard?** Students respond orally. Provide them with a sentence stem and an option of 2–3 words that could be used in the sentence. Students select the word with the most intensity. For example, ‘The rubbish in the ocean has a **bad/terrible/devastating** effect on marine life’.

1. Connect the idea of activism back to Solli Raphael and his poetry. Revisit some of the themes in his work (environment and social justice) and how Solli has effectively used poetry to express his perspective and persuade others.
2. Read chapters 1 and 2 of *Spotlight*. Discuss:

* the non-literal meaning of ‘voice’
* the metaphorical meaning of ‘the power of words’
* why Solli chose to name his text *Spotlight* and the metaphorical/non-literal meaning that it conveys
* the ‘authorial choices’ Solli uses to show his perspective (rhetorical questions and modality – see ‘The Fure Must Go On!’ (p. 95)
* how Solli has used journaling as an impetus for his poetry (voice).

1. Explain that students will start a personal journal to record their own experiences, thoughts and perspectives, just like the poet and activist, Solli Raphael. As a class, devise a set of agreed upon protocols so that students feel safe to record personal experiences. For example, respecting privacy, seeking permission to share what is recorded.
2. Re-read pages 14 to 18 of *Spotlight* to revise the steps of how to start a journal.
3. Provide students with the appropriate resources to create a journal. For example, devices, diaries, scrapbooks.
4. Students start experimenting with journal writing. They might like to find quiet spaces around the classroom or school to journal discreetly.

**Too easy?** Challenge students to use their name to create an acrostic poem that describes who they are. Refer to page 78 of *Spotlight* for an example of an acrostic poem.

1. At the end of the lesson ask students to discuss their journaling experience. Ask:

* Was it interesting, enjoyable? Why?
* Can you see how free journaling might help find your ‘voice’?
* What ‘style’ did you journal in? How does this help you generate thoughts and ideas?
* Did you use modal words to convey your thoughts or perspectives? What was the impact?
* Did you use words metaphorically to convey your thoughts or perspectives?
* What might you add to your journal next time?

**Assessment task 2** – collecting work samples and observations from this lesson allows students to demonstrate achievement towards the following syllabus outcome and content points:

**EN3-VOCAB-01** – extends Tier 2 and Tier 3 vocabulary through interacting, wide reading and writing, morphological analysis and generating precise definitions for specific contexts

* describe multiple meanings of words, including their metaphorical uses
* evaluate the effectiveness of modal words used in texts to intensify or soften emotional responses.

## Lesson 10 – expressing perspective through poetic forms (limericks)

Over the next 3 lessons students will be using their journal entries to create poems using the learning about figurative language and poetic forms. At the end of the week, student poems can be collated to create a class book of poems.

1. Write and display the prompting question from *Spotlight*: ‘What gives you hope?’ (p 10).
2. **Optional:** watch the video [‘What is your hope? (03:14)](https://www.google.com/search?q=what+gives+you+hope%3F+kids&sca_esv=561811248&rlz=1C1GCEA_enAU1050AU1050&biw=1504&bih=886&tbm=vid&ei=HEnxZJPSCpiLoATf_4LYBA&ved=0ahUKEwiT0MjOq4iBAxWYBYgKHd-_AEsQ4dUDCA0&uact=5&oq=what+gives+you+hope%3F+kids&gs_lp=Eg1nd3Mtd2l6LXZpZGVvIhl3aGF0IGdpdmVzIHlvdSBob3BlPyBraWRzSIoPUOIFWNkNcAB4AJABAJgB8AGgAZUIqgEFMC41LjG4AQPIAQD4AQHCAgYQABgWGB7CAggQABiKBRiGA8ICBRAhGKABwgIIECEYFhgeGB2IBgE&sclient=gws-wiz-video#fpstate=ive&vld=cid:5d341d22,vid:dlcU5uHMdTM) to prompt discussion.
3. Ask students to respond to the question in their journal. Encourage creativity in responses. For example, illustrating, scrapbooking, collaging and writing using figurative language, such as metaphors and similes.
4. Invite some students to share their journal entries. Discuss similarities and differences. Ask students if they can predict what gives Solli Raphael hope based on what they know about his perspectives and how he shows this through his poetry.
5. Explain that students will use their journal entry from activity 2 as an impetus for writing a limerick or sonnet about what gives them hope.
6. Revisit the learning about limericks ([Lesson 3](#_Lesson_3:_Poetry)) and sonnets ([Lesson 4](#_Lesson_4:_Rhythm)) and/or the class glossary.
7. Model writing a limerick about hope through the perspective of a teacher. For example:

A teacher with dreams pure and bright

Hoped her students would take flight

With knowledge to soar

And hearts to explore

They’d conquer life’s challenges with might!

1. Discuss the structure of the poem and the imagery and figurative language used.
2. Students use the modelled examples from activity 6, previous lessons and/or the class glossary to independently write a limerick or sonnet about what gives them hope.

**Too hard?** Discuss students’ response to the question ‘What gives you hope?’. Support students to produce a limerick by co-constructing some (or all) of the 5 lines based on their response/perspective. Students produce the rhyming words in lines 2, 4 and 5.

**Too easy?** If students have written a limerick, they work with others to modify their limericks into a sonnet.

1. Students work in pairs to provide [peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=687d53df-2501-f9-4878-3cd5114e17d2) to ensure each other’s poems include the correct poetic structure of a limerick/sonnet and have elements of figurative language and innovative punctuation.
2. Students use peer and teacher feedback to revise and publish their poem. Encourage students to think about text layout, arrangement and adding illustrations to enhance the effect of their poem. Provide students with different mode and medium options for publishing. For example, on print, digitally, as an audio or video recording.

## Lesson 11 – expressing perspective through poetic forms (haikus)

1. Write and display the prompting question from *Spotlight*: ‘What changes would you like to see in the world?’ (p 10).
2. Refer to the learning in Component A about [nominalisations](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary). Brainstorm responses to the question in activity 1 and come up with a list of verbs related to the environment (or other themes). For example, conserve, preserve, pollute, contaminate, dispose, reduce, degrade, protect, recycle. Ask students to choose some of these words and use them in a [Quick write](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/548?clearCache=991da0ec-1b70-7184-691e-46d315696e7). For example, ‘Factories pollute the river with chemicals, which is bad for the fish and plants’.
3. Return to the list of verbs from activity 2 and explain how verbs can be transformed into nouns for greater clarity. As a class turn the verbs into nouns. For example, conservation, preservation, pollution, contamination, disposal, reduction, degradation, protection, recycling. Ask students to rewrite their sentence from activity 2 using the nominalisation. For example, ‘Pollution from factories poses a serious threat to fish and plants’. Reflect on how nominalisations make sentences more succinct and more authoritative.
4. Ask students to respond to this question in their journal. Encourage creativity in responses. For example, illustrating, scrapbooking, collaging and writing using figurative language, such as metaphors and similes.
5. Invite some students to share their journal entries. Discuss similarities and differences. Ask students if they can predict what Solli Raphael would change in the world based on what they know about his perspectives and what he writes about in his poetry.
6. Explain that students will use their journal entry from activity 4 as an impetus for writing a haiku about what gives them hope.
7. Revisit the learning about haikus ([Lesson 5](#_Lesson_5:_Imagery)) and/or the class glossary.
8. Model writing a haiku based on the perspective of wanting more kindness in the world. For example:

Seeds of kindness bloom

World transforms like dawn’s first light

Gentle as a breeze

1. Discuss the structure of the haiku and the imagery and figurative language used (metaphor and simile).
2. Students use the modelled examples from activity 6, previous lessons and/or the class glossary to independently write a haiku about what they would change in the world.

**Too hard?** Students work in a teacher supported group to write a haiku based on responses to the question ‘What would you change in the world?’. Support students to use similes and metaphors with a scaffold.

**Too easy?** Students research the poetic genre of [renga](https://ypn.poetrysociety.org.uk/workshop/renga-a-collaborative-poetry-challenge/) (linked poem). Challenge students to work collaboratively in a group to modify their haikus to create a renga.

1. Students work in pairs to provide [peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=687d53df-2501-f9-4878-3cd5114e17d2) to ensure each other’s poems include the correct poetic structure of a haiku/renga and have elements of figurative language and innovative punctuation.
2. Students use peer and teacher feedback to revise and publish their poem. Encourage students to think about text layout, arrangement, punctuation and adding illustrations to enhance the effect of their poem. Provide students with different mode and medium options for publishing. For example, on print, digitally, as an audio or video recording.

## Lesson 12 – expressing perspective through poetic forms (quatrains)

1. Introduce or revise the concept of [expanded noun and verb groups](https://curriculum.nsw.edu.au/syllabuses/english-k-10-2022?tab=glossary) to orally describe something. Engage students in an oral language activity to consolidate learning. Provide students with a range of environmental images. For example, deforestation, polluted ocean. Ask students to sit in a circle. Display the first image and have a student start the game by creating a noun group to describe the image. For example, oil-slicked ocean. The next student adds another adjective to expand on the noun group. For example, polluted, oil-slicked ocean. Repeat until an effective expanded noun group has been co-created to describe the image in detail. For example, a polluted, oil-slicked, trash-strewn and chemically contaminated ocean. Repeat with different images so that all students have a turn. Discuss how expanded noun and verb groups are an effective way of describing something in poetry.
2. Write and display the prompting question from *Spotlight*: ‘What issues concern you?’ (p 10).
3. Ask students to respond to the question from activity 1 in their journal. Encourage creativity in their responses. For example, illustrating, scrapbooking, collaging and writing using figurative language, such as metaphors and similes.
4. Invite some students to share their journal entries. Discuss similarities and differences. Ask students if they can predict what concerns Solli Raphael based on what they know about his perspectives and how/what he writes about in his poetry.
5. Explain that students will use their journal entry from activity 3 as an impetus for writing a quatrain about issues that concern them.
6. Revisit the learning about quatrains ([Lesson 6](#_Lesson_6:_Rhetorical)) and/or the class glossary.
7. Model writing a quatrain based on the perspective that pollution is an issue. Include expanded noun and verb groups. For example:

Toxic haze hangs heavy and low **(expanded verb group)**

Nature’s sorrowful tears, like rivers flow **(expanded noun group)**

Silent cries from a majestic Earth and sea **(expanded noun group)**

We must change for wild, beautiful nature to be free! **(expanded noun group)**

1. Discuss the structure of the quatrain, the imagery and figurative language used and how it might make people feel.
2. Students use the modelled example from activity 7, previous lessons and/or the class glossary to independently write a quatrain about an issue that concerns them. Ask students to ensure it contains an expanded noun or verb group.

**Too hard?** Students work in a teacher supported group to write a quatrain based on the images and expanded noun groups created as a class in activity 1.

**Too easy?** Students use their quatrain as the first stanza to develop a sonnet using as many expanded noun and verb groups as they can.

1. Students work in pairs to provide [peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=687d53df-2501-f9-4878-3cd5114e17d2) to ensure each other’s poems include the correct poetic structure of a quatrain and have elements of figurative language, expanded noun or verb groups and innovative punctuation.
2. Students use peer and teacher feedback to revise and publish their poem. Encourage students to think about text layout, arrangement and adding illustrations to enhance the effect of their poem. Provide students with different mode and medium options for publishing. For example, on print, digitally, as an audio or video recording.
3. Discuss how students have found and used their ‘voice’ to produce poems, using figurative language, modality and other effective devices, that reflect their personal perspectives. Ask students how they think their poetry will make other people feel.
4. **Optional:** provide students with an opportunity to find out what their poetry made others feel. Display student poetry in the school or another appropriate community setting, such as a local library. Devise a way for people to provide feedback on student work. For example, create a feedback performa or use [QRcode Monkey](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Browser?cache_id=fb272).
5. Reflect on the different poetic forms that students have learnt about (limericks, sonnets, haikus and quatrains). Ask students what genre of poetry they have enjoyed the most and why. Prompt responses that reflect the textual concept of imagery, symbol and connotation. For example, ‘I enjoyed writing haikus because they are short and simple but can be effective with the use of figurative language, such as metaphors and similes’.

**Assessment task 3 –** collecting work samples and observations from this lesson allows students to demonstrate achievement towards the following syllabus outcomes and content points:

**EN3-CWT-01** – plans, creates and revises written texts for multiple purposes and audiences through selection of text features, sentence-level grammar, punctuation and word-level language

* select and use poetic forms to descriptively express ideas
* use rhetorical devices targeted to the audience
* use modality to qualify or strengthen arguments
* experiment with figurative language for effect and to engage the reader, including metaphor, hyperbole, oxymoron and allusion
* make choices about verbs and verb groups to achieve precision and add detail
* experiment with word choices to create humour, for clarity or emphasis, to suit audience and purpose.

**EN3-UARL-01** – analyses representations of ideas in literature through narrative, character, imagery, symbol and connotation, and adapts these representations when creating texts

* analyse how figurative language in literature can enhance meaning and affect the audience.

**EN3-UARL-02** – analyses representations of ideas in literature through genre and theme that reflect perspective and context, argument and authority, and adapts these representations when creating texts

* identify how perspective is made evident through authorial choices.

# Week 4

## Component A teaching and learning

Component A focuses on the development of foundational skills and knowledge through regular, systematic and repeated practice. The mentor and supporting texts used in Component B of this unit can support the effective implementation of Component A teaching and learning.

### Planning framework

To plan and document Component A teaching and learning, a [planning scaffold [DOCX 228 KB]](https://education.nsw.gov.au/content/dam/main-education/en/home/schooling/curriculum/english/english-y3-y6-component-a-planning-scaffold.docx) is provided. To support you in your planning, a link to a detailed example of a one-week teaching and learning cycle is included in the scaffold. Additional resources to support teaching and learning in each focus area can be found at [Lesson advice guides](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/lesson-advice-guides).

## Component B teaching and learning

The following teaching and learning sequence has been designed to address Component B outcomes and content and develops conceptual understandings of English through the study of quality texts. Adapt the sequence as required to best meet the needs of your students.

### Learning intentions and success criteria

Learning intentions and success criteria are best co-constructed with students.

#### Learning intention

Students are learning to plan and draft a slam poem using elements of poetic forms, including effective figurative language, voice and gestures.

#### Success criteria

Students can:

* compare and contrast poetic forms
* analyse how figurative language in poetry can enhance meaning and affect the audience
* use a planning scaffold to plan a slam poem
* select and use poetic forms to express an idea
* use figurative language for effect
* experiment with authorial choices, including modality, to show perspective.

## Lesson 13 – comparing and contrasting slam poetry with traditional poetry

The next sequence of lessons will support students to collaboratively write and perform a slam poem ([Lesson 19](#_Lesson_19:_Slam)). As slam poetry calls for an audience, organise a class poetry performance event with a live audience, such as a school assembly or open classroom. Alternatively, capture student performances on video which can be enjoyed by families and carers or others in the community.

1. Introduce the lesson with an engaging drama ‘hook’ that will prepare students for learning about slam (performance) poetry. Students stand in a circle and take turns striking a pose (freeze frame) representing an emotion. Encourage students to exaggerate their facial expressions and body language to convey the emotion.
2. Watch [Performance Poetry (02:57)](https://www.abc.net.au/btn/classroom/performance-poetry/10521814) to introduce the genre of slam poetry. Discuss the features of slam poetry and record and display for students to refer to in the independent writing activity. For example, slam poetry:

* is ‘spoken’ or performed for a live audience
* can be performed in a competition
* can be performed solo or in a pair or group
* does not have a set ‘structure’ or ‘rules’
* sometimes uses rhyme and metre
* uses strong imagery
* enhances emotional connection through performance.

1. Watch other slam poets perform, such as ‘[The Universe in Us’ by Diya Goswami (03:06)](https://www.youtube.com/watch?v=1T1m-b0_sng) and/or ‘[This is Who I Am’ by Tyler and Amalia (02:34)](https://www.youtube.com/watch?v=Wdo8PV8nr60). Discuss aspects of the performances that made them engaging.
2. Display the annotated poems from previous lessons. Engage in a discussion about how slam poetry and other more traditional genres of poetry (limericks, sonnets, haikus and quatrains) are the same or different.
3. Provide students with a [Venn diagram](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599?clearCache=1939e548-5ad4-a87b-389e-4cb4fb95575f) to compare and contrast slam poetry with traditional poetry.

**Too easy?** Students use their completed Venn diagrams to write a text describing the similarities and differences between slam and traditional poetry using comparative language.

1. Students use the recorded responses from activity 2 and their Venn diagrams to independently write a definition for slam poetry.

**Too hard?** Provide students with sentence starters that will support students to demonstrate their understanding of slam poetry. For example, ‘Slam poetry is \_\_\_\_\_’ or ‘Slam poetry can use \_\_\_\_\_\_\_’.

1. Students use their slam definitions to co-construct a class definition. **Optional:** record this on the class glossary. For example:

Slam poetry is a genre of poetry that combines performance (drama and voice) with written elements to create imagery for effect and emotional connection. Unlike traditional poetry, there are no set structure or rules. It can use rhyme and metre, or not. Slam poetry relies on audience engagement.

1. Explain to students that they will be working in small groups to write and perform their own slam poems in subsequent lessons.

## Lesson 14 – analysing a slam poem

Students will need access to appropriate technology to view and listen to a slam poetry performance.

1. Build on the freeze frame activity from [Lesson 13](#_Lesson_13:_Comparing). Brainstorm some possible themes for a slam poem. For example, nature, friendship, injustice, technology, aspirations. Discuss these themes and ask students to think about how they can express these themes using freeze frames.
2. Divide students into small groups and assign each group with a theme. For example, if the theme is ‘nature’, a group might represent a peaceful forest scene and a stormy sea. Give each group some time to work together and create their freeze frame. Encourage them to use their bodies and faces to convey their assigned theme. Have groups share and perform their freeze frames to the class. Discuss the connection that facial expression and body movement can enhance the words of a spoken poem (slam poetry).
3. Revise the learning about slam poetry and reiterate the freedom that poets have when writing and performing them. For example, they do not conform to a set structure or rules. Explain that, however, slam poetry can use elements of traditional poetry, such as rhyme and metre and figurative language, including metaphors, if the poets choose to use these devices.
4. Explain that in this lesson students will analyse a slam poetry performance. In doing so, it will build their understanding of slam poetry to collaboratively write and perform one.
5. Watch a slam poetry performance that students are already familiar with. For example, ['Embrace our Differences'](https://www.youtube.com/watch?v=GQRn12k22eA) (02:36). Model analysing the literary devices of the poem using [Resource 8 – poetry analysis](#_Resource_x:_Class). Then re-watch the video to analyse the performance aspects of the slam poem using [Resource 9 – slam poetry performance analysis](#_Resource_9_–). Discuss the effect of the slam poem and how the slam poet engages an emotional connection with the audience through:

* elements of traditional and non-traditional poetry
* voice, facial expressions and body movement.

1. Provide small groups with a device to view and listen to a slam poem. These could include:

* ‘White [Box](https://redroompoetry.org/poets/solli-raphael/white-box-rise/) Rise’ (02:36)
* ‘[The Universe in Us’ by Diya Goswami (03:06)](https://www.youtube.com/watch?v=1T1m-b0_sng)
* ‘[This is Who I Am’ by Tyler and Amalia (02:34)](https://www.youtube.com/watch?v=Wdo8PV8nr60)

1. Students work collaboratively to analyse a slam poem using [Resource 8 – poetry analysis](#_Resource_x:_Class) and [Resource 9 – slam poetry performance analysis](#_Resource_9_–). They may need to watch and listen to the poem several times.

**Too hard?** Complete the slam poetry analysis using a smaller part of a slam poem.

**Too easy?** Complete the slam poetry analysis independently.

1. As a class discuss how the language and performance aspects of the slam poems worked together to effectively present a theme or message and made the poem enjoyable.
2. Ask students if they feel confident with writing and performing a slam poem. If not, ask what they think they might need to know more about to successfully complete this task. Co-construct a success criteria, based on the slam poetry analysis from activity 7. This might include if:

* the poem effectively conveys a clear and meaningful message or theme
* the poem is written in stanzas that flow logically from one to the next
* the poem showcases the poet(s) ‘voice’ or perspective
* the poem uses nominalisation to convey sentences succinctly and with authority
* the poem has a variety of sentence types to suit the meaning and desired effect (declarative, exclamatory, interrogative and imperative)
* the poem includes interesting and descriptive language to engage the audience
* the poem includes vivid imagery, similes, metaphors and other figurative language effectively
* the poem uses some rhyme and rhythm for effect
* the poem evokes an emotional response from the audience
* the poet performs with confidence and has memorised the poem
* the poet uses vocal volume, pace and intonation to emphasise key words or phrases
* the poet uses facial expressions and gestures effectively.

1. Display the success criteria in the classroom along with the class glossary for students to refer to in subsequent lessons when planning, drafting and revising their slam poem.

## Lesson 15 – planning for a slam poem

1. Provide students with a range of rich images, such as a vibrant sunset, barren desert or a starry night sky. Students engage in a [Quick write](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/548) using figurative language and other devices, rhyme and metre, to describe the images. Model this first. For example:

**Sunset**: The sky ablaze with fiery streaks so bright, like a dragon’s breath, a crimson, vibrant light.

**Desert**: The sand dunes whisper secrets to the breeze, telling mysterious tales with ease.

**Night sky**: The night sky, oh so high, a glittering tapestry lit up like a light symphony.

**Too hard?** Students verbalise responses with the support of a sentence stem that supports the use of figurative language. For example, ‘The sunset is like \_\_\_\_’.

1. Students ‘perform’ their quick writes using varied vocal volume, pitch, intonation and facial expression and gestures.
2. Explain that in this lesson students will be working in small groups to plan a slam poem that will be written and performed by the group in [Lesson 19](#_Lesson_19:_Slam).
3. Reflect on what students have learned about slam poetry so far. For example, it can be used to convey a message, a poet’s perspective on a theme or issue; it has no set structure or rules, so the poet is free to be creative; it uses voice and gestures to enhance emotional connection with an audience.
4. Divide students into small groups. Provide each group with [Resource 10 – slam poetry planning template](#_Resource_10_–) to use as a scaffold for ideating the type of poem and the theme. Remind students about the protocols of working collaboratively so that every group member’s voice is heard and valued.

**Too easy?** Students plan a slam poem that they will write and perform independently.

1. Students share their slam poetry ideas. Ask students:

* how the theme of their slam poem shows the group’s combined ‘voice’ (perspective)
* what literary devices they might use to create imagery and emotion in their slam poem (imagery, symbol and connotation)
* what emotional affect are they hoping to achieve (imagery, symbol and connotation).

## Lesson 16 – drafting a slam poem

Prepare images that reflect the themes that students have identified for their slam poems ([Lesson 15](#_Lesson_15:_Planning) activity 5). For example, environmental degradation, social justice issues.

1. Repeat the quick writing activity from [Lesson 15](#_Lesson_15:_Planning) (activity 1). This time, use images that reflect the themes that students have chosen for their slam poems. This will give them the opportunity to experiment with literary devices, including figurative language, punctuation and nominalisations that align with their slam poem themes. Ensure this is modelled before students have a turn.

**Too hard?** Students verbalise responses using a sentence stem that supports the use of expanded noun groups and similes. For example, ‘The \_\_\_\_\_, \_\_\_\_\_\_ forest is like a \_\_\_\_\_\_’.

1. Students ‘perform’ their quick writes using varied vocal volume, pitch, intonation and facial expression and gestures.
2. Revisit the co-constructed slam poetry success criteria from [Lesson 14](#_Lesson_14:_Analysing). Highlight the criteria that reflects the written aspects of a slam poem. For example:

* effectively conveys a clear and meaningful message or theme
* is written in stanzas that flow logically from one to the next
* uses punctuation to suit poetry
* showcases the poet(s) ‘voice’ or perspective
* uses nominalisation to convey sentences succinctly and with authority
* has a variety of sentence types to suit the meaning and desired effect (declarative, exclamatory, interrogative and imperative)
* includes interesting and descriptive language to engage the audience (expanded noun and verb groups, appositives)
* includes vivid imagery, similes, metaphors and other figurative language effectively
* uses some rhyme and rhythm for effect
* the poem evokes an emotional response from the audience.

1. Students work in their slam poem groups to draft their collaborative slam poem. Encourage students to use the success criteria, class glossary, planning sheets from [Lesson 15](#_Lesson_15:_Planning) and their quick writes from activity 1 to draft their slam poem. Provide students with paper or scaffolds to support them to plan the number and content of stanzas that each student will write (to avoid repetition). Remind students about the protocols of working effectively in a group.

**Note**: digital platforms, such as [Google Classroom](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/27?clearCache=a95cbfb4-c7ea-f022-209c-e12ae0721856) or [Google Drive](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/75?clearCache=19b3fde-3b65-cadf-c3b9-3d51a340588c), could be used in this activity for students to effectively collaborate. Students will have the benefit of being able to view what each group member is writing to avoid repetition.

**Too hard?** Students use text-to-voice technology to compose their stanza.

**Too easy?** Students draft a slam poem that they will write and perform independently.

1. Students review their drafts providing [peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549?clearCache=64e6e8f0-848-4e5d-99f1-db9eb9217c60) on the initial draft.

**Note**: review all poem drafts and provide individualised feedback before students revise and edit their poem in the next lesson.

# Week 5

## Component A teaching and learning

Component A focuses on the development of foundational skills and knowledge through regular, systematic and repeated practice. The mentor and supporting texts used in Component B of this unit can support the effective implementation of Component A teaching and learning.

### Planning framework

To plan and document Component A teaching and learning, a [planning scaffold [DOCX 228 KB]](https://education.nsw.gov.au/content/dam/main-education/en/home/schooling/curriculum/english/english-y3-y6-component-a-planning-scaffold.docx) is provided. To support you in your planning, a link to a detailed example of a one-week teaching and learning cycle is included in the scaffold. Additional resources to support teaching and learning in each focus area can be found at [Lesson advice guides](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/lesson-advice-guides).

## Component B teaching and learning

The following teaching and learning sequence has been designed to address Component B outcomes and content and develops conceptual understandings of English through the study of quality texts. Adapt the sequence as required to best meet the needs of your students.

### Learning intentions and success criteria

Learning intentions and success criteria are best co-constructed with students.

#### Learning intention

Students are learning to write and perform a slam poem that builds an emotional connection and engagement with an audience.

#### Success criteria

Students can:

* use feedback to revise and edit a draft slam poem
* effectively deliver a slam poem to engage an audience
* experiment with volume, pace and intonation when presenting and reciting a slam poem
* use voice and gesture to enhance presentation and recitation of a slam poem
* reflect on their learning about imagery, symbol, connotation and perspective in poetry.

## Lesson 17 – revising and editing a slam poem

In [Lesson 19](#_Lesson_19:_Slam) students will perform their collaborative slam poem. Ensure an event with a live audience or another way of recording and sharing student poetry performances is organised prior to the lesson.

1. Display some simple declarative sentences (that are aligned to poetry themes) and ask students to ‘level them up’ to consolidate previous learning about nominalisations, figurative language, appositives and/or other literary devices that can be used in poetry. Model this first. For example:

**Simple declarative sentence:** Human activity pollutes the oceans.

**Enhanced sentence (appositives and figurative language):** Human activity, a bustling stream of waste, pollutes the oceans, turning once pristine waters into a sad picture marked with human carelessness.

**Enhanced sentence (nominalisations and figurative language):** Humans have created a monster; like a relentless predator, pollution gnaws at the heart of the oceans, leaving scars that run as deep as a dark abyss.

**Too hard?** Students verbalise responses using a sentence stem that supports the use of expanded noun groups and similes. For example, ‘The \_\_\_\_\_\_ polluted oceans are like \_\_\_\_\_\_’.

1. Students ‘perform’ their ‘levelled up’ sentences using varied vocal volume, pitch, intonation and facial expression and gestures.
2. Revise [Resource 11 – writing cycle](#_Resource_11_–). Discuss how the cycle of planning, drafting and revising are important regardless of the writing genre; this includes poetry. Make the connection to the ‘level up’ sentence activity at the beginning of this lesson and reflect on how the sentences improved after they had been revised and edited.
3. Students work in their slam poem groups to revise and edit their poetry by applying peer and teacher feedback from [Lesson 16](#_Lesson_16:_Drafting) and considering the co-constructed success criteria.

**Note**: Digital platforms, such as [Google Classroom](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/27?clearCache=a95cbfb4-c7ea-f022-209c-e12ae0721856) or [Google Drive](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/75?clearCache=19b3fde-3b65-cadf-c3b9-3d51a340588c), could be used in this activity for students to effectively collaborate and make appropriate revisions to their writing.

1. After making revisions and edits, the group draws on their learning from Component A to proofread their slam poems and redraft. Invite students to compare their draft to the written aspects of the co-constructed success criteria from [Lesson 14](#_Lesson_14:_Analysing).
2. Invite groups to rate their written slam poetry drafts out of 10, providing evidence for the rating they have given. Ask what students think the poet, Solli Raphael, would say about their slam poem. Prompt students to explain why they think that.

**Assessment task 4 –** collecting work samples and observations from this lesson allows students to demonstrate achievement towards the following syllabus outcomes and content points:

**EN3-RECOM-01** – fluently reads and comprehends texts for wide purposes, analysing text structures and language and by monitoring comprehension

* adjust prosodic reading to enhance meaning and engage an audience
* analyse how the meanings of key words and phrases in sentences and across a text support local and global inferencing when reading
* explain how modality can have subtle impacts on the meanings of words and contribute to deeper understanding when reading.

**EN3-CWT-01** – plans, creates and revises written texts for multiple purposes and audiences through selection of text features, sentence-level grammar, punctuation and word-level language

* select and use poetic forms to descriptively express ideas
* use modality to qualify or strengthen arguments
* experiment with figurative language for effect and to engage the reader, including metaphor, hyperbole, oxymoron and allusion
* make choices about verbs and verb groups to achieve precision and add detail
* include appositives to provide details to nouns and to vary sentence structures suited to text purpose
* create nominalisations to convey abstract ideas and concepts succinctly and authoritatively
* make choices about the use of declarative, exclamatory, interrogative and imperative sentences to suit text purpose, and for meaning and effect
* understand that texts, such as poetry, may include innovative use of punctuation, and experiment with punctuation to suit purpose and for effect.

**EN3-HANDW-01** – sustains a legible, fluent and automatic handwriting style

* adjust handwriting to suit writing purpose.

## Lesson 18 – adding voice and gesture to a slam poem and publishing

1. Select a slam poem from *Spotlight*. For example, ‘Spotlight’ (p 120) or ‘Let’s Make More Minutes Count!’ (p 127). Provide each student with different lines or stanzas from the poem. Students read and analyse their given section of the poem to identify key words, phrases and punctuation that could be emphasised and how their section of the poem could be transformed using voice and/or gesture. Position students in a large circle so that their lines or stanzas are in the correct order of the poem. Then have students read and perform their given lines or stanzas so that the whole slam poem is performed.
2. As a class discuss:

* the overall message and meaning of the poem (global inferencing) and how understanding key words and phrases (local inferencing) supported this
* how modality is used to impact the meaning of words and contributes to a deeper understanding of the messaging in the poem and strengthens Solli’s arguments
* the connection between key words, phrases and punctuation in written language and how it can be conveyed in spoken language for effect. Highlight this as being a unique element of slam poetry.

1. Explain that in this lesson students will revisit their draft slam poems to identify key words, phrases and punctuation that can be emphasised using voice and gesture. **Note:** students may need to add or revise the punctuation used in their drafts for effect when spoken.
2. Groups rehearse performing and reciting their poems. Provide groups with [Resource 9 – slam poetry performance analysis](#_Resource_9_–) to evaluate the effectiveness of the performance element of their slam poem.
3. Students publish a final draft of their slam poems which can be displayed or shared online with families and carers. Prompt students to experiment with different handwriting styles to match the theme and feeling of their poem. Revisit some of Solli Raphael’s poems from *Spotlight* to remind students to be innovative with punctuation and text layout.

**Too easy?** Students write a review about their slam poem. They may need to refer to the written aspects of the co-constructed success criteria to evaluate the work as a written and spoken composition.

## Lesson 19 – slam poetry performances

In this lesson students will perform their slam poems to a live audience at a school or community event, such as an assembly or at a local library. Alternatively, student poetry performances are recorded and shared with families, carers and/or the wider community.

1. As a class, co-construct a feedback proforma so that students can evaluate the effectiveness of the written and spoken elements of their slam poem. For example:

* How did the poem make you feel?
* Do you think the slam poem effectively conveyed our collective ‘voice’? How?
* What language aspects of the poem did you like?
* What performance aspects of the poem did you like?
* What could we do to improve our slam poem?

**Note:** the feedback proforma questions should be adjusted to suit the audience. If sharing performances digitally, use a [QR code](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Browser?cache_id=fb272) to capture feedback from the audience.

1. Reflect on poetry performances. Ask students:

* What are you most proud of about your slam poem?
* How did it feel to perform your slam poem?
* What was challenging about writing and performing a slam poem?
* Do you think you would like to write and perform another slam poem in the future?

**Assessment task 5** – collecting work samples and observations from this lesson allows students to demonstrate achievement towards the following syllabus outcome and content points:

**EN3-OLC-01** – communicates to wide audiences with social and cultural awareness, by interacting and presenting, and by analysing and evaluating for understanding

* evaluate features of spoken texts that contribute to own or others’ enjoyment
* deliver presentations suited to purpose and audience
* experiment with volume, pace and intonation to enhance meaning when presenting and reciting, and recognise the effects these have on audience understanding
* use expanded noun and verb groups to present planned, detailed descriptions.

## Lesson 20 – reflecting on learning

1. Reflect on the learning from this unit. Revisit the baseline data questions from [Lesson 1](#_Lesson_1:_Introducing). Compare and contrast the results from the pre and post data collected. Ask if there was a change in students’ opinions about poetry. Prompt students to explain why or why not.
2. Capture student responses using the sentence starters ‘I used to think...’ and ‘Now I know...’ to evaluate the depth of learning over the 5-week period.
3. Discuss the learning about the textual concepts, imagery, symbol connotation and perspective, through poetry. Ask students if they think:

* Solli Raphael has mastered these textual concepts through his poetry. How and what is the evidence?
* they have mastered these textual concepts through their poetry writing experiences during this unit? How? Can they use their slam poetry and what evidence do they have?

**Assessment task 6 –** observations and work samples from this lesson allows students to demonstrate achievement towards the following syllabus outcomes and content points:

**EN3-UARL-01** – analyses representations of ideas in literature through narrative, character, imagery, symbol and connotation, and adapts these representations when creating texts

* analyse how figurative language in literature can enhance meaning and affect the audience.

**EN3-UARL-02** – analyses representations of ideas in literature through genre and theme that reflect perspective and context, argument and authority, and adapts these representations when creating texts

* identify how perspective is made evident through authorial choices.

# Resource 1 – imagery, symbol and connotation cards 1



# Resource 2 – imagery, symbol and connotation cards 2



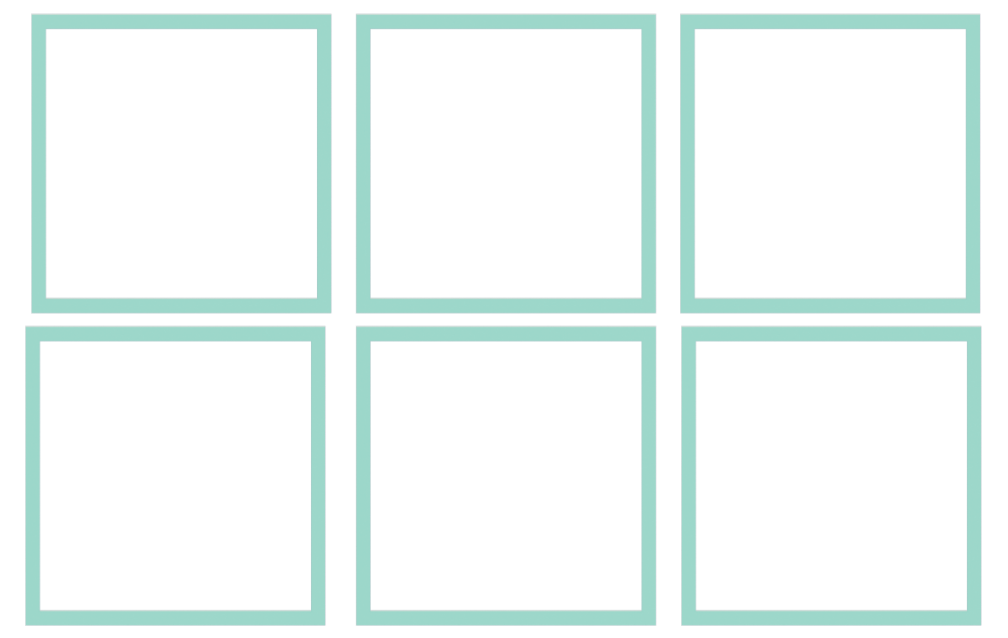
# Resource 3 – data questions (teacher resource)

|  |  |
| --- | --- |
| **Do you like poetry?** yes/no  **Do you read poetry?** yes/no  **Do you write poetry?** yes/no  **All poetry uses rhyme.** yes/no  **The purpose of poetry is to:**   1. Inform 2. Tell a story 3. Entertain 4. All of the above   **A group of lines in a poem is called a:**   1. Verse 2. Rhyme 3. Stanza 4. Quatrain   **Which of the following poems use rhyme?**   1. Haiku 2. Limerick 3. Sonnet 4. Slam poetry 5. All of the above | **What is the central message or idea of a poem called?**   1. Rhyme 2. Simile 3. Theme 4. Haiku   **What is a simile?**   1. A comparison using ‘like’ or ‘as’ 2. A repeating pattern of rhymes 3. A 5-line poem with a syllable pattern 4. A type of rhythm in a poem   **What is a metaphor?**   1. Compares 2 objects 2. A type of punctuation used only in poetry 3. A narrative told in a poem 4. A way to compare 2 unrelated things   **What is a hyperbole?**   1. A type of metaphor used in poetry 2. A funny poem 3. An onomatopoeia 4. An exaggerated statement |

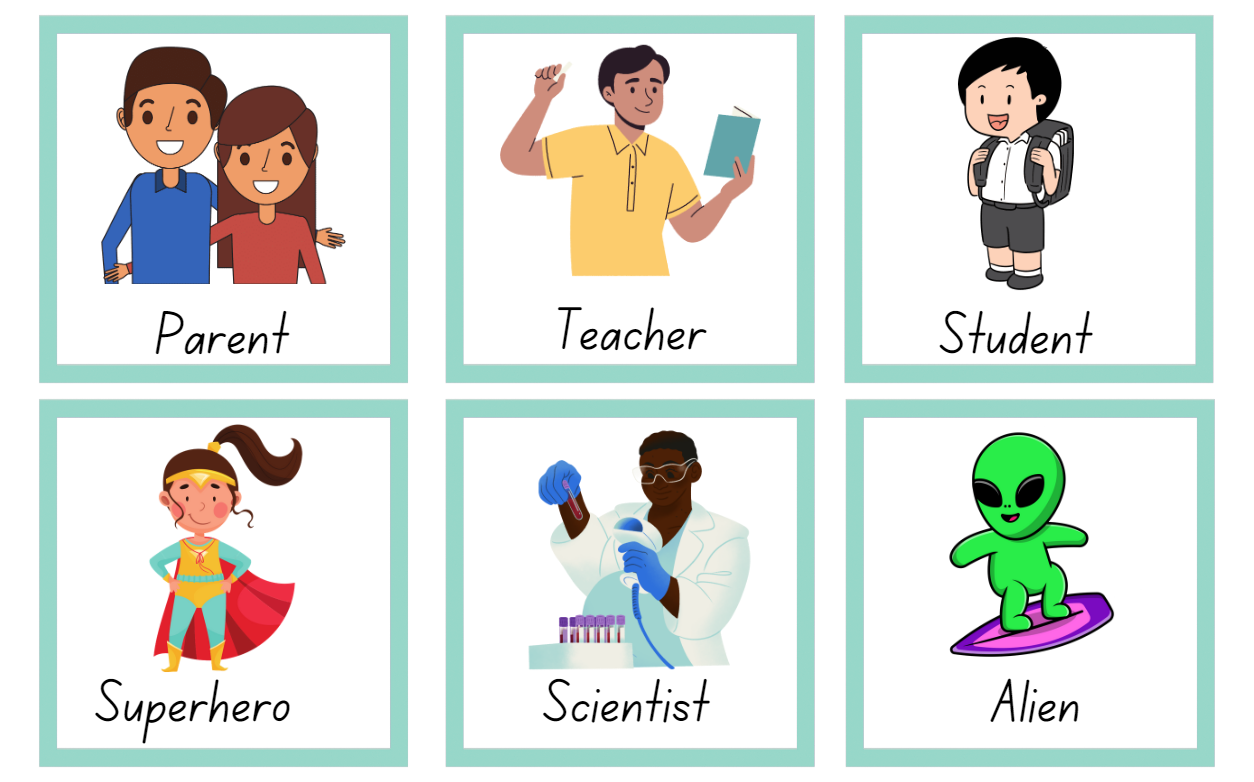
# Resource 5 – class glossary

|  |  |  |
| --- | --- | --- |
| Term | Meaning | Example |
| Imagery/symbol |  |  |
| Connotation |  |  |
| Rhyme |  |  |
| Syllables |  |  |
| Iambic pentameter |  |  |
| Limerick |  | See example in Lesson 3 |
| Sonnet |  | See example in Lesson 4 |
| Alliteration |  |  |
| Onomatopoeia |  |  |
| Personification |  |  |
| Perspective |  |  |
| Haiku |  | See example in Lesson 5 |
| Metaphor |  |  |
| Smilie |  |  |
| Hyperbole |  |  |
| Quatrain |  | See example in Lesson 6 |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

# Resource 4 – imagery, symbol and connotation cards 3



# Resource 6 – perspective cards



# Resource 7 – perspective response

|  |  |
| --- | --- |
| Question | Response |
| Who am I? |  |
| Explain the situation |  |
| What is my perspective (what do I feel about the situation?) |  |
| What is my reaction to the situation (what do I do and say?) |  |
| Why have I perceived and reacted in this way? |  |

# Resource 8 – poetry analysis

Poem title:

Type of poem:

|  |  |  |
| --- | --- | --- |
| Question | Response | Example |
| What figurative language is used in the poem and what is the effect? |  |  |
| What other literary devices are used in the poem? (For example, rhyme) |  |  |
| What are the themes of the poem? |  |  |
| How does the poem reflect Solli’s perspective? (For example, rhetorical questions and modality) |  |  |
| Why did you like or dislike the poem? How does the poem make you feel? |  |  |

# Resource 9 – slam poetry performance analysis

|  |  |  |  |
| --- | --- | --- | --- |
| Volume | üû | Speed and pace | üû |
| Speaks loudly |  | Speaks quickly |  |
| Speaks softly |  | Speaks slowly |  |
| Speaks at a normal volume |  | Speaks at a regular pace |  |

|  |  |  |  |
| --- | --- | --- | --- |
| Intonation | üû | Emphasis and pausing | üû |
| Low and deep voice |  | Long pause (like a full stop or an ellipsis). or … |  |
| High pitched voice |  | Short pause (like a comma or dash), or - |  |
| Regular voice |  | Emphasis (like an exclamation mark!) ! |  |

|  |  |  |  |
| --- | --- | --- | --- |
| Tone and expression | üû | Tone and expression | üû |
| Serious voice |  | Surprised voice |  |
| Happy voice |  | Angry voice |  |
| Sad voice |  | Suspicious or confused voice |  |

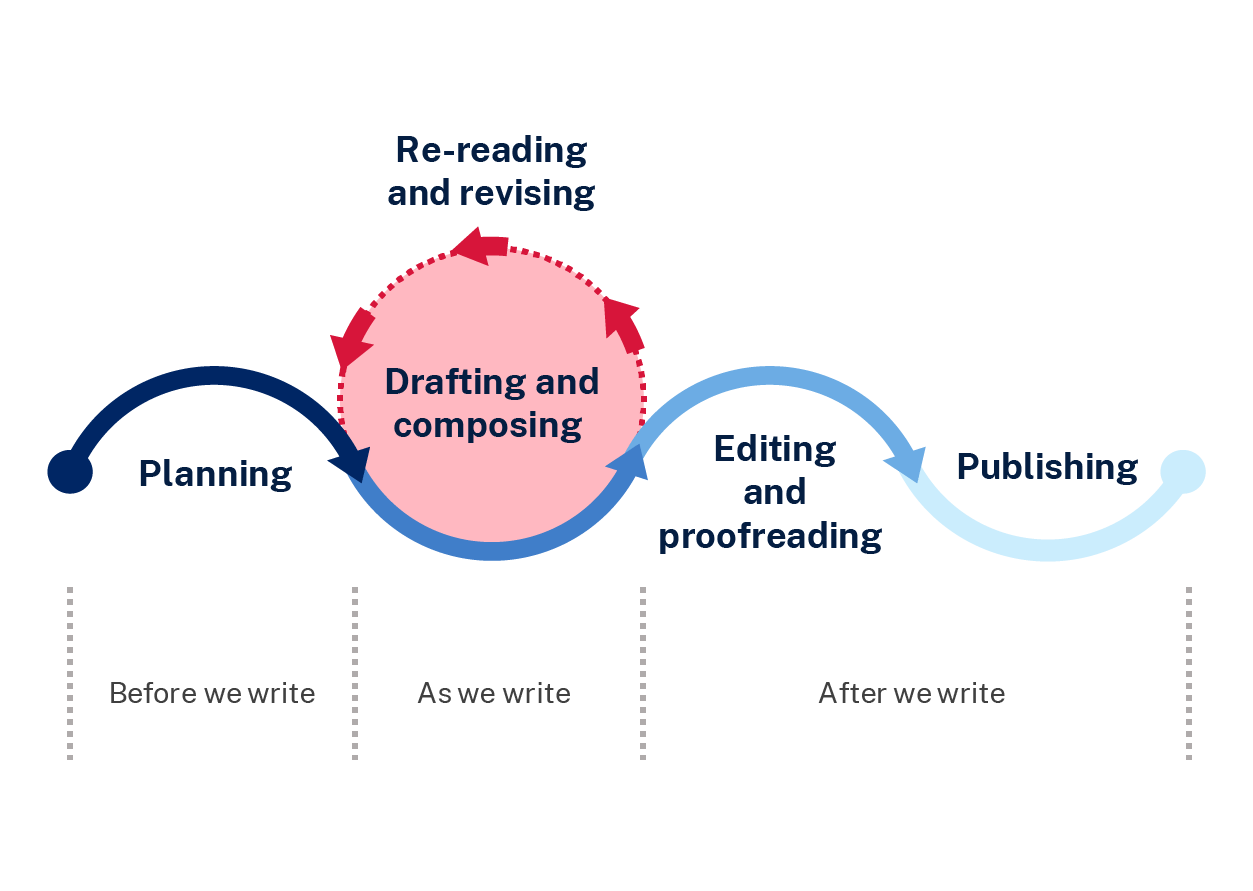
|  |  |  |
| --- | --- | --- |
| Gestures and movement | üû | What were they? (for example, pointing to the sky) |
| Hand and body gestures |  |  |
| Facial expressions |  |  |
| Freeze frames, no movement |  |  |
| Other things we noticed: |  |  |

# Resource 10 – slam poetry planning template

|  |  |  |
| --- | --- | --- |
| What type of slam poem will you write? | üû | What is the main idea of your poem? (for example, the environment) |
| A narrative: tell the audience a story, real or imagined |  |  |
| Persuasive: convince the audience about something |  |  |
| Comedy: make the audience laugh |  |  |
| Informative: describe or explain a topic |  |  |

|  |  |
| --- | --- |
| Brainstorm all the ideas and words that come to mind for your poem (for example, rhyme, alliteration, metaphors, similes) |  |

# Resource 11 – writing process



# References

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