English Stage 3 Second year – Unit 10

Genre – *Vincent Lingiari*

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# Unit overview and instructions for use

In this 5-week unit, students will explore how a significant historical event can be portrayed through different genres. Students will engage with various texts that describe the Wave Hill Walk-Off under the leadership of Vincent Lingiari and consider the context and perspective of each of the authors in creating their text. Students will draw on this knowledge to create their own hybrid text about a significant Aboriginal or Torres Strait Islander person.

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

**Aboriginal and Torres Strait Islander peoples should be aware that this resource may contain images, voices or names of deceased persons in photographs, film, audio recordings or printed material.**

At the NSW Department of Education, we recognise the traditional custodians of the lands and waterways where we work and live. We celebrate Aboriginal and Torres Strait Islander peoples' unique cultural and spiritual relationship to Country and acknowledge the significance of their cultures in Australia. We pay respect to Ancestors and Elders past, present and future.

The department recognises that by acknowledging our past, we are laying the groundwork for a future that embraces all Australians; a future based on mutual respect and shared responsibility.

1. Genre is the categories into which texts are grouped based on similarities in premise, structure and function. The ‘genre’ of a text describes larger recurring patterns of subject matter and textual structures observable between texts, such as typical plots, characters and setting. ‘Genre’ can also describe categories of form and structure in texts ([NESA 2023](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=glossary)).
2. Understanding of genre can be supported through watching the department’s video: [Genre (3:00)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts#/asset2).
3. While ‘genre’ is the mentor concept for the conceptual component of this unit, the supporting concepts of ‘perspective and context’ and ‘imagery, symbol and connotation’ are explored within the relevant section(s) of the mentor and/or supporting texts.
4. For information on Tier 2 words, Tier 3 words, paragraphs, topic sentences, subjective language, yarning circles, adjectival clauses, nominalisation, dependent (subordinate) clause, paraphrasing, and multimodal texts, refer to the [NESA Glossary](https://curriculum.nsw.edu.au/curriculum-support/glossary).
5. 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’.
6. This unit could enhance student learning towards the achievement of creative arts outcomes.
7. Consider prior student knowledge of simple, compound and complex sentences.
8. 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.
9. In NSW classrooms there is a diverse range of students including Aboriginal and/or 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.
10. 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 11 September 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 |  |  |  |  |  |  |  |
| * Describe ways of interacting with cultural protocols or practices used by Aboriginal and/or Torres Strait Islander Peoples |  | x | x | x | x | x |  |
| * Analyse how audio elements in texts integrate with linguistic, visual, gestural and spatial elements to create meaning and impact (SpK6) |  | x |  |  | x | x |  |
| * Use connectives to signal a change in perspective or to show causal relationships when speaking (SpK5) |  | x |  |  | x | x |  |
| * Present multimodal arguments that include research and references, topic-specific vocabulary and the selection of persuasive techniques appropriate to audience (SpK6) |  | 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 |  |  |  |  |  |  |  |
| * Identify newly encountered words from interactions and wide reading, and use them in writing, discussions and presentations | x | x | x | x | x | x | x |
| * Identify and use words that convey informative and objective meanings in texts |  | x | x | x |  |  | x |
| * Identify Aboriginal English words used in multimodal, spoken and written texts |  | x | x |  | x | x |  |
| * Identify and use words derived from other languages, including Aboriginal and Torres Strait Islander Languages, and know that the pronunciation and spelling of words may reflect their etymology (UnT9) | x | x |  |  |  | x | x |
| * Analyse morphemic structures of Tier 2 and Tier 3 words to determine their meaning (SpG10, SpG11) | 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 reading rate to suit the purpose for reading and the complexity of the text (FlY6) | x |  |  | x | x | x |  |
| * Efficiently follow signposting features to navigate print and digital texts | x |  | x | x |  | x | x |
| * Select texts from print or digital sources to gather and organise research on a topic |  | x |  |  |  | x | x |
| * Use criteria to determine the accuracy and reliability of sourced information | x | x |  |  |  | x | x |
| * Analyse use of multimodal features to enhance meaning within texts |  | x | x | x | x | x | x |
| * Understand that sentence openers signal what the sentence will be about, and that the rest of the sentence can provide new information | x |  | x | x | x |  | x |
| * Synthesise summaries of multiple texts and share information with peers to generate, compare and contrast new conceptual understandings |  | 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 |  |  |  |  |  |  |  |
| * Choose text formats with appropriate text structures, features and language to inform target audiences (CrT9) |  | x |  | x | x |  | x |
| * Create factual and historical accounts that incorporate broader contextual information (CrT8) |  | x |  | x | x | x | x |
| * Choose multimodal features suited to a target audience and purpose, to reinforce and extend ideas |  | x |  |  |  | x | x |
| * Experiment with embedding adjectival clauses with the subject and/or object of other clauses, to modify the meaning or to add detail to a noun or noun group (GrA6) | x | x | x | x | x | x | x |
| * Include appositives to provide details to nouns and to vary sentence structures suited to text purpose (CrT8) | x | x | x | x | x |  | x |
| * Create nominalisations to convey abstract ideas and concepts succinctly and authoritatively (GrA7) | x | x |  | x | x | x |  |
| * Use a comma to separate a subordinate clause or a phrase from the main clause, or to separate information within a sentence, or to separate items in a list (CrT8, PuN6) | x | x |  | x | x |  |  |
| * Use parentheses in the first instance when abbreviating names using acronyms, and when acknowledging a source (PuN7) | x | x |  |  | x |  | x |
| * Select text formats for combined purposes, creating hybrid texts for target audiences |  | x |  |  |  | x | x |
| * Research and summarise information from several sources to plan for writing |  | x |  | x |  | x | x |
| * Assess the reliability and authority of sources, including digital sources, when researching and acknowledging texts |  | 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 infrequently occurring graphemes and letter patterns when spelling base words in a range of writing contexts (SpG10, SpG11) | x |  | x |  |  | x | x |
| * Recognise that the same grapheme can represent different phonemes (SpG10) | x |  |  | x | x |  | x |
| * Proofread written texts to correct misspellings, making use of spelling reference tools where required | 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 |
| * Explain the etymology of taught roots and apply this knowledge when creating written texts (SpG10) | 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 |  |
| * Navigate the keyboard with efficiency and accuracy when typing words, numerals, punctuation and other symbols (HwK8) | x |  | x |  | x |  | x |
| * Understand that the position of the device in relation to the user can affect posture and glare | 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 |  |  |  |  |  |  |  |
| * Describe how Aboriginal and Torres Strait Islander authors use symbols and imagery to share cultural perspectives and stories in texts |  | x |  | x | x | x | x |
| * Explain how genre can be recognised by established codes and conventions that govern content and construction of literature, and apply this knowledge when creating texts |  | x | x | x | x | x | x |
| * Explore how perspective is influenced by personal, social and cultural contexts |  | x | x | x | x | x | x |
| * Describe how Aboriginal and Torres Strait Islander authors’ language use promotes a shared understanding of cultural context |  | 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 |
| Website: [Vincent Lingiari the Leader – ABC Education](https://www.abc.net.au/education/digibooks/vincent-lingiari-the-leader/101854150) | x | x | x | x | x |  |  |
| [Resource 1 – fluency and close reading passage analysis](#_Resource_1_–) – Vincent Lingiari the Leader | x |  | x |  |  |  |  |
| [Resource 2 – example vocabulary scaffold](#_Resource_2_–) | x | x | x | x | x | x | x |
| [Resource 3 – Frayer diagram example](#_Resource_3_–) | x | x | x |  |  |  |  |
| Video: [History is Calling – Uluru Statement from the Heart (1:00)](https://www.youtube.com/watch?v=5gF6DqYH6FE) |  | x | x |  |  |  |  |
| [Resource 4 – authority evaluation checklist](#_Resource_4_–) |  | x |  | x |  | x | x |
| [Resource 5 – research scaffold](#_Resource_5_–) |  | x |  | x |  | x | x |
| Website: [Gough Whitlam – National Archives of Australia](https://www.naa.gov.au/explore-collection/australias-prime-ministers/gough-whitlam) |  | x |  | x |  |  |  |
| Video: [From Little Things Big Things Grow: Paul Kelly, Kev Carmody remember Gough in song – ABC News Australia (6:43)](https://www.youtube.com/watch?v=dAONlfoNVuY) |  | x |  |  | x |  |  |
| Website: [Song lyrics – National Museum of Australia](https://www.nma.gov.au/exhibitions/from-little-things-big-things-grow/song-lyrics) |  | x |  |  | x |  |  |
| Digital article: [From Little Things Big Things Grow: The story of a 'cultural love song' – ABC News](https://www.abc.net.au/news/2023-07-04/naidoc-from-little-things-big-things-grow/102534900) |  | x |  |  | x |  |  |
| [Resource 6 – example concept map](#_Resource_6_–) |  | x |  |  | x |  |  |
| Video: [Electric Fields – From Little Thing Big Things Grow (Official Video) (5:14)](https://www.youtube.com/watch?v=ao7GOymvhsw) |  | x |  |  | x | x |  |
| Mervyn Bishop, [Gough Whitlam pouring soil into the hands of Traditional Owner Vincent Lingiari](https://collection.powerhouse.com.au/object/344580) [photograph] (1975) |  | x |  |  | x |  |  |
| Website: [Electric Fields – Select Music](https://selectmusic.com.au/artist/electric-fields/) |  | x |  |  |  | x |  |
| Digital article: [Electric Fields' Zaachariaha Fielding and artist Robert Fielding reflect on Anangu spirit and connection to country – ABC News](https://www.abc.net.au/news/2019-09-01/electric-fields-singer-zaachariaha-fielding-returns-to-apy-lands/11453492) |  | x |  |  |  | x |  |
| Website: [National Museum of Australia – A decade of activism succeeds: 1967 Indigenous referendum](https://digital-classroom.nma.gov.au/defining-moments/indigenous-referendum#:~:text=i-,Aboriginal,-organisations%20took%20this) | x |  |  |  |  |  | x |
| [Resource 7 – fluency and close reading passage analysis](#_Resource_7_–) – Select Music | x |  |  |  |  | x |  |
| Website: [Mobile Language Team – Yankunytjatjara Online Language Learning](https://portal.mobilelanguageteam.com.au/languages/yankunytjatjara/) | x | x |  |  |  | x | x |
| [Resource 8 – expressive modes](#_Resource_8_–) |  | x |  |  | x |  |  |
| [Resource 9 – context and its impact](#_Resource_9_–) |  | 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.

### Teaching guide

Guidance for explicit teaching, teaching notes, resources and examples for the related outcomes and content points have been provided in the table below.

|  |  |
| --- | --- |
| Focus areas and teaching notes | Resources and examples |
| Reading comprehension  **Reading fluently**   * Efficiently follow signposting features to navigate digital texts * Signposting features refer to elements within a text that guide the reader through structure and content of a text. These features serve as ‘signposts’ that indicate the direction the text is taking and help the reader follow along. | Reading comprehension  **Reading fluently**   * [Resource 1 – fluency and close reading passage analysis](#_Resource_1:_Fluency) – Vincent Lingiari the Leader (Introduction and section one), from ‘In 1966, 200 Aboriginal...’ to ‘...treated like dogs’ (178 words).   **Note**: the passage from the text will need to be a teacher-created resource.   * Navigate to [Vincent Lingiari the Leader](https://www.abc.net.au/education/digibooks/vincent-lingiari-the-leader/101854150) through the ABC Education website using the search function. * Navigate through the page using the linked table of contents. |
| **Comprehending language**   * Understand that sentence openers signal what the sentence will be about, and that the rest of the sentence can provide new information * Sentence openers are a word, or a phrase, used to begin a sentence. Sentence openers may include nouns, adverbial phrases, prepositional phrases. | **Comprehending language**   * Suggested examples of sentence openers from the passage * ‘In 1966...’ and ‘During the 1960s...’ (adverbial phrases indicating ‘when’): These openers indicate that these sentences include details of events that occurred in the 1960s. * ‘Aboriginal stockmen...’ and ‘Aboriginal people...’ (noun groups): These openers indicates that these sentences include details about Aboriginal stockmen and people. |
| Vocabulary  **Learning and using words**   * Identify newly encountered words from interactions and wide reading, and use them in writing, discussions and presentations * Assist students to identify newly encountered or unfamiliar words in texts and from interactions with peers. * Add words to a tiered vocabulary wall for students to source and use in their writing. | Vocabulary  **Learning and using words**   * Suggested Tier 2 vocabulary from the passage * stockmen, conditions, traditional, determination, rations, racist, strike, inequality. * [Resource 2 – example vocabulary scaffold](#_Resource_2:_Example). |
| **Defining and analysing words**   * Analyse morphemic structures of Tier 2 words to determine their meaning * Understand that morphemic structures help to work out the meaning of unknown words. * Morphemic structures may include compound words, prefixes and suffixes. * Multiple suffixes and/or prefixes can be affixed to a base word (in + equal + ity). | **Defining and analysing words**   * As above * Students may create word sums or word matrixes as a way of analysing morphemic structures of words. |
| Spelling  **Phonological component**   * Segment unfamiliar multisyllabic words into syllables and phonemes as a strategy when spelling * Revise segmenting multisyllabic words into syllables and phonemes. This is a phonological skill that should be practised regularly. | Spelling  **Note:** each week of learning contains a phonological, orthographic and morphological focus. These focuses are intended to be taught simultaneously through linguistic inquiry. Suggested words have been selected to show how phonological, orthographic and morphological content can be integrated. In addition to words selected from the mentor and/or supporting text, additional **sample words for inquiry** are provided.  **Phonological component**   * Suggested words from Week 1 reading material * proudly. * Sample words for inquiry * comb, crumb-crumbly, limb, numb-numbly, plumb(er), thumb, womb, lone-lonely, sedate-sedately, innocent-innocently, desperate-desperately, feeble-feebly, serene-serenely, general-generally, medical-medically, equal-equally, emotional-emotionally. |
| **Orthographic component**   * Apply infrequently occurring graphemes and letter patterns when spelling base words in a range of writing contexts * The grapheme [mb] is an infrequently occurring grapheme that represents the phoneme /m/ as in ‘comb’. Consider the grapheme’s position within base words. | **Orthographic component**   * As above |
| **Morphological component**   * Explain and use spelling conventions to add derivational suffixes such as -ion, -ian, -ence, -ous to base words or roots * Introduce the derivational suffixes -ly and -ally meaning ‘how something is; or like’ * ‘-ly’ and ‘-ally’ attach to adjectives to form adverbs * Explore the ‘y to i’ generalisation: happy-happily * Explore the ‘-le to -ly’ generalisation: gentle-gently * Explore adding ‘-ally’ to base words that end in ‘-ic’ or ‘-al’: terrific- terrifically, emotional-emotionally. | **Morphological component**   * As above |
| Creating written texts  **Sentence-level grammar**   * Use simple, compound and complex sentences of varying lengths for variation and readability (Revision: Stage 2 content) * Revise the different sentence types: simple, compound and complex. * A simple sentence is a complete message that contains a subject and predicate, forming a single independent clause (NESA 2023). * A compound sentence is a sentence comprising 2 or more independent clauses joined by a coordinating conjunction (NESA 2023). * A complex sentence is formed by adding one or more dependent (subordinate) clauses to a main (independent) clause using subordinating conjunctions and/or relative pronouns (NESA 2023). * Experiment with embedding adjectival clauses with the subject and/or object of other clauses, to modify the meaning or to add detail to a noun or noun group * Adjectival clause: A type of dependent clause that operates as an adjective to give more information to a noun or pronoun in a sentence (NESA 2023) * Adjectival clauses begin with a relative pronoun. For example, *who, whom, which, that*. * Adjectival clauses can be found at the beginning or end of sentences. They can also be embedded. By embedding adjectival clauses within other clauses, writers can create more complex and sophisticated sentence structures and provide a richer and more detailed description of the subject of the sentence. For example, the man, **who** **was wearing a red shirt and black pants**, walked into the store. * Include appositives to provide details to nouns and to vary sentence structures suited to text purpose * Appositives can be words, phrases or clauses that affect or enhance the meaning of a noun or pronoun. They can be placed beside a noun to explain it more fully (NESA 2023). * Appositives can be descriptive, identifying or explanatory. * Appositive words or phrases can follow the noun it describes (Sydney, the capital of NSW, is the largest city in Australia). * Appositive words or phrases can precede the noun (The capital of NSW, Sydney, is the largest city in Australia). | Creating written texts  **Sentence-level grammar**   * Example sentence types from the passage * Simple sentence: ‘During the 1960s Aboriginal people did not have the same rights and conditions as non-Aboriginal people in Australia.’ * Compound sentence: ‘These men did not have access to education or doctors and were often called racist names.’ * Complex sentence: from ‘In 1966, 200 Aboriginal stockmen...’ to ‘this resulted in a strike.’ * Example adjectival clauses innovated from the passage * Aboriginal stockmen, **who were working in the Northern Territory**, were paid one fifth of the wage of non-Aboriginal stockmen. * Examples of appositives from the passage * '…200 Aboriginal stockmen, **led by Vincent Lingiari**, were refused…’ * ‘...Vincent Lingiari, **an Indigenous role model**, his struggle and determination for rights for Indigenous Australians.’ |
| Handwriting and digital transcription  **Software functionalities and typing**   * Navigate the keyboard with efficiency and accuracy when typing words, numerals, punctuation and other symbols * Students use key vocabulary from the mentor and or supporting texts to revise * device positioning and posture * touch typing skills including the home, top and bottom rows. * Understand that the position of the device in relation to the user can affect posture and glare * Use correct posture to navigate the keyboard with efficiency when typing words. | Handwriting and digital transcription  **Software functionalities and typing**   * Students practise touch typing and using multiple fingers to type words to increase efficiency. * Ensure device or screen monitors are placed so the top is at eye level. * Students practise at tables and chairs supporting ergonomic device use and clear vision. |

### 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 recognise genre according to established codes and conventions, and consider the impact of perspective and context on the creation and interpretation of texts.

### Success criteria

Students can:

* explain the genre of a text based on its codes and conventions
* identify elements of an informative historical report
* identify and use vocabulary relevant to a text
* explore and identify perspective and context in a range of texts
* examine the features of multimodal texts and how they add effective meaning.

## Lesson 1 – introduction to ‘genre’ and Vincent Lingiari

1. Display the image of Vincent Lingiari from [ABC Education – Vincent Lingiari the Leader](https://www.abc.net.au/education/digibooks/vincent-lingiari-the-leader/101854150). Keep the title of the text hidden. Ask students if they know or have seen this person before and discuss any background knowledge they might possess.
2. Reveal the heading of the text, ‘Vincent Lingiari the Leader’. Inform students that the man in the photograph is Vincent Lingiari. Explain that Vincent Lingiari achieved something significant in Australia’s history and is considered a role model. Ask:

* What might he have been a leader of?
* Who might he have been leading?
* Why might he have become a leader?

1. Display the introduction section at the top of the website. This includes the heading, photograph, introduction and table of contents. Provide time for students to read, critically analyse and discuss the text features they see, including the heading, photograph, introduction, date of posting. Ask:

* What type of text is this? Why do you think this?
* Who is the author? How do you know?
* What might the purpose of the text be? (For example, to provide information about an important historical figure and significant events in Australia’s history focusing on Aboriginal land rights.)
* Who might the intended audience be? How do you know?
* How is the text presented (form)? (For example, digital informative text, a historical account of an individual and past events.)
* How is the text communicated (mode)? (For example, digital text and photographs.)
* How is the text conveyed (medium)? (For example, online text via ABC Education.)

1. Introduce the concept of ‘genre’. Provide time for students to share what they know about genre and any common genres. For example, fiction, non-fiction, fairytale, poetry.
2. Explain that ‘genre’ is a term used to group different types of texts according to similarities in form and function. Explore how genre can vary according to:

* Form: literary forms include poetry, picture books, chapter books; factual forms include informative books, historical reports
* Function: the way the elements of a text, such as words, illustrations and sounds, contribute to meeting its overall purpose. For example, to inform, to persuade, to entertain
* Mode: the process of communication such as sounds, music, printed or spoken words, images and gestures
* Medium: the means of communication, such as print based publishing, broadcasting or the internet.

1. Discuss how some aspects of genre are recognisable and familiar while others break conventions, are challenged and change over time. Knowing which genre a text falls into helps the reader know what to expect.
2. Encourage students to find clues on the website that might reveal its genre, such as language choices, images, and structure.
3. Discuss that the text includes codes and conventions an audience might typically see in an informative historical report. For example, historical photographs (which indicate it is a factual text), a table of contents, headings and subheadings, use of factual information and language. Explain that ‘Vincent Lingiari the Leader’ is a multimodal text as it combines 2 or more expressive modes to communicate, including written text, photographs, videos and images.
4. Draw attention to the author of the text, ABC Education. Explain that ABC Education is a government owned, free online education resource developed to support primary and secondary students. Discuss that readers can judge a text’s authenticity and relevance by questioning how trustworthy it is and to what extent it can be taken as an authority on its subject matter.

**Note**: authority of a text refers to how trustworthy, authentic or valid an audience may find the ideas, experiences, perspectives and arguments represented in a text.

1. Students [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) to discuss and evaluate the authority of ABC Education to create an informative text about Vincent Lingiari. Students share their ideas with the class.
2. Navigate to the ‘References’ and ‘Acknowledgements and credits’ sections of the website. Point out that the ABC Education article uses information from the National Archives of Australia. Explain that the National Archives of Australia keeps vital Australian Government records safe and makes evidence of government decisions and actions accessible, so they are transparent and accountable.
3. Introduce a tiered vocabulary wall. Explain to students that newly encountered Tier 2 and Tier 3 words from the text will be added to the tiered vocabulary wall to support writing, discussions and presentations. Explain that in this genre the audience expects to see informative, objective language. Objective language shows the author is impartial and presents facts, proven from research and artefacts.

**Note**: the tiered vocabulary wall will be used throughout the unit.

1. Model how to identify Tier 2 and Tier 3 words from the top section of the text viewed so far (heading, introduction, table of contents) and add these to the tiered vocabulary wall. For example:

* Tier 2: stockmen, conditions, Aboriginal, Indigenous, traditional
* Tier 3: Gurindji.

1. Facilitate reflection on learning and co-construct a class definition of genre. For example:

Genre is used to describe the way different types of texts are structured and function. It varies according to the mode, medium and text delivery. Examples of genre include, informative, imaginative, persuasive, explanatory, and procedural texts.

1. Students record their own definition of genre.
2. Students reflect on the text, Vincent Lingiari the Leader, and record a statement about what genre the text is and why.

## Lesson 2 – features of multimodal texts

**Note**: consider the school’s local context and student background knowledge of Aboriginal and/or Torres Strait Islander histories and how this may impact on student comprehension of the text.

1. Establish students’ prior knowledge by asking:

* What do you know about Aboriginal and/or Torres Strait Islander histories?
* What do you know about Aboriginal and/or Torres Strait Islander connection to land?
* What Country is our school on?
* What traditional stories do you know from the Country our school is on?
* What are rights? What are some examples of rights?

Provide students time to think and share their knowledge.

1. Re-read the introduction to [Vincent Lingiari the Leader](https://www.abc.net.au/education/digibooks/vincent-lingiari-the-leader/101854150). Explain to students that the text is an account of an individual and their role in past events presented in the form of an informative historical report. Revise features of the text, for example, table of contents, headings or sub-headings, images that relate to written information.
2. Navigate to and read ‘1. Aboriginal rights’. Discuss the key points from this section. For example, it provides the context for the historical events that Vincent Lingiari was pivotal in leading. Draw students’ attention to the elements that highlight the text’s genre, such as dates, photographs, references.
3. Revise that in this genre, the audience can expect to see informative and objective language used. Locate and add Tier 2 and Tier 3 words to the tiered vocabulary wall. For example:

* Tier 2: conditions, racist, rations, strike.

1. Select vocabulary to deepen student understanding. For example:

* ‘non-Aboriginal’ – people who do not have Aboriginal ancestry
* ‘treated like dogs’ – an idiom describing the poor treatment they experienced
* ‘racist’ – to treat people unfairly because of their skin colour or cultural background.

**Note**: the link in the text to the Australian Dictionary of Biography may be used as an opportunity to compare texts in relation to their purpose and intended audience. The first 2 paragraphs have similar information to the mentor text, while the remainder is a personal history of Vincent Lingiari.

1. Model completing a [Frayer diagram](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/553?clearCache=76e47bc-93fd-7f1f-9c53-b5af70bee2ca) using the word ‘stockmen’ from the tiered vocabulary wall to show students how to generate precise definitions of vocabulary. See [Resource 3 – Frayer diagram example](#_Resource__3:), for support.
2. Ask students what multimodal features can be found in the text. Display the image at the end of ‘1. Aboriginal rights’. Ask students to consider:

* the age of the photograph in terms of colour and clarity
* what they see in the photograph
* any connections that can be made to the text.

Provide time for students to think and share their ideas.

1. Ask students why photographs include a caption in informative texts. For example, to describe what is in the image and deepen the audience’s understanding of the context in which the image was captured.
2. Explain that students will write a descriptive caption to accompany the photograph from ‘1. Aboriginal rights’. The caption should provide more information about the historical image and its context.
3. Model writing a descriptive caption about the image. Think aloud to select words from the tiered vocabulary wall to add detail and precision. For example:

This image shows Aboriginal stockmen carefully leading a herd of cattle through the dusty outback in 1958. The stockmen are Gurindji men who live proudly on Gurindji land. The Indigenous stockmen are responsible for the safety of the animals.

1. Students record a caption describing the image, using words from the tiered vocabulary wall.
2. Students share their writing with a peer. Display the following guiding questions as students offer feedback:

* How does the caption add extra meaning to the image?
* What informative and objective language has been included?

## Lesson 3 – comparing perspective and context

1. Review the co-constructed definition of genre from [Lesson 1](#_Lesson_1:_Introduction). Revise that ‘genre’ is a term used to group different types of texts according to similarities in form and function.
2. Display the text [Vincent Lingiari the Leader](https://www.abc.net.au/education/digibooks/vincent-lingiari-the-leader/101854150) and review the sections that have been read so far. Revise that the text is a multimodal, informative historical report which provides an account of an individual and past events.
3. Introduce the textual concept, ‘context’. Explain that context refers to the factors ‘outside’ the text that impact the composer and the responder. It shapes the structure of the text as well as the meaning being communicated by the composer. It also impacts how the text is understood by the responder.
4. Navigate to and read ‘2. Vincent Lingiari’, including the political leaflets embedded. Discuss the information presented. Add Tier 2 and Tier 3 words to the tiered vocabulary wall. For example:

* Tier 2: elder, inequality, situation
* Tier 3: Malgin people.

1. Provide time for students to think about and discuss the contexts in which the website and political leaflet were created, and the context in which they are being viewed. Ask:

* What factors may have impacted the creation of the website?
* What factors may have impacted the creation of the political leaflet?
* What factors impact your understanding of this text?

1. Explain that the way we interpret and understand a text is tied to perspective. Explain that perspective is a lens through which people see the world; it shapes what they see in a text and the way they see it. Perspectives convey values and they are expressed through the composer’s language and structure.

**Note**: explain that historical sources, like the leaflet, often contain terms which are now generally regarded as outdated and inappropriate. Reinforce that terms have different meanings to different people and are relevant in the history and politics of the time.

1. Display the images of the political leaflet in '2.Vincent Lingiari’. Provide time for students to share their ideas and knowledge about the purpose of a leaflet. For example, a leaflet is a small sheet of printed paper that delivers a short message clearly and concisely from a particular perspective; leaflets are used to advertise products and services or to inform people about a particular subject or event. Ask:

* What information might the leaflet provide?
* Who might the intended audience be?
* Whose perspective do you think might be presented in the leaflet?

Explain that the political leaflet provides information by answering common questions about Aboriginal land rights at the time.

1. Read the leaflet from ‘What lands do Aborigines and Islanders...’ to ‘...and fish-canning industries’. Provide time for students to consider, discuss and analyse the purpose, language, print features and perspectives presented in the leaflet. Ask:

* What genre is the text? Why do you think that? Consider its form, mode and medium.
* What is the text’s purpose? How do you know?
* What perspective is represented?
* What context was it created in?
* View [History is Calling (1:00)](https://www.youtube.com/watch?v=5gF6DqYH6FE). Explain that the information presented relates to a referendum conducted in 2023 regarding a change to the constitution to recognise the First Peoples of Australia by creating an Aboriginal and Torres Strait Islander Voice. Students identify and discuss features presented. Ask:
* What genre is the text? Why do you think that? Consider its form, mode and medium.
* What is the text’s purpose? How do you know?
* What perspective is represented in this text?
* What context was it created in?

1. Explicitly teach that hybrid texts are composite texts resulting from combining elements from different genres, styles and modes (NESA 2023). Discuss how History is Calling is a hybrid text. Explore how it presents information in a persuasive manner through oral storytelling traditions.
2. In pairs, students use a [Venn diagram](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599) to compare the historical leaflet and the video.

**Note**:the use of a [yarning circle](https://www.qcaa.qld.edu.au/about/k-12-policies/aboriginal-torres-strait-islander-perspectives/resources/yarning-circles) is an important process within Aboriginal culture and Torres Strait Islander culture. It has been used by Indigenous peoples from around the world for centuries to learn from a collective group, build respectful relationships and to preserve and pass on cultural knowledge.

1. Establish a yarning circle in the classroom as a cultural practice used by Aboriginal and/or Torres Strait Islander peoples. Provide time for students to share ideas and thoughts recorded on their Venn diagrams and reflect on their observations. A yarning circle could be used for class discussions in future lessons.

## Lesson 4 – exploring different perspectives

1. Consolidate what students have learned about Vincent Lingiari so far. Ask:

* Who was Vincent Lingiari and how was he a leader?
* How did the rights of Aboriginal people differ from that of non-Aboriginal people?
* What was Vincent Lingiari fighting for? What was his perspective on the issues?

1. Explore that when reading a text, the reader needs to consider how perspective and context affect the creation and interpretation of texts. For example:

* the reader’s personal context and their perspective
* the context that the text was created in and the perspective of the composer
* the context of the events represented, and perspectives of people involved in the event.

1. Explore the differing perspectives of Vincent Lingiari and the Gurindji people and the Vestey group by reading ‘3. Wave Hill Walk-Off'.
2. Think aloud to identify appositives in the text, as taught in Component A. For example, ‘Vincent Lingiari's employer was the Vestey group, **a British beef company**.’
3. Identify Tier 2 and Tier 3 words that highlight the different perspectives. For example, appealed, refused, strike, protest, sacred.

**Note**: it is important to note that the video in the activity below uses some unacceptable language to refer to Aboriginal and/or Torres Strait Islander peoples. Students should be made aware that this language was common when the video was originally published but is no longer acceptable by Aboriginal and/or Torres Strait Islander peoples.

1. Introduce the video in ‘3. Wave Hill walk-off'. Before viewing, draw attention to the caption below the video and explain that it was made in 1968, 2 years after the Wave Hill Walk-Off. Outline that more than one perspective will be presented in the video, and that they are the perspectives of the people at that time.
2. Watch the video. Ask students to consider the different perspectives presented. For example, the news reporter, Vincent Lingiari and Aboriginal stockmen, the Vestey group manager. Ask:

* Why is there more than one perspective represented in the video?
* How do the perspectives differ?
* What do the different perspectives tell us about Australia in 1968?
* How does your perspective affect the way you engage with and/or understand the text?

1. Model writing a statement summarising the different perspectives presented in ‘3. Wave Hill Walk-Off' and the included video. Model using appositives to add further detail, as introduced in Component A. For example:

Vincent Lingiari, an Aboriginal leader, believed that Aboriginal stockmen deserved better pay and working conditions. The Vestey group manager did not agree and refused this request. This led Vincent Lingiari go on strike with 200 other stockmen at Daguragu. This strike drew the government’s attention and some Aboriginal workers received equal wages. The Gurindji people, the traditional owners of the land where Wave Hill station is located, also wanted to own part of the land that was sacred to them. The government initially denied their request, but later gave them a small piece of barren land. Frank Wilmington, the manager for Vestey Group, was against the idea of Aboriginal land rights as he felt the Aboriginal people wouldn’t be able to successfully care for the land.

1. Students write a paragraph summarising the different perspectives presented in ‘3. Wave Hill Walk-Off' and the included video. Encourage students to use appositives in their writing.

**Too hard?** Students work in pairs to summarise the perspectives presented.

**Too easy?** Students write statements from the perspective of the public in response to hearing about the land rights for Aboriginal peoples at the time of the Wave Hill Walk-Off.

# 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.

### Teaching guide

Guidance for explicit teaching, teaching notes, resources and examples for the related outcomes and content points have been provided in the table below.

|  |  |
| --- | --- |
| Focus areas and teaching notes | Resources and examples |
| Reading comprehension  **Reading fluently**   * **Adjust reading rate to suit the purpose for reading and the complexity of the text** * Reading rate for informative texts may depend on the vocabulary used, the level of background knowledge required and the complexity of sentence structures. For example, Tier 3 technical and subject-specific vocabulary may require the reader to slow down. * The purpose for reading may determine the rate at which the text is read. * Efficiently follow signposting features to navigate digital texts * Signposting features refer to elements within a text that guide the reader through structure and content of a text. These features serve as ‘signposts’ that indicate the direction the text is taking and help the reader follow along. | Reading comprehension  **Reading fluently**   * Fluency and close reading passage – Vincent Lingiari the Leader, Section 5: Petition and protest and Section 6: Handing back the land, from ‘Vestey began making... to ‘...leasehold title to them at Daguragu.’ (176 words)   **Note**: the passage from the text will need to be a teacher-created resource.   * Reading rate may need to be adjusted for * the purpose for reading. As students identify key ideas and summarise information gained, the reader may need to slow down. * the inclusion of Tier 2 vocabulary. For example, petition, Governor-General, election, opposition leader, campaign acknowledged, leasehold. * Navigate to [Vincent Lingiari the Leader](https://www.abc.net.au/education/digibooks/vincent-lingiari-the-leader/101854150) through the ABC Education website using the search function. * Navigate through the page to sections 4 and 5 using the linked table of contents. |
| **Comprehending language**   * Understand that sentence openers signal what the sentence will be about, and that the rest of the sentence can provide new information * Sentence openers are a word, or a phrase, used to begin a sentence. Sentence openers may include nouns, adverbial phrases, prepositional phrases. * Discuss the importance of information provided in sentence openers and the need for additional information in the remainder of the sentence. | **Comprehending language**   * Suggested sentence openers from the passage * ‘Vestey began making promises...’ indicates that these sentences include details of how Vestey would accommodate Vincent’s requests. * ‘In 1967...’ indicates that these sentences include details of events that occurred in 1967. |
| Vocabulary  **Learning and using words**   * Identify newly encountered words from interactions and wide reading, and use them in writing, discussions and presentations * Assist students to identify newly encountered or unfamiliar words in texts and from interactions with peers. * Add words to a tiered vocabulary wall for students to source and use in their writing. | Vocabulary  **Learning and using words**   * Suggested examples of newly encounter words from the passage * sway, petition, Governor-General, requesting, square miles, denied, election, opposition leader, campaign. * [Resource 2 – example vocabulary scaffold](#_Resource_2:_Example). |
| Spelling  **Phonological component**   * Segment unfamiliar multisyllabic words into syllables and phonemes as a strategy when spelling * Revise segmenting multisyllabic words into syllables and phonemes. This is a phonological skill that should be practised regularly. | Spelling  **Phonological component**   * Suggested words from Week 2 reading material * promises, this, sway, school, most, sent, requesting, square, rights, opposition, vision, transformed, formed. * Sample words for inquiry * form-formed, formal-formalise-formation-informal, inform-informed-informer-information-informative, deform, platform, perform-performer. |
| **Orthographic component**   * Recognise that the same grapheme can represent different phonemes * Highlight the different phonemes represented by the grapheme [s]. * The grapheme [s] is often used to represent /s/ as in sun, /z/ as in busy and /zh/ as in usual. Consider the grapheme’s position within base words. * Proofread written texts to correct misspellings, making use of spelling reference tools where required * Revise proofreading written texts to correct misspellings, making use of spelling reference tools where required. Writing produced in Component B could be utilised, or a passage featuring target morphology or orthography. | **Orthographic component**   * **As above** * Suggested spelling reference tools may include word walls, print or online dictionaries and assistive technologies. |
| **Morphological component**   * Explain the etymology of taught roots and apply this knowledge when creating written texts * Introduce Latin root form meaning ‘shape’. * Revise known prefixes and derivational suffixes and their meaning. * Explore how prefixes and suffixes can be attached to roots to form words (inform = prefix in meaning ‘in’ and root *form* meaning ‘to shape’). | **Morphological component**   * As above |
| Creating written texts  **Sentence-level grammar**   * Experiment with embedding adjectival clauses with the subject and/or object of other clauses, to modify the meaning or to add detail to a noun or noun group * Adjectival clause: A type of dependent clause that operates as an adjective to give more information to a noun or pronoun in a sentence (NESA 2023) * Adjectival clauses begin with a relative pronoun. For example, who, whom, which, that. * Adjectival clauses can be found at the beginning or end of sentences. They can also be embedded. By embedding adjectival clauses within other clauses, writers can create more complex and sophisticated sentence structures and provide a richer and more detailed description of the subject of the sentence. For example, ‘The man, who was wearing a red shirt and black pants, walked into the store.’ * Include appositives to provide details to nouns and to vary sentence structures suited to text purpose * Appositives can be words, phrases or clauses that affect or enhance the meaning of a noun or pronoun. They can be placed beside a noun to explain it more fully (NESA 2023). * Appositives can be descriptive, identifying or explanatory. * Appositive words or phrases can follow the noun it describes (Sydney, the capital of NSW, is the largest city in Australia). * Appositive words or phrases can precede the noun (The capital of NSW, Sydney, is the largest city in Australia). * Create nominalisations to convey abstract ideas and concepts succinctly and authoritatively * A process of transforming actions or events (verbs) or descriptions of nouns and pronouns (adjectives) into things, concepts, or people (nouns). It can also refer to the process of forming noun phrases from clauses. Nominalisation is often a feature of texts that contain abstract ideas and concepts (NESA 2023). | Creating written texts  **Sentence-level grammar**   * Example adjectival clause from the passage * ‘But this did not sway Vincent Lingiari **who had a vision for the Gurindji people’**. * Examples of appositives, innovated from the passage * Vincent Lingiari, **a Gurindji man**, wanted his people to be able to run their own cattle station. * **Australian Prime Minister**, Gough Whitlam, acknowledged the Gurindji people’s right to land. * Examples of nominalisation from the passage * promises, petition. |
| **Punctuation**   * Use a comma to separate a subordinate clause or a phrase from the main clause, or to separate information within a sentence, or to separate items in a list. * A comma is a punctuation marker used to show separation between parts of a sentence, such as clauses or phrases, where separation is important to the meaning. Commas are also used to separate words, phrases or numbers in a series (NESA 2023). * Commas are used to punctuate appositives. | **Punctuation**   * See appositive examples above |
| Handwriting and digital transcription  **Handwriting legibility and fluency**   * Sustain writing with a legible, fluent and personal handwriting style across a text. * Revise fluency joins to the letter **s** * when a diagonal join meets the letter **s** the letter shape may stay the same or change to the speed cursive alternative * when a horizontal join meets the letter **s**, the top of the letter needs to be retraced a little. * Fluency joins with double **s** * when writing double **s**, the same formation is used for both letters. | Handwriting and digital transcription  **Handwriting legibility and fluency**   * Suggested fluency pattern   Fluency pattern that consists of an upwards rounded shape that inverts and then curves back up in a repeated manner.   * Example diagonal fluency joins to the letter **s**   Pairs of letters written in cursive to demonstrate diagonal joins to short letters   * Example horizontal fluency joins to the letter **s**   Pairs of letters written in cursive to demonstrate horizontal joins to short letters   * Example joins with double **s**   Letters written in cursive to demonstrate diagonal joins with double 's'   * Suggested handwriting practice adapted from the text   A passage adapted from 'Vincent Lingiari the Leader' demonstrating cursive letter formation in practice: Vincent Lingiari wanted classrooms to be built, access to clean water and electricity and assurance that his people would be able to run their own cattle station business. |

### 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.

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

### Learning intention

Students are learning to apply their understanding of genre to create texts.

### Success criteria

Students can:

* identify varying perspectives and contexts represented in texts
* summarise information from a historical report
* create texts that present a perspective with an understanding of the broader context
* use text structures, language features and vocabulary to enhance writing.

## Lesson 5 – using perspective and context to write a letter of petition

1. Display the text [Vincent Lingiari the Leader](https://www.abc.net.au/education/digibooks/vincent-lingiari-the-leader/101854150) and review the information gained in previous lessons.
2. Navigate to and read ‘4. Supporting the strike’ and ‘5. Petition and protest’. Discuss the personal information shared about Vincent Lingiari and what the audience has learned about him as a significant figure in Australian history.
3. Students to discuss the key ideas and information in each section. For example:

* ‘4. Supporting the strike’ provides details about the support Vincent Lingiari and the Gurindji people were receiving from across Australia.
* ‘5. Petition and protest’ outlines the promises made by the Vestey group and the additional demands made by Lingiari. Gough Whitlam is introduced, with Aboriginal land rights being part of his election campaign.

1. Remind students that in this genre the audience can expect to see informative and objective language. Locate and add new words from the text to the tiered vocabulary wall. For example:

* Tier 2: supporters, unions, promoted, plight, sway, vision, access, petition
* Tier 3: campaign, opposition leader, Governor-General.

1. Display the image of the letter from ‘4. Supporting the strike’. Ask the students to analyse the letter and consider:

* what context it was created in
* whose perspective is the letter written from
* language used to persuade
* codes and conventions used in a letter.

1. Look at the monetary figure in the letter of ‘$173.00’. Consider the context of the letter and the amount included. Ask students how this amount of money relates to a modern context. For example, Australian currency has gained strength since the 1960s and $173.00 would have been considered a large sum of money at the time. Encourage students to make connections between money raised in their own school or community fundraisers.
2. Re-read ‘5. Petition and protest’. Ask:

* What is a petition? (For example, a petition is a request to persuade for action submitted to the government.)
* What is the purpose of a petition? (For example, citizens to request an update to their rights, based on their perspective, to settle disagreements under the law.)
* What were Vincent Lingiari’s requests? (For example, a school, clean water, electricity, to run their own cattle station, 500 square miles returned to the Gurindji people).
* Who is Gough Whitlam? What do you know about him?

List student ideas on the board. These will be referred to in activities 8 and 9.

1. Explain that students will imagine they are a supporter of Vincent Lingiari during the Wave Hill Walk-Off. In this role, they will write a letter of petition to the Governor-General on behalf of Lingiari. Discuss what perspective will be presented in the letter.
2. Model writing a formal letter of petition to persuade the Governor-General on behalf of Vincent Lingiari. Use the think aloud strategy to include appositives and adjectival clauses as introduced in Component A, as well as select words from the tiered vocabulary wall. For example:

Your Excellency,

I am writing to you on behalf of Vincent Lingiari, a Gurindji man from the Northern Territory. I offer support and encouragement to his hope that you can ease the plight of the Gurindji people and grant them rights to the land on which they live and work. Many of the Gurindji people work as stockmen for the Vestey Group on Wave Hill Station, which sits on Gurindji land. The Indigenous peoples, who have lived on and cared for the land over thousands of years, are currently experiencing poor working and living conditions.

Vincent has a vision for his people. The Gurindji people need access to their traditional lands as owners, and he hopes you can assist with this. They require a school for their children, clean drinking water, electricity and the right to run their own cattle station. To do this, Vincent Lingiari is asking for 500 square miles of land, which is currently leased to the Vestey Group, to be returned to the Gurindji people.

Let it be known that Vincent has many supporters across Australia, including myself, who believe in this request. Vincent hopes you will join them by ensuring the rights of the Gurindji people are met.

Yours sincerely,

Mrs Farah Karim

1. Co-construct success criteria to be included in the letter of petition. For example:

* follow codes and conventions of a formal letter
* present a perspective
* use persuasive language
* use appositives and adjectival clauses to add detail.

1. Students write a letter of petition to the Governor-General on behalf of Vincent Lingiari regarding his request for land rights and other needs of his people. Prompt students to refer to the success criteria in activity 10 to support their writing.

**Too hard?** Students work in pairs to write a letter of petition to the Governor-General.

1. In pairs, students provide [peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549) using the co-constructed success criteria from activity 10.

## Lesson 6 – summarising

1. Display the text [Vincent Lingiari the Leader](https://www.abc.net.au/education/digibooks/vincent-lingiari-the-leader/101854150) and review the information read in [Lesson 5](#_Lesson_5:_Using).
2. Introduce the concept of ‘imagery, symbol and connotation’ discussing the meaning of each component.
3. Navigate to and read the final 3 sections: ‘6. Handing back the land’, ‘7. We’re all mates now’ and ‘8. A true role model’.
4. Students discuss the key ideas and information in each section and how the author has used images or symbols to convey meaning. For example:

* ‘6.Handing back the land’: It provides information about the ways in which Vincent Lingiari gained support; Prime Minister (PM), Gough Whitlam acknowledges Aboriginal land rights and grants the Gurindji leasehold over the land.
* ‘7.We’re all mates now’: It details the exchange between Vincent Lingiari and Gough Whitlam at the ceremony (including a quote from PM Whitlam); the moment is represented symbolically (PM Whitlam handing Vincent a handful of sand) in the photograph, and Vincent saying, ‘We're all mates now’.
* ‘8. A true role model’: It summarises the article and details Vincent being awarded the Order of Australia; there is also a snippet of lyrics from the supporting text (‘From Little Things Big Things Grow’ by Paul Kelly and Kev Carmody).

1. Display the image of Gough Whitlam handing Vincent Lingiari a handful of sand in section 7. Ask students how Vincent and Gough’s perspective might differ in this moment and why handing sand back to Vincent is so significant.
2. Add new words from the text to the tiered vocabulary wall. For example:

* Tier 2: transformed, national, international, government, immense, protest, deeds, possession, patient, determined
* Tier 3: Prime Minister, leasehold, Order of Australia.

Reinforce that, in this genre, the audience can expect to see informative and objective language.

1. Revise adjectival clauses, commas to separate a subordinate clause, and nominalisations, as taught in Component A. Explain that these language features are used in historical information reports for particular purposes. For example:

* appositives provide details about nouns
* adjectival clauses add further meaning to a noun or noun group
* nominalisations transform verbs or adjectives into nouns.

1. Provide students with the text. In small groups, students identify examples of language and grammatical features used. For example:

* Appositives: ‘This collection includes Vincent Lingiari, an Indigenous role model, his struggle and determination for rights for Indigenous Australians’ (Introduction)
* Adjectival clauses: ‘Vincent Lingiari was an Aboriginal stockman, who worked at Wave Hill cattle station in the Northern Territory’ (2. Vincent Lingiari)
* Nominalisations: strike, writer, support (4. Supporting the strike).

1. Explain that students will write a summary of the text using appropriate language and grammatical features.
2. Model writing a summary of the text referring to the tiered vocabulary wall, and using appropriate language features, such as, adjectival clauses, commas to separate subordinate clauses and nominalisations. For example:

‘Vincent Lingiari the Leader’ is a multimodal text that provides information about a significant event in Australian and Aboriginal history. The event centres around Vincent Lingiari, a Gurindji stockman. Vincent and other Aboriginal stockmen worked for the Vestey Group, a British beef company, on their traditional Gurindji land. At first, the stockmen were striking for better working conditions before beginning to fight for land rights. With the support of others including Gough Whitlam, who became Prime Minister, their goal was eventually achieved.

1. Students use the information learned from the text to write a paragraph summarising the events of the Wave Hill Walk-Off and Vincent Lingiari’s leadership. Encourage students to refer to the tiered vocabulary wall. Students should experiment with using appositives, adjectival clauses, commas to separate a subordinate clause and nominalisations.

**Too hard?** Students work in pairs to write a summary of the text.

## Lesson 7 – historical report – Gough Whitlam

1. Display the text [Vincent Lingiari the Leader](https://www.abc.net.au/education/digibooks/vincent-lingiari-the-leader/101854150), and scroll through the website to review the features that are recognisable and familiar for this genre. For example, headings, subheadings, photographs, video, and objective and factual language.
2. Revise the concept of perspective and context and discuss the perspectives and the context presented in the text. For example:

* context: in 1960s Australia, Aboriginal people did not have the same rights and conditions as non-Aboriginal people
* perspectives: Vincent Lingiari and the Gurindji people believed this was unjust, Vestey Group claimed that the land was legally theirs, the Australian public was divided on the issue.

1. Another key figure, Gough Whitlam, played a pivotal role in the acknowledgement of the Gurindji people’s right to land and the handing over of the leasehold title at Daguragu. Ask:

* What was Whitlam’s perspective?
* What factors may have contributed to Whitlam’s perspective?
* What role might he have played in advancing Aboriginal rights?

Ask students to consider how Gough Whitlam and Vincent Lingiari’s personal, social and cultural contexts influenced their perspectives.

1. Explain that students will research, plan and write a historical report about Gough Whitlam and his involvement in granting land rights to the Gurindji people. The purpose of this text is to inform and provide readers with a historical account of Gough Whitlam and the context of his situation or involvement in past events.
2. Revise the genre of a historical report and what the established codes and conventions are. For example, headings and subheadings, information from reputable sources, objective language, photographs.
3. [Brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542) possible aspects of Gough Whitlam’s career to research. For example:

* background information
* early career
* significant events in the lead up to him becoming Prime Minister
* involvement in Aboriginal land rights.

1. Explain that conducting accurate research involves assessing the reliability and authority of sources. Display the website [National Archives of Australia – Gough Whitlam](https://www.naa.gov.au/explore-collection/australias-prime-ministers/gough-whitlam) and [Resource 4 – authority evaluation checklist](#_Resource_4:_). Model using the checklist to determine if the website is a reliable source of information.
2. Use the National Archives of Australia website and [Resource 5 – research scaffold](#_Resource_5:_Research_1) to model how to paraphrase information and write summarised notes in dot point form.
3. Students use [Resource 5 – research scaffold](#_Resource_5:_Research_1) to conduct research and record notes for their historical report about Gough Whitlam. Students assess the reliability and authority of sources using [Resource 4 – authority evaluation checklist](#_Resource_4:_). **Note**: this research will be used in [Lesson 8](#_Lesson_8:_Historical).

**Too hard? Students work in small groups or pairs to research information and take notes.**

## Lesson 8 – historical report – Gough Whitlam continued

1. Explain that students will use their research from [Lesson 7](#_Lesson_7:_Historical) to write a historical report about Gough Whitlam, using appropriate codes and conventions for the genre.
2. Revise the purpose, structure and language features of historical reports. Review the [Vincent Lingiari the Leader](https://www.abc.net.au/education/digibooks/vincent-lingiari-the-leader/101854150) website as a model for the structure of this style of report.
3. Navigate to and read ‘3. Wave Hill Walk-Off'. Ask students what they notice about the structure of the text. Explain that the text is made up of informative paragraphs which have 3 main parts: the topic sentence (names the topic), the supporting sentences (provides more information the topic) and the concluding sentence (a final idea about the topic).
4. Jointly identify the topic sentence, supporting sentences, and concluding sentence in each paragraph. Discuss how the structure of a paragraph helps the reader to make meaning.
5. Co-construct success criteria for a historical report. For example:

* group information using headings and subheadings
* use paragraphs that contain a topic sentence, supporting sentences and a concluding sentence
* use appositives and adjectival clauses to add further detail
* use nominalisation to increase formality of writing
* use informative and objective language.

1. Display modelled research notes recorded on [Resource 5 – research scaffold](#_Resource_5:_Research_1) in [Lesson 7](#_Lesson_7:_Informative). Think aloud to identify commonalities and group information accordingly. Determine subheadings for the historical report based on grouped information.
2. Model writing a paragraph for one of the groups of information, referring to the co-constructed success criteria. For example:

**Supporting Indigenous Australians**

Gough Whitlam became Prime Minister on the 5th of December 1972 and served in the role until the 11th of November 1975. During this time, he led the transformation of the government’s relationship with Aboriginal Australians. As Prime Minister, he oversaw the establishment of the Department of Aboriginal Affairs. In 1975, he handed over the deeds for traditional lands of the Gurindji people to Vincent Lingiari. This was the culmination of many years of support for Vincent Lingiari and the Gurindji people.

1. Students use their research notes from [Lesson 7](#_Lesson_7:_Informative) to write a historical report about Gough Whitlam, referring to the co-constructed success criteria.

**Too hard? Provide** **an** [informative writing scaffold](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/625) **to support students in structuring their ideas.**

**Too easy? Students create a multimodal historical report.**

1. In pairs, students share their historical reports and provide feedback using the [Tell, Ask, Give (TAG)](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549) strategy. Feedback should be based on the co-constructed success criteria.
2. Students participate in a [yarning circle](https://www.qcaa.qld.edu.au/about/k-12-policies/aboriginal-torres-strait-islander-perspectives/resources/yarning-circles) to reflect on their learning.

**Assessment task 1** – observations and work samples 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

* experiment with embedding adjectival clauses with the subject and/or object of other clauses, to modify the meaning or to add detail to a noun or noun group
* 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
* use a comma to separate a subordinate clause or a phrase from the main clause, or to separate information within a sentence, or to separate items in a list.

# 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.

### Teaching guide

Guidance for explicit teaching, teaching notes, resources and examples for the related outcomes and content points have been provided in the table below.

|  |  |
| --- | --- |
| Focus areas and teaching notes | Resources and examples |
| Reading comprehension  **Reading fluently**   * Adjust reading rate to suit the purpose for reading and the complexity of the text * Reading rate for literary texts may depend on the use of expression, pausing, emphasis and the author’s use of phrasing * Reading rate for informative texts may depend on the vocabulary used. For example, Tier 3 technical and subject-specific vocabulary may require the reader to slow down. | Reading comprehension  **Reading fluently**   * Fluency and close reading passage – [Song lyrics – National Museum of Australia](https://www.nma.gov.au/exhibitions/from-little-things-big-things-grow/song-lyrics), verses 3–5, from ‘Gurindji were working...’ to ‘...others are rising’. (138 words)   **Note**: the passage from the text will need to be a teacher-created resource.   * This passage can be read for enjoyment, as well as to gain information about a historical event. Reading rate may need to be adjusted * to allow for prosody * to understand figurative language, such as ‘tongues talking’ and ‘a cinder in snow’. |
| **Comprehending language**   * Understand that sentence openers signal what the sentence will be about, and that the rest of the sentence can provide new information * Sentence openers are a word, or a phrase, used to begin a sentence. Sentence openers may include nouns, adverbial phrases, prepositional phrases. | **Comprehending language**   * The beginning of sentences is not as obvious due to lack of end of sentence punctuation and use of line breaks within the verses. * Suggested examples of sentence openers from the passage * ‘Gurindji were…’ * ‘They picked…’ * ‘Vestey man said…’ |
| Vocabulary  **Learning and using words**   * Identify newly encountered words from interactions and wide reading, and use them in writing, discussions and presentations * Assist students in identifying newly encountered or unfamiliar words in texts and from interactions with peers. * Add words to a tiered vocabulary wall for students to source and use in their writing. | Vocabulary  **Learning and using words**   * Suggested newly encountered words from the passage * rations, oppression (verse 3); swags, homestead (verse 4); quid, cinder (verse 5). * Suggested newly encountered words from text, [Song lyrics – National Museum of Australia](https://www.nma.gov.au/exhibitions/from-little-things-big-things-grow/song-lyrics) * ‘bout (verse 1); broad, lean (verse 2); quid, uhuh, cinder (verse 5); affair (verse 7); lawyers (verse 9); privilege (verse 10) * ‘uhuh’ is a colloquial expression used to represent agreement to a statement or question. * [Resource 2 – example vocabulary scaffold](#_Resource_2:_Example) |
| Spelling  **Phonological component**   * Segment unfamiliar multisyllabic words into syllables and phonemes as a strategy when spelling * Revise segmenting multisyllabic words into syllables and phonemes. This is a phonological skill that should be practised regularly. | Spelling  **Phonological component**   * Suggested words from Week 3 reading material * rations, must, stand, swags, started, swag, homestead, themselves, tongues, transformed, unions. * Sample words for inquiry * misinform-misinformed-misinformation, reform-reformation, conform-nonconformist, transform-transformed-transformation-transformative, uniform-uniformly-uniformity. |
| **Orthographic component**   * Recognise that the same grapheme can represent different phonemes * Revise the grapheme [s] representing /s/, /z/, /zh/. * Highlight the different phonemes represented by the grapheme [s]. * The grapheme [s] is often used to represent /s/ as in sun, /z/ as in busy and /zh/ as in usual. Note the grapheme’s position within base words. | **Orthographic component**   * As above |
| **Morphological component**   * Explain the etymology of taught roots and apply this knowledge when creating written texts * Revise the root *form* meaning ‘shape’ * Revise previously introduced roots * *trans* meaning ‘across, beyond’ * uni meaning ‘consisting of, relating to, or having only one’. | **Morphological component**   * As above |
| Creating written texts  **Sentence-level grammar**   * Experiment with embedding adjectival clauses with the subject and/or object of other clauses, to modify the meaning or to add detail to a noun or noun group * Adjectival clause: A type of dependent clause that operates as an adjective to give more information to a noun or pronoun in a sentence (NESA 2023) * Adjectival clauses begin with a relative pronoun. For example, who, whom, which, that. * Include appositives to provide details to nouns and to vary sentence structures suited to text purpose * Appositives can be words, phrases or clauses that affect or enhance the meaning of a noun or pronoun. They can be placed beside a noun to explain it more fully (NESA 2023). * Appositives can be descriptive, identifying or explanatory. * Create nominalisations to convey abstract ideas and concepts succinctly and authoritatively * A process of transforming actions or events (verbs) or descriptions of nouns and pronouns (adjectives) into things, concepts, or people (nouns). It can also refer to the process of forming noun phrases from clauses. Nominalisation is often a feature of texts that contain abstract ideas and concepts (NESA 2023). | Creating written texts  **Sentence-level grammar**   * Example adjectival clause from [From Little Things Big Things Grow: The story of a 'cultural love song'](https://www.abc.net.au/news/2023-07-04/naidoc-from-little-things-big-things-grow/102534900) * ‘Kev Carmody is a Lama Lama and Bundjalung man **who grew up in the Darling Downs area of Queensland**, where his parents worked on cattle stations. * ‘The song depicts the scene of a "tall stranger" who "came with lawyers and … great ceremony" to meet with Mr Lingiari. * Examples of appositives, innovated from [From Little Things Big Things Grow: The story of a 'cultural love song'](https://www.abc.net.au/news/2023-07-04/naidoc-from-little-things-big-things-grow/102534900) * **Born in 1946**, Kev Carmody is a Lama Lama and Bundjalung man. * Gough Whitlam, **Australian PM**, went to Daguragu, where he poured a handful of sand through Vincent Lingiari’s fingers. * Examples of nominalisation from [From Little Things Big Things Grow: The story of a 'cultural love song'](https://www.abc.net.au/news/2023-07-04/naidoc-from-little-things-big-things-grow/102534900) * release, return, gesture. |
| **Punctuation**   * Use a comma to separate a subordinate clause or a phrase from the main clause, or to separate information within a sentence, or to separate items in a list * A comma is a punctuation marker used to show separation between parts of a sentence, such as clauses or phrases, where separation is important to the meaning. Commas are also used to separate words, phrases or numbers in a series (NESA 2023). * Commas are used to punctuate appositives. * Use parentheses in the first instance when abbreviating names using acronyms, and when acknowledging a source * Parentheses, also known as brackets, are always used in pairs. They enclose extra information such as an example, a comment or an explanation. | **Punctuation**   * See appositive examples above. * Parentheses used to acknowledge a source in [From Little Things Big Things Grow: The story of a 'cultural love song'](https://www.abc.net.au/news/2023-07-04/naidoc-from-little-things-big-things-grow/102534900) * (ABC: Four Corners) * (Supplied: Rob Wesley-Smith) * Parentheses used to abbreviate names using acronyms [From Little Things Big Things Grow: The story of a 'cultural love song'](https://www.abc.net.au/news/2023-07-04/naidoc-from-little-things-big-things-grow/102534900) * Anangu Pitjantjatjara Yankunytjatjara (APY) |
| Handwriting and digital transcription  **Software functionalities and typing**   * Navigate the keyboard with efficiency and accuracy when typing words, numerals, punctuation and other symbols * Students could practise touch typing symbols and numerals in an email or typing symbols and numerals from a mathematics lesson. * Revise symbols that are typed using the shift key. For example, !, ?, $, @, &, “ ”, +, =, -, x, 1, 2, 3. | Handwriting and digital transcription  **Software functionalities and typing**   * Students practise touch typing and using multiple fingers to type symbols and words to increase efficiency. * To increase efficiency, students hold the ‘shift’ key and select an appropriate symbol, hit the space bar and repeat. |

### 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 compare texts and how they inform and engage their intended audience through perspective and context.

### Success criteria

Students can:

* identify the genre of texts based on the structure, codes, and conventions
* consider the context and perspective of an author and the impact upon the creation of a text
* write a collaborative information report about the Wave Hill Walk-Off
* analyse expressive modes in multimodal texts and explain how they add meaning
* explore how cultural perspectives are shared through imagery, symbols and connotation.

## Lesson 9 – context of From Little Things Big Things Grow

1. View [ABC News Australia – From Little Things Big Things Grow: Paul Kelly, Kev Carmody remember Gough in song (6:43)](https://www.youtube.com/watch?v=dAONlfoNVuY). Ask:

* Have you heard this song before? What does it make you think of?
* What might the song be about?
* What do you notice about form, mode and medium?

1. View the [National Museum of Australia – Song lyrics](https://www.nma.gov.au/exhibitions/from-little-things-big-things-grow/song-lyrics) website. Read the introduction, outlining that the song is a tribute to Vincent Lingiari and the Gurindji people.
2. Display and read the lyrics with the students, pausing to share ideas and as new connections are made. With reference to the concept of genre, ask:

* What connections can be made between this song and [Vincent Lingiari the Leader](https://www.abc.net.au/education/digibooks/vincent-lingiari-the-leader/101854150)?
* How is the text presented (form)? (For example, digital text, typed lyrics of a song.)
* How is the text communicated (mode)? (For example, digital text.)
* How is the text conveyed (medium)? (For example, online text via National Museum of Australia website.)
* What genre is it? (For example, a non-fiction literary text; a historical account; an informative narrative ballad.)

1. To learn about the context of the song and the composers, provide students with access to [From Little Things Big Things Grow: The story of a 'cultural love song'](https://www.abc.net.au/news/2023-07-04/naidoc-from-little-things-big-things-grow/102534900). In pairs, students read the article and discuss the following questions:

* What do we learn about Kev Carmody?
* What might have motivated him to compose this song?
* What cultural perspectives or stories does Kev Carmody include in the song?
* What do we learn about Paul Kelly?
* What might have motivated him to compose this song?
* Why do you think this song has remained significant over time? Consider when it was released, when it was performed at Gough Whitlam’s funeral, in modern-day Australia.

Remind students that to understand context, they must look beyond a text itself and think about the world it was produced in and the world it was received in.

1. Students participate in a [yarning circle](https://www.qcaa.qld.edu.au/about/k-12-policies/aboriginal-torres-strait-islander-perspectives/resources/yarning-circles) to discuss the focus questions and reflect on their learning. Students should use connectives to show causal relationships when speaking, such as ‘as a result’, ‘since’, ‘therefore’, ‘because’.
2. In pairs, students create a [concept map](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/577) unpacking the question: What factors contributed to the creation of ‘From Little Things Big Things Grow’? For example, see [Resource 6 – example concept map](#_Resource_6_–).
3. Students share connections made and update their concept maps.

## Lesson 10 – information report about the Wave Hill Walk-Off

1. Review learning from [Lesson 9](#_Lesson_9:_Context) about the song ‘From Little Things Big Things Grow’and the context for the song’s creation.
2. View [ABC News Australia – From Little Things Big Things Grow: Paul Kelly, Kev Carmody remember Gough in song (6:43)](https://www.youtube.com/watch?v=dAONlfoNVuY). Explain that the recording of this song took place at a memorial service for Gough Whitlam. Ask:

* What is the significance of this song being played within the context of this event?
* How is the text presented (form)? (For example, an informative narrative ballad, hybrid text using narrative and informative forms.)
* How is the text communicated (mode)? (For example, audio/music, digital recording.)
* How is the text conveyed (medium)? (For example, video of a live musical performance.)
* What genre is it? (For example, a non-fiction literary text; a historical account; an informative narrative ballad; hybrid text.)

1. Display the lyrics to ‘From Little Things Big Things Grow’ on [National Museum of Australia – Song lyrics,](https://www.nma.gov.au/exhibitions/from-little-things-big-things-grow/song-lyrics) and compare with the video. Discuss that the mode and the medium of the texts are different, but the form and the genre are the same.
2. Re-read the lyrics to the song asking students to consider the content and meaning within each verse. Discuss what cultural perspectives or stories are being shared within the lyrics.
3. Locate and add new words from the lyrics to the tiered vocabulary wall. For example:

* Tier 2: business, broad, rations, wealth, oppression, thundered, politicians, privilege
* Tier 3: quid.

1. Remind students that informative texts can be presented in different ways, including newspaper articles, information reports, documentaries and ballads. Explain that students will work together to present the song as an information report. In small groups, students will rewrite a verse(s) of the song as a paragraph(s). Groups will combine their paragraphs to create an information report which explains the historical event. **Note:** the verses are different lengths and are presented as stanzas with line breaks between each.
2. Model selecting a verse from the song and rewriting it as an informative paragraph. Refer to information gained from [Vincent Lingiari the Leader](https://www.abc.net.au/education/digibooks/vincent-lingiari-the-leader/101854150) as required. For example:

**Verse 3**

The Gurindji People lived off the land in Daguragu for tens of thousands of years. When the British arrived and claimed the land as their own, the local Aboriginal men were made to work as stockmen and were paid well below the minimum wage. These stockmen were provided substandard housing and were only provided with food rations. In 1966, Vincent Lingiari led his people to strike for their rights.

1. In small groups, students rewrite a verse from the song lyrics as a short informative text. Remind students to refer to Vincent Lingiari the Leader and the tiered vocabulary wall.

**Too hard?** Highlight key information from the verse.

**Too easy?** Students source historical photographs and write detailed captions to support their informative paragraph.

1. Combine the paragraphs to create an information report about Vincent Lingiari and the Wave Hill Walk-Off. Revise and edit the text, to ensure cohesion and clarity.
2. Compare the information report created and the song ‘From Little Things Big Things Grow’ and discuss how the genre has changed.

## Lesson 11 – comparing texts

1. View [From Little Things Big Things Grow: The story of a 'cultural love song'](https://www.abc.net.au/news/2023-07-04/naidoc-from-little-things-big-things-grow/102534900). Re-read the sections ‘If we fall, others are rising’ and ‘The story of something much more.’ Discuss the ongoing significance of the song, highlighted by the growing number of artists who have created their own version.
2. Draw students’ attention to the information about the version created by Electric Fields.
3. Watch [Electric Fields - From Little Things Big Things Grow (Official Video) (5:14)](https://www.youtube.com/watch?v=ao7GOymvhsw) with closed captions on. Provide an opportunity for students to share their observations and wonderings.
4. Explain that students will compare the Electric Fields’ version of the song with [ABC News Australia – From Little Things Big Things Grow: Paul Kelly, Kev Carmody remember Gough in song (6:43)](https://www.youtube.com/watch?v=dAONlfoNVuY).
5. Model using a [Venn diagram](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599) to compare the 2 versions of the song. For example, ‘A similarity is that they are both videos. A difference is that the Electric Fields’ version was intentionally created as a music video, whereas the version from Gough Whitlam’s memorial is a recording of a live performance.’
6. Students compare the 2 texts using a Venn diagram. Prompt student thinking by displaying some key points for comparison. For example:

* composers’ context and motivation
* context of creation of the text
* perspectives presented in the text
* purpose of the texts
* multimodal elements
* use of language.

1. Students participate in a [yarning circle](https://www.qcaa.qld.edu.au/about/k-12-policies/aboriginal-torres-strait-islander-perspectives/resources/yarning-circles) to share their ideas and reflect on their learning.
2. **Optional**: View the [Zillmere State School (4:28)](https://youtu.be/FJxw2zgzLUs) version of ‘From Little Things Big Things Grow’. Discuss the changes they made and how the song takes on a different meaning.

## Lesson 12 – analysing expressive modes in multimodal texts

1. In pairs or small groups, students record everything they know about music videos. Provide time for students to share and discuss their ideas. Prompting questions could include:

* Have you seen a music video before?
* What does the audience expect to see in a music video?
* What is the purpose of a music video? Why do musicians create them?
* What do you like about music videos?

1. Explore the purpose of a music video. For example, to promote the artist and/or song, to entertain an audience, to attract new fans.
2. Discuss common features of music videos. For example, the artist typically appears in the video, the images often relate to the lyrics. Explain that music videos are multimodal texts that combine 2 or more expressive modes to communicate.
3. Revise the concept of imagery, symbol and connotation. Explain that students will view the music video, [Electric Fields – From Little Things Big Things Grow (Official Video) (5:14)](https://www.youtube.com/watch?v=ao7GOymvhsw), and focus on analysing the expressive modes and how they enhance meaning.
4. Discuss and define the expressive modes. For example:

* visual: moving or still images
* auditory: sound, music
* gestural: movement, expression, body language
* spatial: position, physical arrangement, proximity
* linguistic: spoken and written language.

1. Explain that students will record and analyse the use of expressive modes in the Electric Fields music video and how cultural perspectives are explored through imagery, symbols and connotation.
2. View [Electric Fields - From Little Things Big Things Grow (Official Video) (5:14)](https://www.youtube.com/watch?v=ao7GOymvhsw).
3. In pairs, students use [Resource 8 – expressive modes](#_Resource_5:_Expressive) to record evidence of the visual, auditory, gestural and spatial modes used in the video to communicate meaning, key messages and cultural perspectives.

**Note:** ‘snowball groups’ is a method involving progressive doubling. Students first work alone, then in pairs, then in fours and so on. Students come together and share their ideas or conclusions with the whole class, in which ideas or conclusions are collated.

1. Using the ‘snowball groups’ strategy, regroup students before viewing the video for a second time by combing pairs to make small groups of 4. Rewatch [Electric Fields - From Little Things Big Things Grow (Official Video) (5:14)](https://www.youtube.com/watch?v=ao7GOymvhsw). Groups build on previously recorded evidence of visual, auditory, gestural and spatial modes used in the text to communicate meaning and convey key messages.
2. As a class, students share ideas and evidence of the expressive modes used in the text and how Electric Fields have shared cultural perspectives and stories. Collate student ideas on the enlarged copy of [Resource 8 – expressive modes](#_Resource_5:_Expressive).
3. Engage students in a discussion about each expressive mode, including the effect each feature has on meaning. For example:

* **Visual features**
* Images
* video of Zaachariaha Fielding lifting and releasing a handful of sand is reminiscent of the symbolic photograph of Gough Whitlam and Vincent Lingiari representing the handing back of the land
* moving and still images of the Gurindji cattle station, Vincent Lingiari and Gough Whitlam centre audience attention on Aboriginal land rights and the cultural significance of the Wave Hill Walk-Off
* footage of protests, both peaceful and violent, reflect the harsh reality of the fight for Aboriginal rights to share stories of what was occurring
* contemporary photographs and footage demonstrate that the fight for Aboriginal rights and recognition is still very much alive and brings the historical account into the present day.
* Colour
* contemporary footage is mostly shot in black and red, to symbolise the colours of the Aboriginal flag.
* **Auditory features**
* Musical arrangement
* begins as a stripped back instrumental version with piano and vocals
* additional instrumental elements (percussion, electronic effects) added as the song progresses
* the use of silence (pause) creates an atmosphere of suspense and conveys importance.
* Vocals
* Solo vocals at the beginning of the song build to group vocals in the final chorus to symbolise that the Wave Hill walk-off represents a milestone for Aboriginal Peoples and their rights.
* **Gestural features**
* Gaze
* Zaachariaha Fielding often looks directly at the camera (demand)
* Michael Ross often looks down at his hands while he is playing the electric keyboard (offer).
* Body language
* extensive inclusion of dance cues the audience to consider the significance of dance in First Nations cultures.
* **Spatial features**
* Position
* Zaachariaha and Michael are often placed in the centre of the screen to draw the attention of the viewer.
* **Linguistic features**
* Spoken words
* use of recordings from well-known speeches made by Vincent Lingiari adds impact and cultural storytelling.
* Lyrics
* based on the original song lyrics by Kev Carmody and Paul Kelly
* some lyrics performed in Yankunytjatjara to showcase an Aboriginal author’s personal cultural perspective.

1. Ask students how the use of various expressive modes enhances meaning. Consider the impact of the use of Aboriginal Language and communication methods (words, dance, nonverbal cues) in sharing cultural perspectives and stories.
2. Display the photograph '[Gough Whitlam pouring soil into the hands of Traditional Owner Vincent Lingiari'](https://collection.powerhouse.com.au/object/344580) by Mervyn Bishop. This text features one expressive mode (visual) with the image being symbolic of the land rights movement in Australia.
3. Explain that students will add an additional expressive mode(s) to the image to enhance meaning. For example:

* Visual: additional images or graphics
* Auditory: sound effects, music
* Spatial: intentional placement and size of image(s)
* Linguistic: voiceover, written text.

1. Students may use digital tools such as PowerPoint, Canva or iMovie to create their multimodal text.
2. Provide time for students to share their multimodal text. Students participate in a [yarning circle](https://www.qcaa.qld.edu.au/about/k-12-policies/aboriginal-torres-strait-islander-perspectives/resources/yarning-circles) to share and reflect on how the use of additional expressive modes enhances the meaning of the photograph in order to share stories or cultural perspectives.

**Assessment task 2 –** observations and work samples from this lesson allow students to demonstrate achievement towards the following syllabus outcomes 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

* describe ways of interacting with cultural protocols or practices used by Aboriginal and/or Torres Strait Islander Peoples
* analyse how audio elements in texts integrate with linguistic, visual, gestural and spatial elements to create meaning and impact.

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

* analyse use of multimodal features to enhance meaning within texts.

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

* describe how Aboriginal and Torres Strait Islander authors use symbols and imagery to share cultural perspectives and stories in texts.

# 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.

### Teaching guide

Guidance for explicit teaching, teaching notes, resources and examples for the related outcomes and content points have been provided in the table below.

|  |  |
| --- | --- |
| Focus areas and teaching notes | Resources and examples |
| Reading comprehension  **Reading fluently**   * Adjust reading rate to suit the purpose for reading and the complexity of the text * Reading rate for informative texts may depend on the vocabulary used. For example, Tier 3 technical and subject-specific vocabulary may require the reader to slow down. * Efficiently follow signposting features to navigate digital texts * Signposting features refer to elements within a text that guide the reader through structure and content of a text. These features serve as ‘signposts’ that indicate the direction the text is taking and help the reader follow along. | Reading comprehension  **Reading fluently**   * [Resource 7 – fluency and close reading passage analysis](#_Resource_4:_Fluency) – Select Music, first paragraph, from ‘Electric Fields is a potent...’ to ‘...intimate story-songs’. (108 words)   **Note**: the passage from the text will need to be a teacher-created resource. This text is introduced in Week 3.   * This passage can be read to gain information about Electric Fields. Reading rate may need to be adjusted for newly encountered and complex vocabulary. * Navigate to [Electric Fields – Select Music](https://selectmusic.com.au/artist/electric-fields/) through the Select Music website, ‘Artists’ page. * Use the ‘Read More’ button to view whole text. |
| **Reading for interest and wide purposes**   * Use criteria to determine the accuracy and reliability of sourced information * The authority of a text lies in its credibility, accuracy, and reliability. | **Reading for interest and wide purposes**   * Use [Resource 4 – authority evaluation checklist](#_Resource_4:_) to assess the reliability of a source. Additional points for consideration may include * Is the website is updated regularly? * Are sources are referenced? * What authority does this company have to report on the band? |
| Vocabulary  **Learning and using words**   * Identify newly encountered words from interactions and wide reading, and use them in writing, discussions and presentations * Assist students in identifying newly encountered or unfamiliar words in texts and from interactions with peers. * Add words to a tiered vocabulary wall for students to source and use in their writing. * Identify and use words derived from other languages, including Aboriginal and Torres Strait Islander Languages, and know that the pronunciation and spelling of words may reflect their etymology * The English language is made up of words derived from many other languages including Latin, French, Greek, German and Aboriginal and Torres Strait Islander Languages. * The pronunciation and spelling of words can reflect the etymology. For example, the French spelling of the /sh/ phoneme is ‘ch’. This is seen in the words chef, parachute and chaperone. | Vocabulary  **Learning and using words**   * Suggested newly encountered words from the passage * potent, mesmerising, sensitivity, stratosphere, feminine, evocative, epic-scale, intimate. * [Resource 2 – example vocabulary scaffold](#_Resource_2:_Example) * Suggested vocabulary from the Yankunytjatjara language in the Electric Fields song, ‘From Little Things Big Things Grow’, sourced from [Mobile Language Team – Yankunytjatjara Online Language Learning](https://portal.mobilelanguageteam.com.au/languages/yankunytjatjara/): * palumpa – his * wati – man * wiya – no * ngayulu – I * nyuntumpa – your * nyuntunya – you * ngayunya – me * ngayuku – my. |
| **Defining and analysing words**   * Analyse morphemic structures of Tier 2 words to determine their meaning * Understand that morphemic structures help to work out the meaning of unknown words. * Morphemic structures may include compound words, prefixes and suffixes. * Multiple suffixes and/or prefixes can be affixed to a base word (in + equal + ity). | **Defining and analysing words**   * As above * Students may create word sums or word matrixes as a way of analysing morphemic structures of words. |
| Spelling  **Phonological component**   * Segment unfamiliar multisyllabic words into syllables and phonemes as a strategy when spelling * Revise segmenting multisyllabic words into syllables and phonemes. This is a phonological skill that should be practised regularly. | Spelling  **Phonological component**   * Suggested words from Week 4 reading material * Melbourne, Indigenous, previous. * Sample words for inquiry * odour, journal, humour, colour, vapour, courtesy-courteous, gas-gaseous, bounty-bounteous, right-righteous, space-spacious, infection-infectious, glory-glorious, luxury-luxurious, study-studious, fact-factious, mystery-mysterious, victory-victorious. |
| **Orthographic component**   * Apply infrequently occurring graphemes and letter patterns when spelling base words in a range of writing contexts * The grapheme [our] is an infrequently occurring grapheme that represents the phoneme /er/ as in *colour*. Consider the grapheme’s position within base words. * Proofread written texts to correct misspellings, making use of spelling reference tools where required * Revise proofreading written texts to correct misspellings, making use of spelling reference tools where required. Writing produced in Component B could be utilised, or a passage featuring target morphology or orthography. | **Orthographic component**   * As above * Suggested spelling reference tools may include word walls, print or online dictionaries and assistive technologies. |
| **Morphological component**   * Explain and use spelling conventions to add derivational suffixes such as -ion, -ian, -ence, -ous to base words or roots * Introduce the derivational suffixes -eous and -ous meaning ‘having qualities of’. * These suffixes attach to nouns to form adjectives. * There is no strict rule for when to use -eous or -ious; both these suffixes form adjectives. * The suffix -ious is more common than -eous: space-spacious, courtesy-courteous. * Both suffixes can be pronounced as ‘us’ or as ‘ee-uss’. * Explore these adjectives in groups by spelling and pronunciation. | **Morphological component**   * As above |
| Creating written texts   * Experiment with embedding adjectival clauses with the subject and/or object of other clauses, to modify the meaning or to add detail to a noun or noun group * Adjectival clause: A type of dependent clause that operates as an adjective to give more information to a noun or pronoun in a sentence (NESA 2023) * Adjectival clauses begin with a relative pronoun. For example, who, whom, which, that. * Create nominalisations to convey abstract ideas and concepts succinctly and authoritatively * A process of transforming actions or events (verbs) or descriptions of nouns and pronouns (adjectives) into things, concepts, or people (nouns). It can also refer to the process of forming noun phrases from clauses. Nominalisation is often a feature of texts that contain abstract ideas and concepts (NESA 2023). | Creating written texts   * Example adjectival clause innovated from the passage * Electric Fields is an Australian musical duo who merge traditional culture with electronic music. * Example nominalisations from the passage * merging, experience. |
| Handwriting and digital transcription  **Handwriting legibility and fluency**   * Sustain writing with a legible, fluent and personal handwriting style across a text * Revise bottom-up diagonal joins from the letters **b, p** and **s** * Joins from letters that finish in a clockwise movement can increase fluency because they do not require a pencil lift * Revise the formation and placement of punctuation and symbols. For example, **‘ ’**, **!**, **?**, **&**, **+**, **=** | Handwriting and digital transcription  **Handwriting legibility and fluency**   * Suggested fluency pattern   Fluency pattern demonstrating bottom up diagonal joins in a repeated lower case 'l' and 'e' pattern   * Example bottom-up diagonal joins from the letters **b**, **p** and **s**   Example bottom-up diagonal joins from the letters b, p and s   * Suggested handwriting practice adapted from the text   A passage adapted from 'Electric Fields' demonstrating cursive letter formation in practice: 'Electric Fields' combines the brilliance of Zaachariaha Fielding and Michael Ross to create an epic band! What sort of music do they create? A blend of traditional culture and electric music.   * **Note:** the speed cursive **s** has been used in these examples. Students may use the unmodified letter shape as an alternative. |

### 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 research and plan for a multimodal hybrid text.

### Success criteria

Students can:

* consider the context and perspective of an author and the impact upon the creation of a text
* identify and use words derived from Aboriginal and Torres Strait Islander Languages
* assess the reliability and credibility of sources when researching
* research and summarise information from several sources
* choose text formats and structures based on information gathered.

## Lesson 13 – exploring perspective and context

1. Revise the textual concepts of perspective and context. Ask students to consider the context of the band, Electric Fields, and the cultural perspectives of its members, Zaachariaha Fielding and Michael Ross.
2. Build background knowledge of the band, Electric Fields. Consider the influence their context and perspectives had on their version of ‘From Little Things Big Things Grow’. Display and read [Select Music – Electric Fields](https://selectmusic.com.au/artist/electric-fields/) website, modelling paraphrasing information to make notes.
3. Point out that the band often features the traditional languages of the Anangu Pitjantjatjara Yankunytjatjara people in their music. Students [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) to discuss why Electric Fields incorporate traditional language in their music.
4. In pairs or small groups, students read [Electric Fields' Zaachariaha Fielding and artist Robert Fielding reflect on Anangu spirit and connection to country – ABC News.](https://www.abc.net.au/news/2019-09-01/electric-fields-singer-zaachariaha-fielding-returns-to-apy-lands/11453492) Students paraphrase information and make notes based on the article. Direct students to focus on Zaachariaha Fielding’s cultural heritage and his use of language in music.
5. Discuss key information presented in the article. For example:

* When he was 8 years old, Zaachariaha Fielding visited the ancestral country of his grandfather with his father
* His first performance was at Victory Well, a place of sacred significance in the area
* When he was growing up, Zaachariaha listened to Elders and family sing old songs in traditional languages and he honours this tradition in his music.

1. Explore how Electric Fields’ use of traditional language promotes a shared understanding of cultural context. Consider the cultural contexts of both Zaachariaha Fielding and Vincent Lingiari.
2. Watch [Electric Fields – From Little Things Big Things Grow (Official Video) (5:14)](https://www.youtube.com/watch?v=ao7GOymvhsw) to 3:25 with closed captions turned on. Ask students to take notice of the use of Yankunytjatjara language and the additional audio added to this version of the song. For example, at the end of the first chorus, Electric Fields add new lyrics using Vincent Lingiari’s voice and Yankunytjatjara language:

* Vincent Lingiari’s voice, ‘My name is Vincent Lingiari, that land belongs to me, the land rights’ (1:02–1:22)
* Yankunytjatjara, ‘Lingiari’s land – don't touch it. It’s his home – not white mans. Vestey offered more money to Vincent’ (1:23–1:43)
* Yankunytjatjara, ‘Vincent said no, I don’t want your money until you give me my land back’ (2:03–2:24).

1. Display [Mobile Language Team – Yankunytjatjara Online Language](https://portal.mobilelanguageteam.com.au/languages/yankunytjatjara/) Learning website. Navigate through the lessons to learn words in Yankunytjatjara language and identify words used in the Electric Fields song. For example, palumpa – his, wiya – no, ngayulu – I, nyuntunya – you, ngayunya – me.
2. Discuss why Electric Fields created their own version of ‘From Little Things Big Things Grow’. For example, to provide a deeper insight using personal cultural perspectives and storytelling. Prompt students to consider why this is still an important story or message.
3. Display [Resource 9 – context and its impact](#_Resource_6:_Triple). Model adding an aspect of Fielding’s personal, social or cultural context to first column, and then unpacking how this part of his context is represented in his version of ‘From Little Things Big Things Grow’. For example, He watched his family chant in Anangu language and he saw the power of the language. Fielding included the use of Anangu Pitjantjatjara Yankunytjatjara language in the Electric Field’s version of the song to add additional information about the historical event.
4. Students use [Resource 9 – context and its impact](#_Resource_6:_Triple) to list different aspects of Fielding’s personal, social or cultural context and how they are represented in the text.
5. Students participate in a [yarning circle](https://www.qcaa.qld.edu.au/about/k-12-policies/aboriginal-torres-strait-islander-perspectives/resources/yarning-circles) to reflect on their learning. Students should use connectives to show causal relationships when speaking, such as ‘as a result’, ‘since’, ‘therefore’, ‘because’. Encourage students to use known words from Yankunytjatjara language or from an Aboriginal language from the school’s local context in their conversations.

**Assessment task 3 –** observations and work samples from this lesson allow students to demonstrate achievement towards the following syllabus outcomes 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

* use connectives to signal a change in perspective or to show causal relationships when speaking.

**EN3-VOCAB-01** – extends Tier 2 and Tier 3 words to determine their meaning

* identify Aboriginal English words used in multimodal, spoken and written 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

* explore how perspective is influenced by personal, social and cultural contexts
* describe how Aboriginal and Torres Strait Islander authors’ language use promotes a shared understanding of cultural context.

## Lesson 14 – generating ideas and preparing to research

1. Explain that students will apply their understanding of genre to create a multimodal hybrid text that includes informative and persuasive elements. Students will research a significant Aboriginal and/or Torres Strait Islander person within the context of a significant event or situation in Australian history and consider how their contribution has left a lasting impact on Australia today.
2. Revisit [Vincent Lingiari the Leader](https://www.abc.net.au/education/digibooks/vincent-lingiari-the-leader/101854150) and review key structural, language and visual features. For example:

* the text begins with a brief overview of what the text is about
* it establishes context
* it introduces Vincent Lingiari and provides further details about his achievements within the context of the Wave Hill Walk-Off
* it includes a persuasive letter of petition to generate support from the broader community
* it includes a range of photographs and historical documents.

1. Discuss and define the terms ‘multimodal’ and ‘hybrid’. Explain that hybrid texts combine elements from different genres, styles and modes. Explain that multimodal texts combine 2 or more expressive modes to communicate.
2. Co-construct success criteria. For example:

* research on a significant Aboriginal and/or Torres Strait Islander person within the context of an event in Australian history
* use parentheses when abbreviating names using acronyms in the first instance, or when acknowledging a source
* use appropriate text structures, such as headings and subheadings
* use paragraphs that have a topic sentence, supporting sentences and a concluding sentence
* add details to nouns or noun groups using appositives and adjectival clauses
* use informative and objective language for information
* use appropriate Yankunytjatjara language or an Aboriginal language from the school’s local context
* use persuasive language to write a letter of petition
* use multimodal features to reinforce and extend ideas.

1. [Brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542) significant Aboriginal and/or Torres Strait Islander peoples and a significant event or situation they were involved in. For example:

* Nicky Winmar – fighting against racism in sport
* Cathy Freeman – 1994 Commonwealth Games flag controversy
* Oodgeroo Noonuccal – Aboriginal protest writer
* Eddie Mabo – fighting for Aboriginal land rights
* Albert Namatjira – fighting for citizenship for Aboriginal people
* Adam Goodes – fighting against racism in sport
* Linda Burney – first Indigenous woman elected to Federal parliament.

1. Provide time for students to learn about and select a significant Aboriginal and/or Torres Strait Islander person and the context of a significant event they were involved in.
2. Students [brainstorm](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/542) possible areas for research about their selected person. For example:

* background information
* major achievements
* their involvement in a significant event or situation in Australian history
* the outcome or result of the significant event
* their legacy.

1. Display [Resource 4 – authority evaluation checklist](#_Resource_4:_). Remind students that conducting accurate research involves assessing the reliability and authority of sources. Discuss how students might find information about their chosen person.
2. Students begin researching their significant Aboriginal and/or Torres Strait Islander person, using [Resource 5 – research scaffold](#_Resource_5:_Research_1) to record notes and sources. Students assess the reliability and authority of sources using [Resource 4 – authority evaluation checklist](#_Resource_4:_).

**Too hard?** Students work in pairs to research a chosen Aboriginal and/or Torres Strait Islander person.

## Lesson 15 – researching a significant person

1. Students continue to research their selected Aboriginal and/or Torres Strait Islander person, the significant event or situation they contributed to, and the broader social and cultural context at the time.
2. Provide additional copies of [Resource 5 – research scaffold](#_Resource_5:_Research_1) as needed.
3. Remind students to assess the reliability and credibility of sources using [Resource 4 – authority evaluation checklist](#_Resource_4:_).

## Lesson 16 – organising research and drafting

1. Students review research gathered in [Lesson 14](#_Lesson_14:_Generating_1) and [Lesson 15](#_Lesson_15:_Researching). Support students to identify commonalities in their notes and group information accordingly. For example, major achievements, significant events, the response in the media, and lasting impact.
2. Students determine how the information has been grouped and begin planning the structure for their text.
3. Discuss how the text will be published. For example, by using digital tools such as Canva, Microsoft PowerPoint or Apple iMovie, or by handwriting and illustrating using A3 paper. Encourage students to consider the mode and medium of their text and plan multimodal elements that add meaning. For example, adding a photograph with a caption, audio recording, embedding or linking a video, diagrams or maps.
4. Students use an [informative writing scaffold](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/625) to organise their research and plan their text.
5. In pairs or small groups, students share their research and planning scaffolds. Students provide peer feedback using the co-constructed success criteria.
6. Students adjust their plan based on peer feedback. Provide additional research time as needed.
7. Students draft and compose the historical account section of their text.

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

* identify and use words derived from other languages, including Aboriginal and Torres Strait Islander Languages, and know that the pronunciation and spelling of words may reflect their etymology.

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

* select texts from print or digital sources to gather and organise research on a topic
* use criteria to determine the accuracy and reliability of sourced information
* synthesise summaries of multiple texts and share information with peers to generate, compare and contrast new conceptual understandings.

**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 text formats for combined purposes, creating hybrid texts for target audiences
* research and summarise information from several sources to plan for writing
* assess the reliability and authority of sources, including digital sources, when researching and acknowledging texts.

# 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.

### Teaching guide

Guidance for explicit teaching, teaching notes, resources and examples for the related outcomes and content points have been provided in the table below.

|  |  |
| --- | --- |
| Focus areas and teaching notes | Resources and examples |
| Reading comprehension  **Reading fluently**   * Efficiently follow signposting features to navigate digital texts * Signposting features refer to elements within a text that guide the reader through structure and content of a text. These features serve as ‘signposts’ that indicate the direction the text is taking and help the reader follow along. | Reading comprehension  **Reading fluently**   * Fluency and close reading passage – [A decade of activism succeeds: 1967 Indigenous referendum](https://digital-classroom.nma.gov.au/defining-moments/indigenous-referendum), ‘What triggered the movement for change?’ from ‘Australians became aware…’ to ‘...activist for constitutional change’. (173 words)   **Note**: the passage from the text will need to be a teacher-created resource.   * Navigate to [A decade of activism succeeds: 1967 Indigenous referendum](https://digital-classroom.nma.gov.au/defining-moments/indigenous-referendum) through the National Museum of Australia Digital classroom website. Students should use the search function to find results regarding ‘Indigenous referendum’. * Navigate through the page using the headings. |
| **Comprehending language**   * Understand that sentence openers signal what the sentence will be about, and that the rest of the sentence can provide new information * Explain how sentence openers usually signal what the sentence will be about. * Discuss the importance of information provided in sentence openers and the need for additional information in the remainder of the sentence. | **Comprehending language**   * Suggested sentence opener examples from the passage * ‘Aboriginal organisations…’ * ‘In 1964…’. |
| Vocabulary  **Learning and using words**   * Identify newly encountered words from interactions and wide reading, and use them in writing, discussions and presentations * Assist students in identifying newly encountered or unfamiliar words in texts and from interactions with peers. * Add words to a tiered vocabulary wall for students to source and use in their writing. | Vocabulary  **Learning and using words**   * Suggested newly encountered words from the passage * Federal Council, pressure group, discriminated, constitution distinct. * Students may also encounter new or unfamiliar words in their research for the final piece of writing. * [Resource 2 – example vocabulary scaffold](#_Resource_2:_Example). |
| Spelling  **Phonological component**   * Segment unfamiliar multisyllabic words into syllables and phonemes as a strategy when spelling * Revise segmenting multisyllabic words into syllables and phonemes. This is a phonological skill that should be practised regularly (introduced across Early Stage 1 to Stage 2). | Spelling  **Phonological component**   * Consolidate previous 4 weeks of learning. |
| **Orthographic component**   * Apply infrequently occurring graphemes and letter patterns when spelling base words in a range of writing contexts * Revise the infrequently occurring graphemes [mb] and [our]. * Recognise that the same grapheme can represent different phonemes * Revise that the grapheme [s] can represent /s/, /z/, /zh/. | **Orthographic component**   * As above |
| **Morphological component**   * Explain and use spelling conventions to add derivational suffixes such as -ion, -ian, -ence, -ous to base words or roots * Revise the derivational suffixes: -ly, -ally, -eous, -ious. * Explain the etymology of taught roots and apply this knowledge when creating written texts * Revise the Latin root form meaning ‘shape’. | **Morphological component**   * Consolidate previous 4 weeks of learning. |
| Creating written texts  **Sentence-level grammar**   * Include appositives to provide details to nouns and to vary sentence structures suited to text purpose * Appositives are a noun or pronoun that is positioned beside another noun or pronoun to explain or identify it. An appositive often includes modifiers. * Modifiers are words, phrases, and clauses that affect and often enhance the meaning of a sentence. | Creating written texts  **Sentence-level grammar**   * Example of an appositive from the passage * ‘This led to the formation of the first national Indigenous pressure group, the Federal Council for Aboriginal Advancement...’ |
| **Punctuation**   * Use parentheses in the first instance when abbreviating names using acronyms, and when acknowledging a source * Parentheses, also known as brackets, are always used in pairs. They enclose extra information such as an example, a comment or an explanation. | **Punctuation**   * Examples of parentheses in the first instance to abbreviate names using acronyms from the passage: * ‘... the Federal Council for Aboriginal Advancement **(FCAA)**, in 1958’ * ‘…and became the Federal Council for the Advancement of Aborigines and Torres Strait Islanders **(FCAATSI)**.’ |
| Handwriting and digital transcription  **Software functionalities and typing**   * Navigate the keyboard with efficiency when typing punctuation marks * Students practise touch typing punctuation symbols. For example, !, ?, “ ” * Understand that the position of the device in relation to the user can affect posture and glare * Use correct posture to navigate the keyboard with efficiency when typing words. | Handwriting and digital transcription  **Software functionalities and typing**   * Students practise touch typing and using multiple fingers to type symbols and words to increase efficiency. * To increase efficiency, students hold the **shift** key and select an appropriate symbol, hit the **space bar** and repeat. * Ensure device or screen monitors are placed so the top is at eye level. * Students practise at tables and chairs supporting ergonomic device use and clear vision. |

### 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 create and present a hybrid informative historical report using an understanding of genre, perspective and context.

### Success criteria

Students can:

* use planning notes to draft a hybrid informative historical report
* revise and edit work using feedback and success criteria
* publish and add multimodal features to a text
* present a hybrid historical report and engage in self-reflection.

## Lesson 17 – letter of petition

1. Students review the historical account section of their text, started in [Lesson 16](#_Lesson_16:_Researching).
2. Remind students that hybrid texts combine elements from different genres, styles and modes. To add a persuasive element to their text, students will write a letter of petition to generate support for their chosen significant Aboriginal and/or Torres Strait Islander person.
3. Review the letters of petition written in [Lesson 5](#_Lesson_5:_Using). Discuss the structure and language used. Explain that students will use information gathered in [Lesson 14](#_Lesson_14:_Generating_1) and [Lesson 15](#_Lesson_15:_Generating) to support their argument.
4. Model writing a letter of petition in support of the chosen individual from [Lesson 14](#_Lesson_14:_Generating_1), within the context of the significant event they experienced. For example, a letter of petition in support of Nicky Winmar:

Dear Australian Football League (AFL) Commission,

I am writing to express my deepest concerns regarding the racism and abuse that Nicky Winmar and other Aboriginal Australians are experiencing during their AFL matches. All human beings deserve the right to feel safe and respected, a fundamental principle that should apply when representing a football club during AFL matches. Nicky Winmar is a phenomenal player, who shows great pride in his Aboriginal heritage. The abuse he and others are facing is inappropriate. Spectators and other players should be held accountable for their actions, through fines or removal from the stadium.

I believe that the AFL Commission must create an updated code of conduct to ensure Aboriginal and/or Torres Strait Islander players are respected and safe during training, matches and outside of the sporting arena.

I call on you, as leaders of the sport, to lead Australian sport into the future by creating rules and procedures to protect players from racial abuse.

Yours sincerely,

Mrs Maryam Habadi

**Note**: think aloud to include language features, such as appositives, adjectival clauses, parentheses, informative and persuasive language.

1. Students [turn and talk](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/numeracy/talk-moves) to generate ideas for who their letter of petition could be addressed to.
2. Students plan ideas for a letter of petition in support of their chosen Aboriginal and/or Torres Strait Islander person and the context of the significant event they experienced.
3. Students draft and compose their letter of petition, using their completed plan and referring to the co-constructed success criteria from [Lesson 14](#_Lesson_14:_Generating_1). **Optional**: Students include known words from Yankunytjatjara language or from an Aboriginal language from the school’s local context in their letter of petition.

## Lesson 18 – revising and editing

1. Discuss the difference between revising and editing. For example, editing involves making changes to spelling and punctuation while revising involves looking over the writing as a whole and reworking the organisation and details. Grammatical features, text structure and language choices are also considered during the revising stage.
2. Display the co-constructed success criteria from [Lesson 14](#_Lesson_14:_Generating_1). Explain that students will use the success criteria to edit, revise and improve their multimodal hybrid text.
3. Select a [peer feedback](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/peer-and-self-assessment-for-students/strategies-for-student-peer-assessment) protocol for students to use. In pairs, students provide feedback on their writing, based on the co-constructed success criteria.
4. Provide time for students to edit and revise the historical account and letter of petition sections of their text.

**Note**: multimodal features will be sourced in [Lesson 19](#_Lesson_19:_Publishing).

## Lesson 19 – publishing a multimodal hybrid text

1. Students choose how they will publish their text. For example, by using digital tools such as Canva, Microsoft PowerPoint or Apple iMovie, or by handwriting and illustrating using A3 paper. Revise how to select and use technology appropriately to suit audience and purpose when publishing a text. Revise software functionality and typing skills taught in Component A.
2. Discuss how multimodal features, such as images and symbols can be intentionally selected to add impact and deepen meaning to share stories or cultural perspectives.
3. Students publish their multimodal hybrid text. This includes the historical account section, the persuasive letter of petition, and the inclusion of multimodal features.

**Assessment task 5** – collecting work samples from this lesson allows students to demonstrate achievement towards the following syllabus outcomes 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

* identify newly encountered words from interactions and wide reading, and use them in writing, discussions and presentations
* identify and use words that convey informative and objective meanings in 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

* choose text formats with appropriate text structures, features and language to inform target audiences
* create factual and historical accounts that incorporate broader contextual information
* use parentheses in the first instance when abbreviating names using acronyms, and when acknowledging a source.

**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

* explain how genre can be recognised by established codes and conventions that govern content and construction of literature, and apply this knowledge when creating texts.

## Lesson 20 – presenting and sharing hybrid historical texts

1. In small groups, students present their multimodal hybrid texts.
2. During each presentation, students should consider how multimodal elements enhance meaning and provide feedback to their peers.
3. Students complete an [exit slip](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/543) after their presentation as a method of self-reflection. Example questions may include:

* Why did you select this Aboriginal and/or Torres Strait Islander person?
* Why is this person significant? What is their lasting impact?
* How do your multimodal features add meaning to your text?

**Assessment task 6** –observations from this lesson allows students to demonstrate achievement towards the following syllabus outcomes 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

* present multimodal arguments that include research and references, topic-specific vocabulary and the selection of persuasive techniques appropriate to audience.

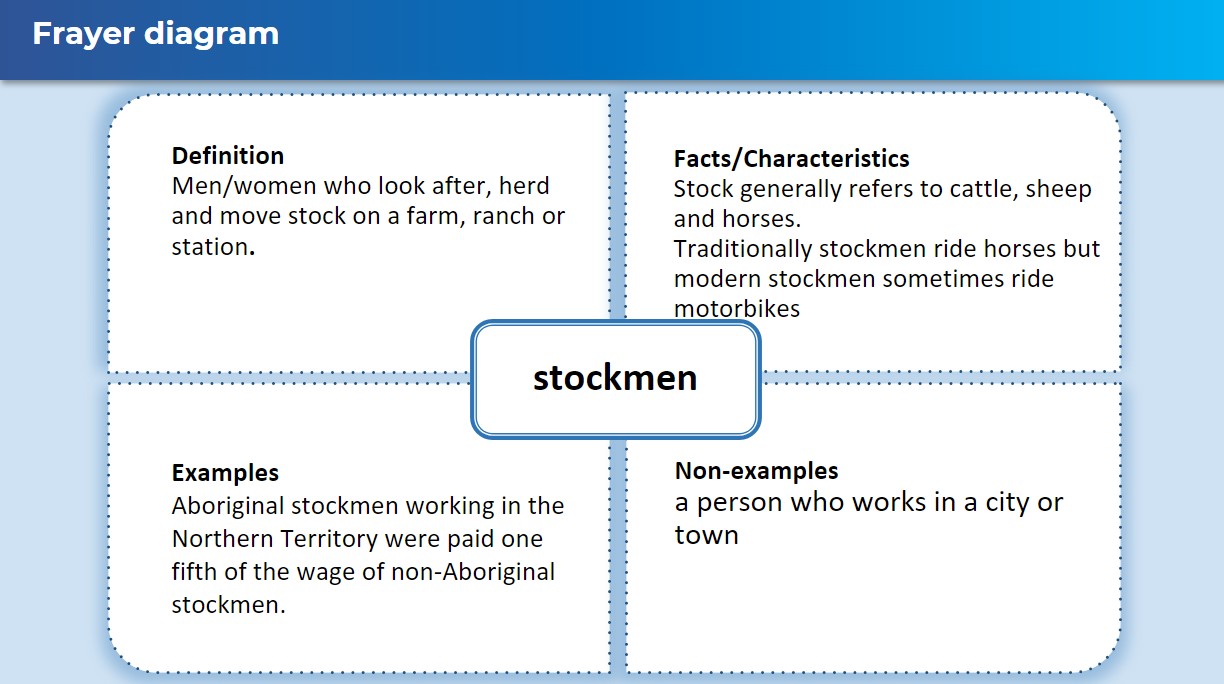
# Resource 1 – fluency and close reading passage analysis

|  |  |
| --- | --- |
| Focus | Notes |
| **Passage** | [Vincent Lingiari the Leader](https://www.abc.net.au/education/digibooks/vincent-lingiari-the-leader/101854150): ‘Introduction’ and ‘Section 1: Aboriginal rights’ from ‘In 1966, 200 Aboriginal stockmen...’ to ‘...Volume 18, (MUP), 2012’ (184 words). |
| **Synopsis** | This passage introduces the story of Vincent Lingiari and his fight for Aboriginal land rights in 1960s Australia. It provides information about what life was like for the Aboriginal people living and working at Wave Hill. |
| **Passage structure** | This text is structured into:   * Introduction * provides an overview of what the article is about, setting the tone for the story of Vincent Lingiari * Table of contents * a list of the subheadings used in the article * this list is not designed to be read by students but as a navigation tool * each subheading is hyperlinked * Section 1. Aboriginal rights * states the period in which the events took place * information about the living and working conditions of the Aboriginal people at Wave Hill * an external link is used to provide additional information about Vincent Lingiari. |
| **Language features** | **Sentence openers**   * The author uses sentence openers to indicate what the sentence or paragraph will be about, including * ‘In 1966...’ and ‘During the 1960s...’ indicate that these sentences include details of events that occurred in the 1960s * ‘Aboriginal stockmen...’ and ‘Aboriginal people...’ indicates that these sentences include details about Aboriginal stockmen and people.   **Figurative language**   * The simile ‘treated like dogs’ is used to show the poor treatment of Aboriginal people at Wave Hill. |

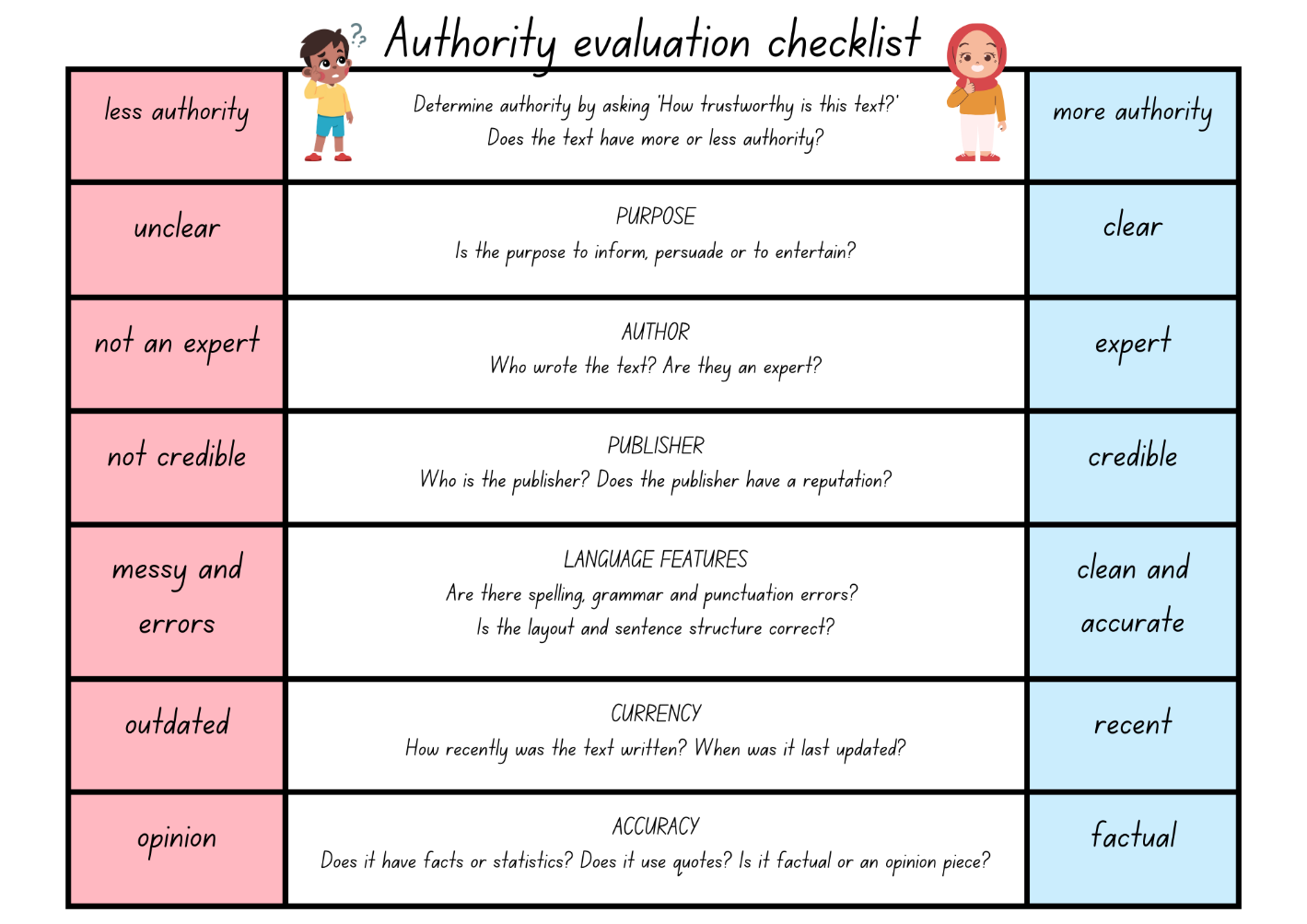
# Resource 2 – example vocabulary scaffold

|  |  |  |
| --- | --- | --- |
| Sample word | Context | Student-friendly definition |
| determination | '...his struggle and determination for rights...’ (Vincent Lingiari the Leader, Introduction) | To be firm and committed to finish a task. |
| racist | ‘...were often called racist names’, (Vincent Lingiari the Leader, 1. Aboriginal rights) | To treat people unfairly because of their skin colour of cultural background. |
| plight | '...promoted the plight of the Gurindji people...’, (Vincent Lingiari the Leader, 4. Supporting the strike) | A dangerous, difficult or miserable situation. |
| oppression | 'Daily the oppression got tighter and tighter’ (Song lyrics – National Museum of Australia, verse 3) | Cruel or unjust treatment by an authority. |
| privilege | 'How power and privilege can not move a people’, (Song lyrics – National Museum of Australia, verse 10) | An advantage only available to a certain person or group. |
| potent | ‘Electric Fields is a potent new music...’ (Electric Fields – Select Music, paragraph one) | To have great power, influence or impact. |
| mesmerising | ‘...with the mesmerising sensitivity of Zaachariaha Fielding...’ (Electric Fields – Select Music, paragraph one) | To capture the complete attention of someone. |
| stratosphere | ‘...taking soul to the stratosphere …' (Electric Fields – Select Music, paragraph one) | A layer within the earth’s atmosphere. |
| evocative | ‘...delivering an evocative and memorable live performance …' (Electric Fields – Select Music, paragraph one) | To bring strong images, feelings or memories to mind. |
| discriminated | ‘Remove all legislation which discriminated against Aboriginal people...’ (1967 Indigenous referendum – National Museum of Australia) | When a person is treated differently (in a bad way) because of some aspect of their identity. |
| constitution | ‘Change the constitution...’ (1967 Indigenous referendum – National Museum of Australia) | A constitution is a set of rules that guides how a country, state, or other political organisation works. |

# Resource 3 – Frayer diagram example



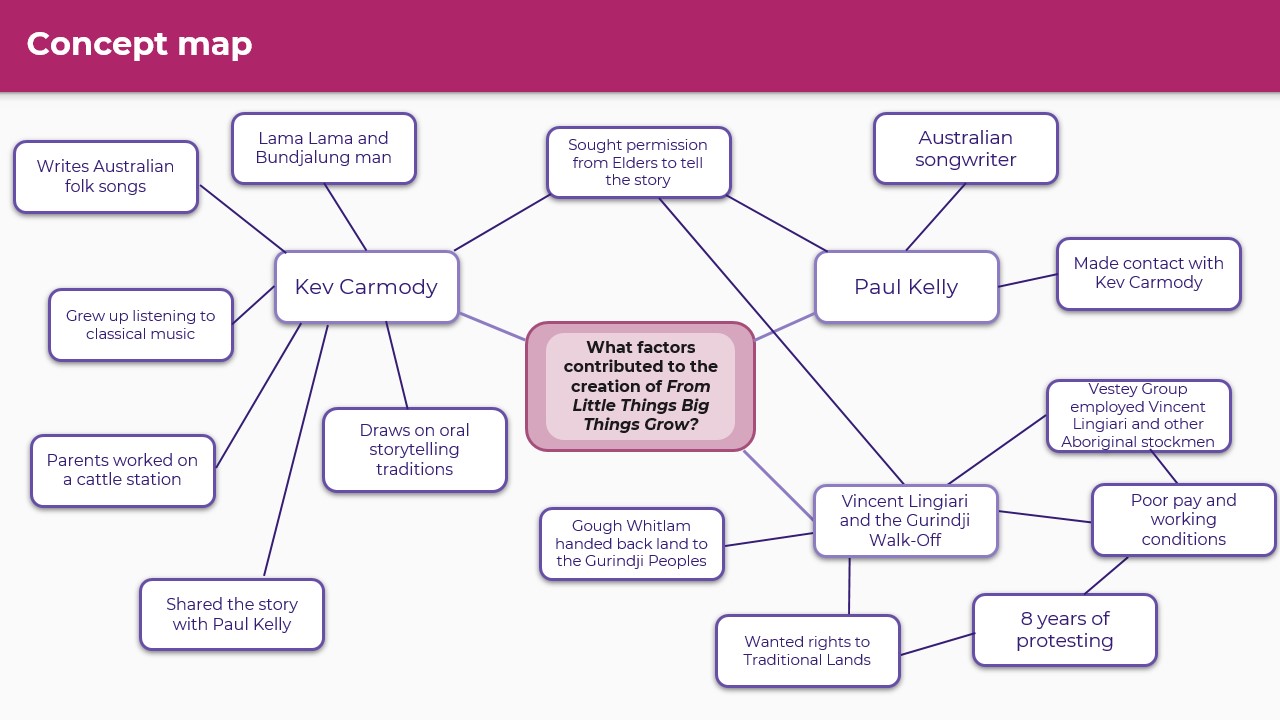
# Resource 4 – authority evaluation checklist



# Resource 5 – research scaffold

|  |  |
| --- | --- |
| Source | Key information |
|  |  |
|  |  |
|  |  |
|  |  |

# Resource 6 – example concept map



# Resource 7 – fluency and close reading passage analysis

|  |  |
| --- | --- |
| Focus | Notes |
| **Passage** | [Electric Fields – Select Music](https://selectmusic.com.au/artist/electric-fields/), paragraph one from ‘Electric Fields is a potent... to ‘...intimate story-songs.’ (108 words) |
| **Synopsis** | This passage is the opening paragraph in an article about the Australian band, Electric Fields. It details the band members’ names; includes a short description about their music style, and the impact it has on their listeners. |
| **Passage structure** | This text is structured into:   * Opening sentence * introduces the band’s name and its members * Body sentences * provides more detail about how to describe the band members * information about how their music is created, through co-writing * Concluding sentence * states that the lead singer often uses traditional Aboriginal language in their songs * insight into the music range of the band. |
| **Language features** | **Newly encountered vocabulary**:   * potent, mesmerising, sensitivity, stratosphere, feminine, evocative, epic-scale, intimate.   **Reliable source of information**:   * references to achievements and awards of Electric Fields are listed with dates * a quote from another article written about the band is referenced at the bottom of the webpage * visiting the homepage reveals this is a music producer for the band * the ‘contact agent’ link at the bottom of the webpage reveals the specific music producer attached to the band. |

# Resource 8 – expressive modes

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Linguistic features | Visual features | Auditory features | Gestural features | Spatial features |
|  |  |  |  |  |

# Resource 9 – context and its impact

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| --- | --- |
| Personal, social, cultural context | Representation in text |
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# References

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