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

Escape into the world of the novel – part 2

This resource is the second part of a sample teaching and learning program for Year 7, Term 3. It provides an example of one way to approach programming through a conceptual lens. In this program, students will explore the worlds created within quality prose fiction to expand their personal responses and experiences of reading. They will investigate how emotional and intellectual responses to an author’s use of narrative, genre and characterisation shape understanding of worlds of fiction and connections to the wider world. They then express their understanding both creatively and analytically.

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

Table 1 – class details

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

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**Updating the table of contents**

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

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

# About this resource

## Purpose of resource

**Part 2 of the teaching and learning resource includes:**

* Phase 3 – discovering and engaging analytically with the core text
* Phase 4 – deepening connections between texts and concepts
* integrated Phase 5 – engaging critically and creatively with model texts
* Phase 6 – preparing the assessment task.

This is Part 2 of the sample teaching and learning program for ‘Escape into the world of the novel’. Part 1 provided the following: the target audience information; an explanation of when and how to use the sample program; the list of outcomes and content groups guiding the program; the core text requirements; the overview of the organisation of the teaching and learning program into phases; the overview of prior and future learning; and the list of recommended pre-reading for teachers.

This sample has been designed for use by teachers in connection to the following resources: Part 1 of the sample program (Phases 1, 2 and 5); Year 7 scope and sequence; English Stage 4 (Year 7) – assessment task – portfolio of classwork – Escape into the world of the novel; English Stage 4 (Year 7) – resource booklet – Escape into the world of the novel – part 1.

# Escape into the world of the novel

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

## Overview

Students will explore the worlds created within quality prose fiction to expand their personal responses and experiences of reading. They will investigate how emotional and intellectual responses to an author’s use of narrative, genre and characterisation shape understanding of worlds of fiction and connections to the wider world. They then express their understanding both creatively and analytically.

## Guiding questions

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

* How do authors invite us into the world of the novel?
* What influences whether we are interested in or enjoy stories?
* How do authors use the forms and features of prose fiction to tell distinctive and engaging stories?

## Assessment overview

**Teacher note:** this is a concise overview of the formal assessment aligned with this program and an outline of the formative assessment practices.

**Formal assessment:** portfolio of core formative tasks and the refined imaginative response and reflection. Students will develop a portfolio that includes drafts of the 6 core formative tasks. They will refine one imaginative piece to publication standard. Students will write a short reflection on the process of composing and refining the imaginative piece. They will include evidence of their process of drafting and editing based on feedback.

The portfolio of classwork can be organised and submitted in a variety of ways, including with digital technologies. There are options outlined in the accompanying assessment task notification. The one refined piece could also be published in an authentic context, such as for a ‘Snapshot of English’ display at an Open Day in Term 4 for parents and community members, including next year’s Year 7 students. This would be a decision made by the school in response to their students and community.

**Formative assessment:** students will complete a series of tasks allowing them to experiment with composing analytical, reflective and imaginative texts. These are in response to model texts and their chosen prose fiction text. Teachers use these developing drafts to check progress and support the editing and refinement of student compositions through self, peer and teacher feedback. These planned formative tasks support ongoing, informal skill development. See the core formative assessment activities table at the end of this document for an overview of tasks.

**Teacher note on the organisation and use of core texts within this sample program**

There are several potential approaches to the teaching of this unit that are supported in the organisation of material in this sample program. Sequences within each phase are designed so that they can be easily adapted, either to the core texts used as case studies, or texts of student or teacher choosing. It is not envisaged that any single class will complete all activities in any one phase of this sample program. Teachers may choose to:

* use *Thai-riffic!* as the core class text and utilise the targeted sequences (labelled clearly as ‘**core text sequence’**) in each phase as the basis for their teaching. Teachers electing to use this approach are advised to check all sequences within each phase for additional teaching ideas that could be applied to *Thai-riffic!*. Activities within ‘**stimulus text sequences**’ are intended to activate interest and engagement for text specific activities within that phase.
* use one of the other prose fiction texts as the core class text. Suggested teaching and learning activities (labelled clearly as ‘**satellite text sequence’**) provide the basis for this approach but could be used in tandem with activities in the core text sequences. In this case, teachers are advised to adapt approaches and activities suggested for *Thai-riffic!* to their chosen text.
* use another novel as the basis for class study. In this case, teachers are advised to adapt approaches and activities from throughout the sample program to their chosen text. This includes both core text and satellite text sequences, as well as the ‘**stimulus sequences’** which do not refer to a specific prose fiction text.
* set up a self-selected novel study approach. In this case, all students may choose their own novels, or students may be guided to choose one of 2–4 class novels to read and work on with a group. In this case, teachers are advised to follow the Phases Approach, utilising communal tasks and conceptual frames at each stage of learning, as well as strategies from all 3 sequence types, to ensure that all students are supported and guided in their engagement with the choice of prose fiction.

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

|  |
| --- |
| **Phase 1 – engaging with the unit and the learning community** |
| * How and why do we engage with prose fiction, and how are we shaped by what we read?
* How do composers draw us into the world of fiction?
 |
| **Phase 2 – unpacking and engaging with the conceptual focus** |
| * How are narrative conventions used to immerse readers in a fictional world and guide them through the novel and its chapters?
* How does narrative voice encourage us to connect with the protagonist and so escape into the novel?
* How can narratives broaden our engagement with the world around us?
 |
| **Phase 3 – discovering and engaging analytically with the core text** |
| * How do the distinctive features of genre and narrative structure maintain our engagement with characters, and the world of the novel?
* How does the characterisation of protagonists and antagonists draw us into the world of the novel?
* How can connecting personally and critically with fictional characters and settings lead to self-understanding?
 |
| **Phase 4 – deepening connections between texts and concepts** |
| * How can imagination be used to transform and enliven texts to enrich meaning?
* How do composers construct engaging characters that connect with and provoke our imaginations?
* How do composers experiment with conventions of genre and character to invite the reader to escape into the text?
 |
| **Phase 5 – engaging critically and creatively with model texts** |
| * How can writers apply understanding of codes and conventions to shape meaning when composing imaginative and reflective texts?
* How can the writing process support the development of imaginative writing skills?

**Teacher note:** in this program, Phase 5 has been integrated into Phases 1–4. These are dedicated sequences within each phase. |
| **Phase 6 – preparing the assessment task** |
| * How can marking guidelines and sample assessment task responses be used as a support for learning?
* What are the best strategies for developing effective and sustainable skills and mindsets related to assessment?
* What are the best strategies for developing and expanding skills in planning, monitoring and refining compositions?
 |

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

In this phase, students will investigate key elements of genre and characterisation in the core text to move from an initial engagement, towards a deeper analysis with the text’s representation of an imagined world. They will consider the distinctive features of the core text that make it unique and appealing to the reader. They will explore the connections between the fictionalised world constructed in the text, and the students’ own worlds. Students will develop and refine their language analysis skills as they deepen their understanding of how writers use language to construct authentic and engaging characters that function to guide a reader’s personal journey into and through a novel. Building on the understanding of narrative conventions explored in the previous phase, students apply this understanding to their core text and broaden this to include a consideration of how the setting in genre texts can invite a reader into a fictional world.

Students continue to write reflectively and refine sentence structures to support analytical responses. They experiment with known and new skills to write imaginative pieces. Students investigate the ways language forms and features are used to construct character and propel action in model texts, and in their own writing. They deepen their experimentation with genre to explore how conventions of the genre can be used to immerse a reader in the imaginary world and promote reflection and self-understanding.

**Expected duration:** this phase should take approximately 10–12 lessons.

**Teacher note:** this phase has **not** been designed with the intention that the teacher uses every activity. There are options based on the core text chosen and the level of difficulty. During the process of adapting this resource for the local context, teachers are advised to select the activities that are best suited to meet the needs of their students.

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

* How do the distinctive features of genre and narrative structure maintain our engagement with characters, and the world of the novel?
* How does the characterisation of protagonists and antagonists draw us into the world of the novel?
* How can connecting personally and critically with fictional characters and settings lead to self-understanding?

Table 3 – discovering and engaging analytically with the core text

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| EN4-RVL-01Reading, viewing and listening for meaning**Explore the main ideas and thematic concerns posed by a text for meaning**EN4-URC-01Genre**Understand how a genre addresses its purpose through patterns of textual elements, such as structure, choice of language, character archetypes and settings,** and apply these patterns in own textsNote: bold outcome content is not addressed in this sequence.EN4-ECA-01Speaking**Participate in informal discussions about texts and ideas, including speculative and exploratory talk, to consolidate personal understanding and generate new ideas.**EN4-RVL-01Reading for challenge, interest and enjoyment**Understand the ways reading helps us understand** ourselves **and make connections to others and to the world** | **Stimulus sequence – engaging with the textual concept of genre****Teacher note:** stimulus sequences do not relate to a specific core text. Use this learning sequence to engage students with their chosen novel(s).**Learning intentions**By the end of this learning sequence, students will:* understand how the conventions of different genres may be appealing to certain audiences
* consider how genres may represent and appeal to teenage readers.

**Hook activity – engaging with why authors write about teenagers*** **Discussing teenage texts – discuss whether it is easy to write for and about teenagers and whether** adult writers do a good job of this. Students should share effective and ineffective examples, where possible.
* **Considering teenage audiences** – students brainstorm ideas for a story about a teenager using **Phase 3, activity 1 – brainstorm for writing. D**iscuss whether this was an easy or difficult task.
* **Exploring the reasons behind the telling of teenage stories – discuss why authors think that teenage life is a compelling topic for stories. Students** view the ABC Education interview with author Alice Pung – [Why write about teenage life? (1:16)](https://www.abc.net.au/education/why-write-about-teenage-life/13755380?utm_campaign=abc_education&utm_content=mail&utm_medium=content_shared&utm_source=abc_education). Students use an approved note-making system such as the Cornell notes to record observations as they view the text.

**Literacy note:** preview each clip suggested within the program and identify vocabulary that will need to be pre-taught. For example, in the clip mentioned above, vocabulary support may need to be provided for ‘manufacturing’, ‘mousiest’ and ‘massive proportions’.* After viewing the clip, [Why write about teenage life? (1:16)](https://www.abc.net.au/education/why-write-about-teenage-life/13755380?utm_campaign=abc_education&utm_content=mail&utm_medium=content_shared&utm_source=abc_education), and taking notes, students discuss the following and use evidence from the text in support of their ideas:
* Why does author Alice Pung think teenage life is so compelling for stories?
* To what extent do you agree with her when she says that you ‘feel more’ as a teenager?
* To what extent do you agree that teenagers are great at manufacturing drama?
* What is the tension she describes and why would that make teenagers a good subject for fiction?

**Developing understanding of genre*** **Activating prior knowledge of ‘genre’** – **s**tudents choose a genre (class may need a co-constructed list and the teacher may need to check or pre-teach terminology such as ‘convention’) and work with a partner to brainstorm 3 elements:
* the expected protagonist and antagonist
* how a writer of that genre gets a reader interested and maintains their interest
* one essential convention of the genre.
* **Examining genre and teen readers – students watch the ABC iView** (an account is required) **documentary** [The Writer’s Workshop S1 E2 (15:43)](https://iview.abc.net.au/video/ZW3699A002S00) **and take notes identifying:**
* **the genre conventions for each genre discussed**
* **the connections between the genre conventions and our expectations and experiences as an audience.**

**Literacy note: the clip contains a range of tier 2 and tier 3 vocabulary. This may need to be pre-taught. Closed captions can be turned on to support student engagement with the content. If necessary, use the preparing the text strategies provided in Part 1 of the program to assist student engagement with the clip.*** **Exploring genre conventions – in pairs, students select one genre and** record information about how the genre appeals to a teenage audience and how the author achieves this for a reader. Identify what it is (convention) about this genre that makes a teenager care and feel connected. Students should use their notes from the previous activity and the documentary to assist with this task. Genres may include crime fiction, adventure, romance, comedy, satire, magical realism, coming of age or bildungsroman.
* **Defining ‘bildungsroman’ –** discuss and define the term ‘bildungsroman’. See **Phase 1, resource 1 – writing about ‘bildungsroman’** for support and activity prompts. Create a list of the conventions of this genre (‘The Lion King’ may be a useful text to discuss when identifying the conventions of this genre).
* **Thinking about genre appeal – use the** ['5 Whys' critical thinking](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/638?clearCache=449d4ff-4ac7-17f9-1111-419d1c47add2) **method to** consider why different genres appeal to different audiences. In their responses, students consider how texts of certain genres represent or challenge societal views.
* **Discussing and debating genre – select from the following questions and instigate a writing or debate activity with the class:**
* Which genre would be the most powerful way to provoke a teen reader to consider themselves and their own world?
* How does the core text draw the reader in to reflect on themselves?
* Then, if appropriate, see ‘differentiated debate and writing prompts’ in **Phase 3, resource 1 – writing about ‘bildungsroman’** for an extension activity.
 | **Success criteria**To demonstrate their learning, students can:* record evidence
* use evidence to support ideas
* share personal opinions and support these with evidence when discussing why authors write about teenagers
* brainstorm known ideas about genre then add ideas from a stimulus text to deepen understanding of genre
* express ideas in discussion, debate and writing about how genre can promote self-understanding.

**Teacher note for differentiation:** HPGE students can find a film poster that represents their genre and label the genre conventions found (or suggested) on each poster.  |  |
| EN4-RVL-01Reflecting**Reflect on own experiences of reading by sharing what was enjoyed, discussing challenges to strengthen an understanding of the value of reading**EN4-URC-01Narrative**Understand narrative conventions, such as setting, plot and sub-plot, and how they are used to represent events and personally engage the reader, viewer or listener with ideas and values in texts,** and apply this understanding in own texts.**Examine how narratives can depict personal and collective identities, values and experiences**EN4-ECA-01Speaking**Communicate information, ideas and viewpoints using verbal and/or nonverbal language, including gestural features, to enhance and clarify meaning****Participate in informal discussions about texts and ideas, including speculative and exploratory talk, to consolidate personal understanding and generate new ideas** | **Core text sequence – the antagonist of the Bildungsroman genre****Teacher note:** use this learning sequence if you intend on teaching *Thai-riffic!* as your core text. You may also wish to consider adapting some of these activities if you are using a different text.**Learning intentions**By the end of this learning sequence, students will:* identify how the author has constructed a story with rising tension to keep the reader immersed
* be able to describe the sources of external and internal tension for the protagonist.

**Refining understanding of the bildungsroman genre*** **Reflecting on ‘coming of age’** – students write in reading journals, referring to whatever chapter they are up to, to explain where they think Lengy is on his ‘coming-of-age’ journey. What is his key challenge in the last chapter they read and how did Lengy respond? Is he changing as a character? How is reading this novel impacting you as a reader?

**Analysing rising tension in a novel*** **Exploring rising tension** – in pairs, students complete the table in **Phase 3, activity 2 – rising tension in the bildungsroman genre. They should support their ideas with** examples from the core text.

**Rising tension and the antagonist in the bildungsroman****Teacher note**: a Literature Circle is a widely used, evidence-based approach for encouraging substantive communication between students about the texts they are reading. See for example [Harvard’s Literature Circles](https://www.gse.harvard.edu/ideas/usable-knowledge/21/11/literature-circles#:~:text=Literature%20circles%20%E2%80%94%20a%20small%20group,because%20they%20are%20incredibly%20effective.) webpage. The key understanding about the effective use of this strategy is to maximise substantive talking time by a careful activity structure that provides students with content to talk about. Then, mix up discussion groups so students have different contexts to talk within.* **Monitoring changes in the protagonist – use the Literature Circle series of** activities and **questions in Phase 3, activity 3 – exploring the protagonist through a literature circle to discuss character development and** the impacts of **internal and external conflict. When engaging in the literature circles strategy, students:**
* **reread the text and collect evidence in small groups**
* **clarify terminology and apply new understanding of internal and external conflict to their evidence**
* **participate in substantive discussion and debate before writing reflectively.**
 | **Success criteria**To demonstrate their learning, students can:* reflect on Lengy’s coming of age journey in their journals
* identify examples of rising tension
* collect evidence about the protagonist
* identify external and internal conflicts of protagonist
* share and discuss ideas in a group debate.
 |  |
| EN4-RVL-01Reading for challenge, interest and enjoyment**Read texts selected to challenge thinking, develop interest and promote enjoyment, to prompt a personal response**EN4-URA-01Narrative**Understand narrative conventions, such as setting, plot and sub-plot, and how they are used to represent events and personally engage the reader, viewer or listener with ideas and values in texts, and** apply this understanding in own textsNote: bold outcome content is not addressed in this sequence. | **Satellite text sequence – character ‘desire lines’ in bildungsroman texts****Teacher note:** use this learning sequence if you intend on teaching *Alice’s Adventures in Wonderland* as your core text. You may also wish to consider adapting some of these activities if you are using *Thai-riffic!* or a different text.**Learning intention**By the end of this learning sequence, students will:* understand the role of the protagonist’s ‘desire line’ in the reader’s escape to the imagined world.

**Investigating the impact on narrative and reader of the protagonist’s ‘desire line’*** **Exploring the metalanguage of the ‘desire line’** – introduce the metalanguage of ‘desire line’ in fiction using **Phase 3, resource 2 – the protagonist’s desire line**. The class may explore synonyms of ‘desire’ to arrive at an idea of what the protagonist is trying to get, do or achieve as the backbone to the story.
* **Guided exploration of examples** – in pairs, students choose a text (either novel or film) they are very familiar with, to compare to their core text. In this brief brainstorm, students are guided to consolidate their understanding by:
* naming the protagonist’s desire line (emphasis on being very specific)
* mapping the specific steps and obstacles along the desire line (2 or 3 key ones only)
* discussing in pairs, then sharing to the class, what they have learnt by comparing the desire lines of characters in different texts, and brainstorm additions to their developing definition of ‘desire line’.
* **Exploring the protagonist’s key decisions** – students examine, discuss and respond to the key moment of decision-making that characterises the protagonist’s desire line. They:
* examine the plot overview (supplied in **Phase 3, resource 2 – the protagonist’s desire line)** to the trial and climax. They identify the element of the narrative structure that is reached at the trial.
* use a graphic organiser or mind-map to explore the options that the protagonist has at this key moment in the story.
* discuss the consequences of each choice (for the character, other characters and the themes of the novel).

**Teacher note**: the terminology, plot overview and examples provided in **Phase 3, resource 2 – the protagonist’s desire line** are provided to support your teaching of the activity above. Note that the resource includes a suggestion for an extension activity using the Harvard creative thinking routine [Options Diamond](https://pz.harvard.edu/resources/options-diamond). This routine can be adapted to class context, and the provided link includes an example diagram. Note also that the plot overview in this activity prepares students for the following sequence about the characterisation of Alice.* **Reflecting on the significance of the desire line** –students discuss the following prompts in pairs and may add an entry in their reading journals on the one prompt that interests them the most.
* How important is the desire line in developing the character of the protagonist?
* How important is the desire line in progressing the plot?
* What are the connections between a desire line and the internal and external conflicts that the protagonist faces?
* Why do the choices made by the protagonist at key moments matter so much to the story?
* How effectively does the desire line of the protagonist in the novel that you are reading draw you in to the world of the novel?
 | **Success criteria**To demonstrate their learning, students can:* map the character desire line in core text and new texts
* use textual evidence to support personal responses to protagonist desire lines and choices.
 |  |
| EN4-URA-01Characterisation**Analyse how engaging characters are constructed in texts through a range of language features and structures, and use these features and structures in own texts****Describe how characters in texts, including stereotypes, archetypes, flat and rounded, static and dynamic characters represent values and attitudes, and experiment with these in own texts**EN4-ECA-01Sentence-level grammar and punctuation**Experiment with applying a wide range of punctuation to support clarity and meaning, and to control pace and reader response****Examine how narratives can depict personal and collective identities, values and experiences** | **Satellite text sequence – engaging with villains and antagonists****Teacher note:** use this learning sequence if you intend on teaching *Alice’s Adventures in Wonderland* as your core text. You may also wish to consider adapting some of these activities if you are using *Thai-riffic!* or a different text.**Learning intentions**By the end of this learning sequence, students will:* understand how dialogue and description can be used to construct engaging characters
* be able to distinguish the role and importance of external conflict centred on the antagonist/villain.

**Understanding how readers are positioned to respond to characters*** **Developing personal responses –** students’ background knowledge is activated as they examine villains in popular culture. They:
* brainstorm dislikable characters from well-known texts, for example Voldemort or Snape (from *Harry Potter*), Miss Trunchbull (from *Matilda*), the Queen of Hearts (from *Alice's Adventures in Wonderland),* Veruca Salt (from *Charlie and the Chocolate Factory),* Lord Farquaad (from *Shrek).*
* consider both physical and personality elements of these characters in small groups. The teacher could provide links to the trailers or scenes on YouTube for reference.
* construct Venn diagrams to consolidate similarities and differences in 3 of their chosen characters.
* participate in small group discussion to explore what emotions readers and viewers have towards these characters. How are we being positioned to see them? What would be different about these texts if the villains were different?

**Characterisation of the antagonist in ‘Alice’s Adventures in Wonderland’*** **Developing understanding of the meaning of the term ‘antagonist’ – students explore the origins of the word ‘antagonist’ and how this can help them understand this type of character (Phase 3, activity 4 – characterisation of the antagonist in *Alice’s Adventures in Wonderland*).**
* **Analysing the representation of a villain or antagonist –** students participate in close reading and analysis (activities 3 and 4) of an extract (**Phase 3, resource 3 – extracts from *Alice’s Adventures in Wonderland* by Lewis Carroll**) to develop understanding of how an antagonist is constructed and how they function in the narrative.
* **Analysing dialogue and characterisation** – students analyse the extract for the representation of character through dialogue and action (activities 5–9 in **Phase 3, activity 4 – characterisation of the antagonist in *Alice’s Adventures in Wonderland*)**. They examine the rules for punctuating dialogue in the first half of the extract up to and including ‘”Nothing whatever,” said Alice’. Students then annotate and test the identified rules in the remainder of the extract.
* **Inferring character** – students complete activities within **Phase 3, activity 5 – representing character through dialogue and action** to analyse how character is constructed in this extract. They complete the suggested activities in the table to examine how dialogue, dialogue tags, and description work together to suggest aspects of a character. They:
* experiment with replacing the dialogue tag and discuss the impacts of different verbs for dialogue on how the reader might respond to a character
* analyse the balance of dialogue and action or movement in the extract
* discuss and write analytically about what we can infer about characters form the verbs that describe actions and dialogue
* develop their understanding of the importance of dialogue for character development by completing one or more extension activities on inferring character through dialogue.

**Literacy note**: this is an opportunity for a mini-lesson on 2 challenging aspects of verb use in imaginative writing. Students can experiment with metaphorical verbs and can check the difference between past tense and the past perfect (the ‘past of the past’). Activities supporting both aspects of verb use are provided in this activity in the resource booklet. For teacher support see, for example, information on [verb metaphors](http://changingminds.org/techniques/language/metaphor/verb_metaphor.htm), and Grammarly on the [past perfect tense](https://www.grammarly.com/blog/past-perfect/). The HSC minimum standard resources have a series of resources and activities that support the exploration of [tense](https://sites.google.com/view/hsc-minimum-standard/writing/tense).* **Reflecting on characterisation** **connected to the narrative structure –** students brainstorm using a Jamboard (or equivalent) to answer the following question: Why did you think villains or antagonists were important in a narrative? (Ideas could include driver of action, function of plot, way of engaging or positioning a reader and way of representing the text’s thematic concern.)
* **Questioning ideas and constructing metaphors** – students begin the [3-2-1 Bridge](https://pz.harvard.edu/resources/3-2-1-bridge) thinking routine to reflect and evaluate their thinking about villains. Students write 3 words or ideas, 2 questions and one metaphor to sum up their thoughts about villains.
* **Expanding thinking about villains, climaxes and desire lines** – students use Jamboard to record their responses to the question prompt: What do you understand now about villains, climaxes and desire lines? Students write 3 words or ideas, 2 questions and one metaphor to sum up their thoughts about villains.
* **Making connections to new ideas** **–**students are guided to make connections (the bridge for the [3-2-1 Bridge](https://pz.harvard.edu/resources/3-2-1-bridge)) between their initial and new ideas and respond to the question prompt: How and why did your thinking shift?
 | **Success criteria**To demonstrate their learning, students can:* construct Venn diagrams to note similarities and differences in antagonists
* discuss and annotate an extract for dialogue construction and punctuation
* experiment with and evaluate different options in dialogue tags.
 |  |
| EN4-RVL-01Reading, viewing and listening for meaningExplain personal responses to characters, situations and issues in texts, recognising the role of written, oral or visual language in influencing these personal responsesEN4-URA-01CharacterisationDescribe how characters in texts, including stereotypes, archetypes, flat and rounded, static and dynamic characters represent values and attitudes, and experiment with these in own textsEN4-ECA-01WritingDemonstrate control of structural and grammatical components to produce texts that are appropriate to topic, purpose and audienceText features: informative and analyticalCompose informative texts that summarise conceptual informationNote: bold outcome content is not addressed in this sequence | **Core text sequence – analysing characterisation through textual detail****Teacher note:** use this learning sequence if you intend on teaching *Thai-riffic!* as your core text. You may also wish to consider adapting some of these activities if you are using a different text.**Learning intentions**By the end of this learning sequence, students will:* understand the differences between character types
* be able to elaborate and add detail to ideas in informative and analytical writing about characters.

**Character types and evidence of characterisation in *Thai-riffic!**** **Experimenting with terminology – students complete Phase 3, activity 6 – defining character terminology** to explore and create their own definitions and examples of stock character, archetype, stereotype, flat, round, static and dynamic characters.
* **Assigning adjectives to key characters in *Thai-riffic!*** **–** students use **Phase 3, activity 7 – adjectives to describe characters from *Thai-riffic!*** to select adjectives to describe characters in the novel and justify their choices using textual evidence.
* **Elaborating for clarity** – students use **Phase 3, activity 8 – using appositives to elaborate on key ideas to** build complex sentences, using appositives to elaborate on the key information in the sentence.

**Teacher note:** for the following activity about using modality for suggesting and discussing, refer to **Phase 3, resource 4 – the LEAD approach to teaching modality** for a guided approach to supporting student discussion and writing. Note that this explicit literacy support approach is based on the work of Myhill, Jones and Lines (2018).* **Extending analytical and informative writing using modality** – students explore modal verbs as a grammatical feature that allows them to make suggestions during discussion, or a way to express opinions in a balanced way during their writing. They complete activities in **Phase 3, activity 9 – using modality for suggesting and discussing** to explore how modality (through modal verbs) is not only used to express certainty, but can be a useful way of making suggestions or offering points for discussion.
 | **Success criteria**To demonstrate their learning, students can:* support interpretations of characters with textual evidence and explain their choices in analytical writing
* complete cloze activity to experiment with modal verbs for suggesting, hypothesising and discussing ideas
* express informed opinions and use well-structured sentences appropriate to context
* support ideas with evidence from the text and personal opinion when contributing to class discussions.
 |  |
| EN4-URA-01CharacterisationDescribe how characters in **texts, including stereotypes, archetypes, flat and rounded, static and dynamic characters represent values and attitudes, and experiment with these in own texts**EN4-ECA-01WritingApply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing imaginative, informative and analytical, and persuasive written textsText features: imaginativeCreate imaginative texts using a range of language and structural devices to drive the plot, develop characters, and create a sense of **place and atmosphere**Word-level languageMake vocabulary choices that draw on, or contribute to, stylistic features of writing and influence meaningEN4-ECB-01Planning, monitoring and revisingEngage with the features and structures of model texts to plan and consider implications for own text creationNote: bold outcome content is not addressed in this sequence | **Core formative task 3 – character profile and imaginative writing (integrated Phase 5)****Learning intentions**By the end of this learning sequence, students will:* experiment with language features to construct their own character for a bildungsroman novel
* be able to engage the reader through character desire line and a complication.

**Preparing to write*** **Considering ‘engaging’ characterisation** – as a warm-up for writing, students participate in a [Think, Pair, Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) routine identifying how engaging characters are crafted. Students work with a partner and consider engaging characters from novels they have read. They list and outline what has made them ‘engaging’. They expand discussion to include examples from their core text(s) and focus on evidence from the text about specific characters they have enjoyed reading. Students share ideas with class and co-develop a draft ‘engaging character checklist’.
* **Expanding thinking about ‘effective’ characterisation** – students view 2 short clips (listed below) to support transition into the core formative task. Students take notes as they view and add tricky words to the Wicked Word Wall:
* [How to Build Stories, Ch 2: Creating characters for your story - ABC Education (3:56)](https://www.abc.net.au/education/how-to-build-stories-ch-2-creating-characters-for-your-story/13500244)
* [Creating character 'trade marks' - ABC Education (0:46)](https://www.abc.net.au/education/creating-character-trade-marks/13951108?utm_campaign=abc_education&utm_content=mail&utm_medium=content_shared&utm_source=abc_education).

After viewing and discussing the ideas presented in the clips, students add to the notes generated through their Think, Pair, Share. The class may expand their ‘engaging character checklist’.* **Planning engaging characters –** students plan an engaging character of their own and compose a piece of imaginative writing involving that character at a moment of internal or external conflict.
* **Creating an engaging character** – students complete **Core formative task 3 – character profile and imaginative writing** which is organised as a pitch to a publisher. Use **Phase 3, activity 10 – character planning template** to complete a detailed character profile using the provided character planning template to create a visualisation of the character.
* **Composing an imaginative piece of writing** – students use their planning template to compose a scene in which their character must deal with a moment of internal or external conflict.

**Teacher note:** students may need reminding that, when composing imaginative pieces of writing, it is important to ‘show, don’t tell’. The following activity utilises a section of model text to demonstrate this idea and support student experimentation. It should be integrated into this core formative task activity as a ‘mini-lesson’ when appropriate to class context.**Experimenting with ‘show, don’t tell’*** **Analysing language features** – students use **Phase 3, activity 11 – show, don’t tell in 'Sticky Notes'** to explore a passage where language is used intentionally to both show and tell. Students are guided to explore the imaginative text paragraph structure, a ‘tell’ followed by ‘show’ to reveal character. They:
* reread the paragraph beginning with ‘Mrs Jenkins is a revolting relief teacher’ from the chapter ‘Sticky Notes’ in *Thai-riffic!* Teacher explains that this isanexample of tell being followed by show*,* the subjective adjective ‘revolting’ (tell) is followed by description ‘All she needs is a broom and a pointy hat’ that suggests (shows) the teacher is evil and the symbolism of ‘broom’ makes the reader think of a witch.
* complete the table in **Phase 3, activity 11 – show, don’t tell in ‘Sticky Notes’** in pairs to find and analyse evidence from the extract.
* discuss their personal preferences (referring to their evidence in the table)
* experiment by re-writing paragraphs to deepen awareness of the paragraph structure they have analysed.

**Teacher note: there is an editing and refining focus for this task (as per Core formative tasks 1 and 2). The focus here is on adjective choice and this builds on the focus on spelling from part 1 and verb choice from part 2.*** **Refining student imaginative writing** – after completing Core formative task 3, students use the editing and crafting process outlined in **Phase 3, resource 5 – adjective choice (refining checklist part 3)** to check understanding and focus on one specific editing skill. They:
* check the ‘adjective choice’ editing areas with teacher guidance
* check their own work for adjectives for creating engaging description and action
* use individual editing and peer feedback to refine their writing.
 | **Success criteria**To demonstrate their learning, students can:* apply knowledge of characterisation to develop their own character, designed for a young adult bildungsroman novel
* experiment with show don’t tell
* use the appropriate structural and grammatical codes and conventions to compose an effective piece of imaginative writing.
 |  |
| EN4-ECA-01Sentence level grammar and punctuationSelect appropriate noun groups for clarity or effect, including succinct noun groups for simplicity and elaborated noun groups for complexityText featuresUse modality for a range of intended effectsText features: informative and analyticalCompose texts that include a detailed introduction of ideas, the logical progression of supporting points, and a rhetorically effective conclusion, which reflect a broadening understanding of facts, concepts and perspectives beyond immediate experienceEmbed textual evidence within sentences to support the articulation of a personal perspective of a text | **The impact of falling tension and resolutions on the characters and narrative****Learning intentions**By the end of this learning sequence, students will:* understand how falling tension and resolutions in fiction can immerse readers further into the world of the text and promote deeper self-understanding
* be able to explain how their study of a character has encouraged them to reflect on their own personal world.

**Exploring falling tension and resolutions in *Thai-riffic!*****Teacher note:** the following activities begin with a hook activity comparing song and story narrative structures.The quote mingle (teacher instructions and activity resources are provided in **Phase 3, resource 6 – *Thai-riffic!* quote mingle**) can then be used with any text, and is highly effective when exploring the different stages of the narrative arc. It is especially useful as a revision strategy. Here it is used to consolidate understanding of falling tension and resolutions in the narrative structure of the core text.* **Comparing types of texts** – students ‘map out’ the structure of a typical song and use the structure of songs to guide exploration of the reader/listener journey through the perspective of the narrative arc. Complete the questions and activities in **Phase 3, activity 12 – song and story narrative structures.**
* **Discussing falling tension** – How do we feel as readers during the falling tension sections of a story? How do resolutions (during and at the end of a story) invite the reader to self-reflect?
* **Evaluating the role of falling tension** – students complete **Phase 3, activity 13 –quote mingle and falling tension to build their understanding of the structural elements of narrative.**
* **Discussing falling tension and complication** – students discuss the learning gained from the quote mingle and then review earlier definitions of ‘falling tension’ and ‘complication’ (**Phase 2, activity 1 – match and sort**). Students add to their notes after the discussion. This could be specific examples or nuances in understanding.
* **Collaborative analytical writing** – students write a short email to Oliver Phommavanh, explaining why falling tension and resolutions are important to how they feel about the world of the novel.

**Peer teaching in preparation for writing – analytical writing expert ‘circles’*** **Being the expert** – students are assigned an ‘expert role’ in relation to one specific writing component that has been covered in this program. See **Phase 3, resource 7 – peer teaching through ‘expert circles’** for a list of components. They form groups for that component and, supported by the teacher, review their learning of that component from earlier lessons.
* **Teaching peers about writing components –** students work in their expert groups to prepare a mini-lesson on their component that they will present to other students. They:
* clarify their knowledge and prepare advice with teacher assistance if needed
* practise writing new examples to refine their skills
* are formed into new groups so that each group has one student from each expert group. Students ‘teach’ peers in their new group and keep the expert advisor role through the following writing activity.
* **Differentiated analytical writing activities –** students write aparagraph length or mini-extended writing response to one appropriate prompt based on ability level or class context. They seek advice from student expert advisors as they write. See **Phase 3, resource 7 – peer teaching though ‘expert circles’** for the structure of the activity and writing prompts.
 | **Success criteria**To demonstrate their learning, students can:* use relevant metalanguage when supporting ideas
* write an analytical response using a range of sentence types
* support ideas with accurate textual evidence showing personal response to a character from the core text
* accurately quote and integrate the evidence from the text in the analytical response.
 |  |
| EN4-RVL-01Reading, viewing and listening skills**Apply reading pathways to determine form, purpose and meaning******EN4-URB-01****Perspective and context**Understand how perspectives are shaped by language and text******EN4-ECA-01****Representing**Compose visual and multimodal texts to represent ideas, experiences and values**Text features**Use imagery and figurative language to enhance meaning and create tone, atmosphere and mood, in a range of forms** | **Core text sequence – examining the power of setting in the bildungsroman genre****Teacher note:** use this learning sequence if you intend on teaching *Thai-riffic!* as your core text. You may also wish to consider adapting some of these activities if you are using a different text.**Learning intentions**By the end of this lesson sequence students will:* understand how using senses to describe setting can make writing more engaging
* understand how authors use their characters to describe setting and show this from differing perspectives
* understand that setting is always described for a particular reason, and in a particular way, by the composer.

**Analysing setting in *Thai-riffic!* to strengthen understanding of the imaginative world and prepare for imaginative writing*** **Mapping the Thai restaurant setting** – in pairs, students draw a sketch of what they imagine *Thai-riffic!,* the restaurant, looks like. They:
* collect evidence from a chapter in pairs by skimming and scanning for descriptions about the restaurant. They write page numbers on the board for their peers to use.
* sketch and label the key elements of the restaurant.
* **Describing setting through the characters’ senses –** students explore how the choice of point of view or narrative voice can impact on description of setting. Using **Phase 3, activity 14 – describing setting,** they complete a [5 senses chart](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?clearCache=f3f015bd-9f8-680b-9a25-a4c76cddc5a9) for the restaurant, brainstorm from the perspective of a character and write an imaginative description.

**Literacy note:** the writing activity here is an opportunity to consolidate the use of language features from throughout this program and earlier learning. Students who need greater support could choose or be assigned one feature to practise, for example selecting adjectives. Extension students could apply a language feature such as appositives, to a new form and experiment. When and how would you use an appositive as part of the description of setting?* **Reflecting through discussion** – students swap their description of the restaurant with a peer and discuss the similarities and differences: How does a character’s perception change the description of a place? Pairs discuss first and share ideas to a class plenary.
* **Describing setting and character interactions –** students experiment in writing to develop their understanding of how character interacts with setting.They plan for and write a response to one ‘low-stakes imaginative writing prompt’ in **Phase 3, activity 14 – describing setting**. Students may then display, read and respond personally to their peers’ writing.
* **The significance of describing the setting** – discuss whether it matters to the reader and to our experience of the story that a particular character is describing the setting?
 | **Success criteria**To demonstrate their learning, students can:* collaboratively gather evidence about setting from the text
* collaboratively prepare notes and share ideas about the setting
* sketch and label a diagram of the restaurant
* use 5 senses to describe setting
* write from a character’s point of view
* discuss the implications of choices in describing setting, such as identifying mood from a character’s description.
 |  |
| EN4-ECA–01Text features: imaginative**Create imaginative texts using a range of language and structural devices to drive the plot, develop characters, and create a sense of place and atmosphere****Experiment with unpredictable or unexpected structural features and explore how these can engage a reader**EN4-ECB-01Planning, monitoring and revising**Engage with the features and structures of model texts to plan and consider implications for own text creation** | **Core formative task 4 – experimenting with elements of narrative structure (integrated Phase 5)****Learning intentions**By the end of this lesson sequence students will:* use the core text as a model to plan their own writing
* experiment with a chosen element of narrative in their own writing
* understand how to use reflection and editing processes.

**Imaginative writing task*** **Getting inspiration – s**tudents use a ‘narrative ingredient planner’ (**Phase 3, activity 15 – narrative ingredient planner**) to consider a favourite piece of writing from a core text. They annotate the piece for elements of narrative.

**Teacher note for differentiation:** alist of basic or staple ‘ingredients’ can be provided such as the orientation, complication or resolution. Students are then encouraged to add ‘additional ingredients’ such as circular structures if appropriate to class context.Students make choices from the ‘ingredients’ suggested by the class to select their ‘ingredient list’ and transfer onto the recipe template provided or a teacher supplied one.* **Engaging in the drafting process –** students complete the planning table then select one element as the central focus of their piece of imaginative writing. They write the first draft.
* **Engaging in the revising process –** studentsannotate drafts by ‘inking their thinking’ (**Phase 3, resource 8 – inking your thinking).** This includes evaluating their planning and examining their own creative choices.
* **Refining student work** – after completing the imaginative writing task and reflection in Core formative task 3, students use the editing and crafting process outlined in **Phase 3, resource 9 – paragraphing and punctuation (refining checklist part 4)** to check understanding and focus on one specific editing skill. They:
* check the paragraph and punctuation editing areas with teacher guidance
* check their own work for paragraph and punctuation
* use individual editing and peer feedback to refine their writing.
 | **Success criteria**To demonstrate their learning, students can:* draft a piece of imaginative writing that experiments with one narrative convention
* write thoughtful annotations on their draft that justify creative choices
* articulate a plan for improving and refining draft through annotations
* use editing processes to refine work.
 |  |

# Phase 4 – deepening connections between texts and concepts

In the ‘deepening connections between texts and concepts’ phase, students return to a close study of the concepts. The focus of this section is on examining the textual concepts of genre and characterisation in texts, and exploring how composers use language features to engage the responder to escape into a text. To examine connections more deeply, students explore the power of imagination to immerse a reader in the world of the text and the world outside the text.

The teacher uses students’ prior understanding of narrative form to experiment with language features. A deepening awareness of the ways in which composers construct characters to impact on the audience also underpins this phase.

Students practise constructing their own imaginative texts experimenting with language features. They respond to texts reflecting on the writing process and how composers invite responders to escape within a novel in their own personal response. A deepening understanding of utilising quotes and the language of reflection is refined. Teaching and learning activities progress generally from teacher-centred, through guided and collaborative, towards independent application.

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

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

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

* How can imagination be used to transform and enliven texts to enrich meaning?
* How do composers construct engaging characters that connect with and provoke our imaginations?
* How do composers experiment with conventions of genre and character to invite the reader to escape into the text?

Table 4 – deepening connections between texts and concepts

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| EN4-ECA-01SpeakingParticipate in informal discussions about texts and ideas, including speculative and exploratory talk, to consolidate personal understanding and generate new ideas****EN4-URC-01********Genre****Explore particular genres to identify ways they may be adapted to different modes and media, or refreshed by combining with other genres, and experiment with these in own texts****EN4-RVL-01********Reading for challenge, interest and enjoyment******Read texts selected to challenge thinking, develop interest and promote enjoyment, to prompt a personal response******EN4-ECA-01********Text features******Express ideas in logically structured and cohesively sequenced texts to enhance meaning******EN4-ECA-01********Writing******Apply understanding of the structural and grammatical codes and conventions of writing to shape meaning when composing imaginative, informative and analytical, and persuasive written texts** Text features: imaginativeCreate imaginative texts for creative effect and that reflect a broadening world and relationships within it | **Stimulus sequence – how does imagination shape experiences with fiction?****Learning intentions**By the end of this **learning sequence**, students will:* understand that any genre can be identified through its expected conventions
* be able to change the genre of a piece to impact on a reader’s experience.

**Teacher note:** the following 3 introductory activities are an optional warm up or review opportunity before the analysis and connections based on genre which follow.**Engaging with imagination*** **Responding to an imaginative prompt** – students are asked to look outside the classroom window, and respond in any way they like (draw, write a poem), then swap work with a peer and review using a [See Think Me We](https://pz.harvard.edu/resources/see-think-me-we) thinking routine.
* **Participating in an imagination-based storytelling game** – students engage in [Yes, And…](https://partnersforyouth.org/yes-and/) to develop a collaborative story that energises them, develops listening skills and strengthens the positive atmosphere of the group.
* **Reflecting on imagination –** students add ideas about the importance of imagination to a [Jamboard](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/593) or similar in order to share their developing personal response.

**Consolidating knowledge of genre*** **Examining prior knowledge** – students complete a genre revision quiz **–** [Quizizz: Genres of fiction](https://quizizz.com/admin/quiz/5cd0c2432d833b001ab4aeec/genres-of-fiction), Kahoot, Blooket, another digital or traditional quiz template.
* **Reinforcing knowledge of genre conventions** – students match genres with their definitions to deepen their awareness of using **Phase 4, resource 1 – conventions of genre** (cards should be pre-prepared).
* **Identifying conventions of genre – students** identify 2–3 conventions of the genre that the [Word wall](https://wordwall.net/resource/455438/genre-picker) wheel lands on (teachers can create their own word wall on the site if required).
* **Engaging with genre** [**texts**](https://www.weareteachers.com/short-stories-for-high-school/) – students identify genre conventions evident in one of the **[name of film] but in 7 different genres** clips available online. The Zootopia version is explored in the resource booklet. Ensure you view the content before sharing with students as not all clips are appropriate for Year 7. Pause the clip at the end of each genre section and complete **Phase 4, activity 1 – identifying conventions of clips.**
* **Evaluating conventions of genre – students use the** examples of conventions cards **from Phase 4, resource 1 – conventions of genre to identify and assess the value of the conventions of different genres. They:**
* **examine the convention ‘types’ (in bold) and apply a new convention type to a different genre. For example, what are the conventional characters in the horror genre?**
* **discuss and prioritise conventions – which conventions are fundamental to the genre? Which are more flexible?** Which would you be interested in including in an imaginative piece of your own and why?
* **Connecting to the core text** – in pairs, students complete **Phase 4, activity 2 – scavenger hunt – evidence of genre** to gather textual evidence from their core text.
* **Deepening understanding of the impact of conventions and genre** – students complete **Phase 4, activity 3 – impacts of conventions and genre on the responder and rewrite a back cover blurb to practise new understanding**.

**Exploring how context impacts a composer’s imaginative writing*** **Deepening understanding of genre** – students brainstorm things that may impact what an author writes about (age, gender, language vernacular). In pairs, students:
* conduct an author study for the author of their novel and complete **Phase 4, activity 4 – author study**
* make a judgement about how the author’s context has impacted their imagination and if their experiences are reflected in their books?
 | **Success criteria****To demonstrate their learning, students can:*** **reflect on the importance of imagination**
* revise and deepen knowledge of genre through quiz work and word wall
* read and classify short texts into genre
* identify conventions of genre in text
* explore and reflect on the impact of genre on composer and responder.

**Teacher note for differentiation:** use sticky notes for the importance of imagination activity.In the engaging with short texts activity, students work in small groups with extracts of texts and a short list of possible genres. |  |
| ****EN4-ECA-01********Sentence-level grammar and punctuation****Experiment with applying a wide range of punctuation to support clarity and meaning, and to control pace and reader response****Text features******Express ideas in logically structured and cohesively sequenced texts to enhance meaning** | **Enhancing word-level skill development****Learning intentions**By the end of this **learning sequence**, students will:* **understand how to use apostrophes of possession and possessive pronouns.**

**Using punctuation for effect*** **Exploring rules for possessive apostrophes** – guide students through **Phase 4, resource 2 — apostrophe of possession.** Consolidating learning through the literacy activity **Phase 4, activity 5 – apostrophes of possession. (answers are provided in Phase 4, resource 3 – apostrophes of possession answers.)**
* **Exploring possessive pronouns –** review students’ knowledge of possessive pronouns through a short class discussion and complete **Phase 4, activity 6 – possessive pronouns. (Answers are provided in Phase 4, resource 4 – possessive pronouns possible responses.)**
* **Consolidating understanding** – students read a book review about their core text ([Book Review: *Thai-riffic!*](https://bwf.org.au/news/articles/luke-weghorn-reviews-thai-riffic#:~:text=Thai%2DRiffic%20creatively%20combines%20humour,more%20than%20his%20parent's%20meals.)). They use a Harvard Project Zero thinking routine such as [Parts, Purposes, Complexities](https://pz.harvard.edu/resources/parts-purposes-complexities) to deconstruct the effect of using specific language features in a text. They:
* use the table in **Phase 4, activity 7 – possession: examples, purposes, complexities in a review** to check understanding of possession.
* compete in an **‘accurate writing competition’ where students write a 200–300 word book review about their core text incorporating at least 4 examples of possessive ‘s’ and 3 examples of possessive pronouns.** They model their response on the book review read earlier. **They swap their work with a partner who identifies and corrects all examples of possessive ‘s’ and possessive pronouns. The first pair to show the teacher accurate work is the winner.**

**Experimenting with how genre shapes imagination*** **Experimenting with genre** – students take an extract from their core text and change it into 2 different genres. They identify 2 specific conventions of each genre and rewrite the extract for each genre. Examples for *Thai-riffic!* are included in **Phase 4, resource 5 – transforming text genre.** They:
* identify and annotate examples of genre conventions on one rewritten piece
* return the piece to its writer then improve their own based on the feedback
* participate in a ‘speed date’ sitting in 2 rows facing each other to respond personally to a genre transformation story. Partner A reads one piece to partner B. Then students in Row B move one spot and read one piece of their writing. Continue until everyone has shared.
* **Reflecting on changing genres** – discuss how changing the genre changes the reader response.
 | **Success criteria****To demonstrate their learning, students can:*** experiment with the use of possessive apostrophe and possessive pronouns
* experiment with writing in different genres.
 |  |
| ****EN4-URC-01****GenreUnderstand how a genre addresses its purpose through patterns of textual elements, such as structure, choice of language, character archetypes and settings, and apply these patterns in own texts****EN4-RVL-01********Reading, viewing and listening for meaning******Explain how the use of language forms and features in texts might create multiple meanings******EN4-URB-01********Style******Describe the distinctive rhetorical and aesthetic qualities of a text that contribute to its textual style, and reflect on these qualities in own texts** | **Core text sequence – characteristics of genre in *Thai-riffic!* by Oliver Phommavanh****Teacher note:** use this learning sequence if you intend on teaching *Thai-riffic!* as your core text. You may also wish to consider adapting some of these activities if you are using a different text.**Learning intentions**By the end of this **learning sequence**, students will:* **understand the impact of using illustrated fiction conventions in a text**
* explore, create and respond to illustrated fiction
* **understand how language features create humour.**

**Extending connections within genre conventions*** **Exploring ‘illustrated fiction’** (a hybrid narrative medium combining written text and pictures to convey the story) – students explore how comics are used within fiction using **Phase 4, activity 8 – response to drawing or comic-strip** based on an illustration from the core text**.**
* **Exploring the use of language features to create humour –** studentsview[Ch.4: Funny Fiction ft. Oliver Phommavanh (3:12)](https://www.youtube.com/watch?v=bFEk3IgvA1A)**.** The teacher stops the clip at 1:12 and 2:19 and students complete Phommavanh’s activities.
* **applying understanding** – students demonstrate their understanding of creating humour in their own writing by applying the 2 strategies to the following scenario: a clown at the circus is balancing on a high wire. They write 100–150 words in a set time.
 | **Success criteria****To demonstrate their learning, students can:*** revisit the genre of the core text to identify conventions
* identify and apply language features to create humour
* discuss how humour is created.

**Teacher note for differentiation:** provide students with an explicit scenario to transform into a comic strip.**Teacher note for differentiation:** HPGE students can explore genre further through articles such as [5 Characteristics of Graphic Novels You Must Know!](https://teacher-for-inclusion.com/2021/01/17/5-characteristics-of-graphic-novels/) |  |
| ****EN4-ECA-01****Sentence-level grammar and punctuation**Apply punctuation conventions relevant to quotations and citing of sources**EN4-URA-01Characterisation**Analyse how engaging characters are constructed in texts through a range of language features and structures, and use these features and structures in own texts**EN4-RVL-01Reading, viewing and listening for meaning**Explain how the use of language forms and features in texts might create multiple meanings**EN4-URA-01Connotation, imagery and symbol**Analyse how figurative language and devices can represent ideas, thoughts and feelings to communicate meaning**EN4-ECA-01Writing**Demonstrate control of structural and grammatical components to produce texts that are appropriate to topic, purpose and audience******Text features: informative and analytical******Embed textual evidence within sentences to support the articulation of a personal perspective of a text** | **Core text sequence – deepening connections with the textual concept of characterisation****Teacher note:** use this learning sequence if you intend on teaching *Thai-riffic!* as your core text. You may also wish to consider adapting some of these activities if you are using a different text.**Learning intentions**By the end of this learning sequence, students will:* understand the distinction between direct and indirect characterisation
* be able to identify, analyse and evaluate textual evidence of characterisation using appropriate structure
* **understand how language features shape characterisation.**

**Embedding quotes from a text accurately*** Reviewing process of embedding quotes – view [Micro lesson: embedding quotations (3:25)](https://www.youtube.com/watch?v=sdAau1eI1Mc) and use **Phase 4, resource 6 – embedding evidence as a reference to identify examples of embedded quotes on a copy of** [My Interpretation of *The Joy Luck Club*](https://k12.thoughtfullearning.com/studentmodels/my-interpretation-joy-luck-club). **Consolidate learning by completing Phase 4, activity 9 – using embedded quotes.**

**Exploring direct and indirect characterisation*** **Explore direct and indirect characterisation** –students view [Characterization Lesson | Using Disney's Frozen (4:55)](https://www.youtube.com/watch?v=-ZnD0AGqQ7I) and complete **Phase 4, activity 10 – direct and indirect characterisation in ‘Frozen’**. **Discuss h**ow indirect characterisation (another example of showing rather than telling) invites the responder to perceive a character.
* **Identifying direct and indirect characterisation** – students select a character from a copy of a [Grimms’ Fairy Tales](https://www.gutenberg.org/cache/epub/2591/pg2591-images.html) story. They:
* identify and annotate examples of direct and indirect characterisation
* participate in a paired task activity to evaluate whether indirect characterisation may create multiple meanings
* find an example of indirect characterisation in the fairy tale and present 2 possible interpretations to the class
* discuss, as a class, why the composer would want to create multiple meanings around a character.

**Direct and indirect characterisation in *Thai-riffic!**** **Analysing characterisation in the core text** – students collect **evidence of characterisation in Phase 4, activity 11 – guided practice characterisation for a supporting character from one chapter.**
* **Making personal connections to characters** – students use the Harvard Project Zero thinking routine of [Same Different Connect Engage](https://pz.harvard.edu/resources/same-different-connect-engage) to make connections between the protagonist and themselves to support their understanding of how fictional characters may be based on real people. Students could:
* gather evidence – in pairs, students complete a new copy of **Phase 4, activity 11 – guided practice characterisation for the protagonist. Each pair uses a** different chapter
* write analytically – students use their evidence and **Phase 4, resource 6 – embedding evidence** to write about the characterisation of the protagonist. Is it believable, interesting, challenging or inviting?
* **Class discussion** – how do **language features shape characterisation?**
 | **Success criteria****To demonstrate their learning, students can:*** engage in stimulating the imagination activities
* examine and apply code and convention of using evidence
* explore and identify direct and indirect characterisation in a variety of texts
* make connections between protagonist and self
* write analytically about a character
* discuss the impact of language on characterisation using thinking routines.

**Teacher note for differentiation:** stop the clip at important points, discuss, then write summary on board for students to copy. |  |
| EN4-RVL-01Reading, viewing and listening for meaning**Explore the main ideas and thematic concerns posed by a text for meaning****Explain personal responses to characters, situations and issues in texts, recognising the role of written, oral or visual language in influencing these personal responses**EN4-ECB-01Reflecting**Consider how purposeful compositional choices are influenced by specific elements of model texts**EN4-URA-01Code and convention**Use appropriate metalanguage to describe how meaning is constructed through linguistic and stylistic elements in texts** | **Deepening connections with the writing process (integrated Phase 5)****Learning intentions**By the end of this learning sequence, students will:* explore and consider the authors’ writing processes
* understand the structures and language of reflective writing
* understand **the transferable nature of notetaking and reflective skills.**

**Exploring the writing processes of authors*** **Examining how and why authors write and refine their work –** students use **Phase 4, activity 12 – Cornell note-taking template** to learn how to and practise taking effective notes while listening to an author interview as provided in **Phase 4, resource 7 – sample author interviews.** Students share ideas about the writing process on a collaborative [Jamboard](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/593) or [Padlet](https://padlet.com/).

**Teacher note for differentiation:** the teacher leads a group discussion to brainstorm ideas from author interviews. Further scaffolding may be required for reflection activity.**Refining reflective writing*** **Investigating reflective writing** – students explore [Reflective writing: the 3D format](https://fuse.education.vic.gov.au/Resource/LandingPage?ObjectId=ad2acff4-7a3b-44a6-b50c-01f0c6b2a7a1&SearchScope=Secondary) using **Phase 4, activity 13 – 3D format of reflection** and **Phase 4, activity 14 – the language of reflection.**
 | **Success criteria**To demonstrate their learning, students can:* review and use Cornell note-taking process
* collect ideas from published authors on the writing process
* collaborate with peers to expand ideas about the writing process in a Jamboard
* refine reflective writing through identifying 3D format and language of reflection
* discuss the transferable nature of skills.
 |  |
| EN4-ECB-01Reflecting**Describe the pleasures, challenges and successes experienced in the processes of understanding and composing texts****Planning, monitoring and revising****Monitor word choice, spelling, grammar and punctuation for accuracy and purpose****Seek and respond to verbal and written feedback to improve clarity, meaning and effect******EN4-ECA-01********Text features****Express ideas in logically structured and cohesively sequenced texts to enhance meaning****ENLS-ECA-01********Text features****Compose a text with a central idea | **Engaging critically and creatively with texts (integrated Phase 5)****Learning intentions**By the end of this learning sequence, students will:* experiment with genre conventions in imaginative writing
* reflect on the steps of the writing process that improve writing.

**Engaging with Core formative task 5 – imaginative writing transformation (integrated Phase 5)*** **Transforming genres – students complete Core formative task 5 – imaginative writing transformation (integrated Phase 5). Refer** to the models in **Phase 4, resource 5 – transforming text genre**, and any genre transformation pieces they have written. They use **Phase 4, resource 8 – planning templates** to craft a transformed piece of imaginative writing. After writing their first draft they use the peer feedback process to refine their work.
* **Refining student work** – students use the editing and crafting process outlined in **Phase 4, resource 9 – subordinating conjunctions on a sentence level (refining checklist part 5) to check understanding and focus on one specific editing skill.**

**Engaging with Core formative task 6 – reflection on the writing process (integrated Phase 5)*** **Engaging in purposeful reflective and informative writing –** students create an ‘advice card’ for the next year’s students reflecting on the following question: Which one process step (from any of the writing tasks in this program) most helped you to improve your writing? Use the scaffolds provided within **Phase 4, resource 11 – planning templates to assist students as they** refine their work and reflect on their writing process. Use **Phase 4, resource 12 – applying editing skills (refining checklist part 6)** to assist students in their refinement of their work.
 | **Success criteria**To demonstrate their learning, students can:* write a reflection on the power of imagination and its reciprocal nature
* experiment with conventions to change genre
* provide and use feedback to refine work
* write an advice card on the writing process.

**Teacher note for differentiation:** students are given a genre to write in and select cards from **Phase 4, resource 10 – story cards to guide their writing.****Teacher note for differentiation:** provide sentence starters or work as a group to create a collaborative reflection. |  |

# Phase 5 – engaging critically and creatively with model texts

**Teacher note**: in this program, Phase 5 has been integrated into Phases 1–4. There are dedicated sequences within each phase, aligned to each core formative task.

In the ‘engaging critically and creatively with model texts’ phase, students explore, respond to and experiment with models for the textual and language features necessary to complete the formal assessment task, the portfolio of classwork. With each model text, whether a stimulus text or their core extended prose text, students will investigate the ways in which a composer has used elements of narrative and characterisation, and the conventions of genre, to create an engaging fictional world that immerses the reader.

By responding critically and creatively to these complex texts, students explore the ways in which composers guide the readers’ experiences at the text, sentence and word levels. Students experiment with language features, syntax and vocabulary during low-stakes writing exercises where they will receive peer and teacher feedback in order to deepen understanding and skills.

Each core formative task in this phase is then entered into the portfolio of class work that frames the formal assessment task for this course. The teacher recognises students’ prior understanding of the codes and conventions of imaginative texts, as well as the structural and language features of moderately complex to complex informative texts. The teacher works with students to build skills in monitoring and planning so that students can edit one imaginative piece written during this phase as their refined piece for the portfolio.

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

* How can writers apply understanding of codes and conventions to shape meaning when composing imaginative and reflective texts?
* How can the writing process support the development of imaginative writing skills?

# Phase 6 – preparing the assessment task

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

The teacher recognises students’ prior understanding of assessment practices but should use this phase as an opportunity to deepen awareness of aspects that may have challenged students during the preparation of tasks 1 and 2. These may include understanding instructions, being aware of the demands of marking criteria, or using samples to improve your response.

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

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

* How can marking guidelines and sample assessment task responses be used as a support for learning?
* What are the best strategies for developing effective and sustainable skills and mindsets related to assessment?
* What are the best strategies for developing and expanding skills in planning, monitoring and refining composition?

Table 5 – preparing the assessment task

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| EN4-RVL-01Reading, viewing and listening for meaningExplain how the use of language forms and features in texts might create multiple meanings | **Working with the assessment task notification****Learning intentions**By the end of this learning sequence, students will:* understand the particular language forms and features that are found in an assessment task notification
* be able to identify the language forms and features that may cause confusion
* explore strategies for clarifying potentially confusing forms and features.

**Strategies for increasing student confidence with and ownership of the task notification****Teacher note:** these activities can be used to supplement the distribution of the assessment task. The distribution of the task is recommended to occur during Phase 2.* **Preparing the task notification** – teachers use the sample task notification provided to adapt to class and school context. Teachers are guided by advice from NESA and the NSW Department of Education about evidence-based practice in assessment task design and implementation. Refer to **Phase 6, resource 1 – evidence-based practice in assessment procedures** as a starting point.
* **Distributing the assessment task** – issue the task early in the term and revisit at key junctures to encourage a deepening awareness of requirements. A long-term approach to the task also encourages planning, monitoring and revising practices.
* **Exploring the task notification** – students participate in group and individual activities to identify and analyse language forms and features that may impact on task development. Activities appropriate to class context could include:
* ‘document treasure hunt’ or ‘bingo’ – teacher (or students) identify a list of forms and features then participate in a hunt or bingo to increase familiarity with language and organisation of the document.
* dictionary work on key terminology. See **Phase 6, resource 2 – task forms and features**, for a list of terms and language forms and features that may cause students difficulty. Students check meanings and discuss potential multiple meanings that need to be tied down for their use in this context, for example ‘experiment’. They develop terminology word banks to which they can refer.
* **Annotating the task** – the teacher provides an adjusted version of the task (blank out all headings and provide to the students). Pairs work to add the correct heading to each section in the task. The class checks correct labelling and discusses what has been learnt about the organisation and key features of the task. This can be done digitally in a shared document, or students can annotate the task, in pairs.
 | **Success criteria**To demonstrate their learning, students can:* develop terminology word banks for key words from the task
* annotate the task for relevant language forms and features that will assist them to understand and complete the task.
 |  |
| EN4-ECB-01Planning, monitoring and revisingEngage with the features and structures of model texts to plan and consider implications for own text creationMonitor word choice, spelling, grammar and punctuation for accuracy and purpose | **Working with the marking criteria****Teacher note:** this activity makes use of a teacher developed or sourced sample of student writing to build awareness of the marking guidelines for the formal task. Use the supplied student samples in a later sequence.**Learning intentions**By the end of this learning sequence, students will:* be able to co-construct a marking criteria
* identify the characteristics of a work sample in each of the grade descriptors
* understand the structure and purpose of the marking criteria for the summative task.

**Teacher note:** these activities can be used to supplement the distribution of the assessment task. The distribution of the task is recommended to occur during Phase 2. Note that the co-construction of the marking criteria is an exercise in experimenting and collaborating. Students are guided to experience the process of construction. The focus is on the substantive discussions that arise, not the product that is created. They compare their work to the professional marking guidelines at the end of the process.* **Co-constructing marking guidelines –** students investigatea sample of student imaginative and reflective writing to develop awareness of the marking guidelines. Students:
* read the first supplied student writing piece connected to the Eerie Encounter game in Phase 1 (not the sample included in the assessment task notification). This is the piece in **Phase 1, resource 9 – sample improved orientation.**
* work in pairs and categorise the features found in the piece that align with the requirements of the task (for example, features relating to ideas, language forms and features, elements of narrative).
* share and discuss the features they have identified. As a class, guide the refinement of the annotations on the sample. In pairs, students annotate the second sample piece in **Phase 6, resource 3 – developed final orientation**
* **Examining and applying outcomes** – students are guided through the outcomes being assessed in the formal task, and co-construct a marking guideline they could apply to the pieces they have just read. To do this, the class must agree on what an ‘A’ means and what each feature they have annotated above looks like at an ‘A’ level. Discuss the samples with the ‘A’ elements in mind and annotate the texts. Discuss, if one of these 2 pieces were handed in as the refined piece, what grade would they receive and why?
* **Understanding the marking criteria –** students are shown both the teacher-facing and student-facing marking criteria from the assessment task notification. Activities that would help students to understand the purpose and organisation include:
* comparing the teacher and student facing versions without being told which is which. Students justify explanation based on the language and organisation.
* using the [common grade scale](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/awarding-grades) to unpack the language of the marking criteria. Students find the words in the marking criteria that align with the key terms in the common grade scale (for example ‘extensive’) and check understanding of terminology.
* comparing marking guidelines to the co-constructed one from the previous activity. Students compare the co-constructed marking guideline with the marking guideline for the formal summative assessment task.
 | **Success criteria**To demonstrate their learning, students can:* use a work sample and selected outcomes to co-construct a marking criteria
* apply a marking criteria to a piece of writing in order to assign a grade.
 |  |
| EN4-ECB-01Planning, monitoring and revisingEngage with the features and structures of model texts to plan and consider implications for own text creation | **Working with supplied student work samples****Teacher note:** there are 3 student samples provided to accompany the formal summative assessment task for this program. First, in the task notification document there is a sample that shows evidence of C–B grade that has been annotated for student and teacher use. We have also supplied a ‘sound C’, ‘limited’ D – grade and an ‘effective’ or ‘exemplar’ A grade sample for exploration, discussion and analysis.**Learning intentions**By the end of this learning sequence, students will:* understand the key differences between an effective, sound and limited student imaginative writing sample
* be able to use the provided marking criteria to grade a student sample.

**Working with the C–B sample in the assessment notification****Teacher note**: students are shown this sample at an appropriate point in the program. We suggest that teachers wait until students have had time to experiment with their own writing through Core formative tasks 1–3. It is also useful for students to have considered their personal responses to extended prose fiction though the activities in Phases 1–2. Note also that in the 2 activities below, students are first shown the sample without annotations.* **Exploring a student sample –** students are guided through a personal and increasingly informed response to the sample supplied in the task notification document to deepen understanding of the task requirements and marking criteria. They
* read the sample in full and indicate, with ticks and crosses on the writing, what they did and did not enjoy in the piece.
* reread the task instructions and decide whether the piece has completed the task as required.
* use the making criteria to grade and comment on the piece.
* discuss, as a class, why the piece has been overall graded as a borderline C–B. Discussion should include the elements of the piece that are ‘C’ grade and those that could be classified as ‘B’ grade.
* **Analysing the annotated version** – students are shown the annotated student response supplied in the assessment task sample. Depending on context and time, students could:
* work in pairs to match comments to parts of the sample piece (teacher will need to adjust the resource)
* connect annotations to the marking criteria – colour-code comments to the relevant detail in the student-facing marking criteria
* discuss whether they agree with the annotations.

**Working with the D, C and exemplar A samples*** **Exploring a ‘limited’ (‘D’ grade) sample** – students are given **Phase 6, resource 4 – D and C sample task** (if appropriate to class context). Students could grade the piece using the marking criteria and practise being the teacher by annotating it in the style of the C–B sample. Students should reflect on what they learnt (about writing and about the task) by doing this. Students could review the C grade sample and explore how and why the refinements made by the student have strengthened the response.
* **Exploring an ‘effective’ (exemplar ‘A’ grade) sample** – students are given **Phase 6, resource 5 – grade A sample task** (if appropriate to class context). This would be best used after work on the C–B and C and D samples.
* **Investigating the aspects that distinguish this sample** – students work as pairs to decide on the features that put this sample into the higher grade range, then discuss and prioritise as a class. Features may include the effective use of:
* title
* circular structure
* descriptive language
* character desire line and development
* minor characters
* descriptive detail to create character, setting and mood
* narrative elements such as rising tension
* complication (Uncle Dave and what he ‘demands’ from the protagonist in terms of a moral choice)
* climax.
 | **Success criteria**To demonstrate their learning, students can:* grade a sample effectively using a supplied marking criteria
* discuss and reflect on samples and marking criteria in order to prepare more effectively for their assessment task.
 |  |
| EN4-ECB-01Planning, monitoring and revisingProduce co-constructed texts to represent different ideas and valuesMonitor word choice, spelling, grammar and punctuation for accuracy and purposeSeek and respond to verbal and written feedback to improve clarity, meaning and effect | **Leveraging the writing process – feedback, editing, peer editing, revising and using model texts****Teacher note:** this sequence includes links to resources and advice on supporting the development of student skills in using feedback, editing and revising. Strategies should be chosen and applied to class context as appropriate.**Learning intentions**By the end of this learning sequence, students will:* be able to use the writing process to refine a piece of imaginative writing
* understand how to give effective peer feedback, and how to respond effectively to peer feedback.

**Specific areas of support and development for teachers during the writing process*** **Applying effective feedback** – use the advice (including links to department resources) in **Phase 6, resource 6 – feedback advice for teachers** to support the development of students’ writing. This resource includes teacher prompts for encouraging effective student reflection and application, as well as a student checklist for applying feedback.
* **Revising through patterns in a text** – use the summary and links to the work of Derewianka (2020) on refining at the whole-text level in **Phase 6, resource 7 – the stages of a narrative to** support the development of student skills in revising on the whole-text level.
* **Teaching advice on planning, preparing to write and refining structure** – use strategies (including using model texts) from Derewianka (2020) in **Phase 6, resource 8 – supporting meaning-making through text organisation (including model texts)** to support student understanding of ways to refine the structure of their pieces.
* **Supporting effective peer-editing** – use research-based advice provided in **Phase 6, resource 9 – effective peer-editing** to support students to become more aware of effective editing practices, then apply them to peer and own writing.
 | **Success criteria**To demonstrate their learning, students can:* give effective feedback to support a peer’s writing process
* annotate an imaginative piece for narrative elements
* use the writing process to plan, construct and refine an imaginative piece.
 |  |
| ****EN4-URB-01********Style******Describe the distinctive rhetorical and aesthetic qualities of a text that contribute to its textual style, and reflect on these qualities in own texts**EN4-ECB-01Reflecting**Consider how purposeful compositional choices are influenced by specific elements of model texts** | **Reflecting on the writing process****Learning intentions**By the end of this learning sequence, students will:* be able to reflect on the inspiration for and construction of their own writing
* understand the language and text structures that support reflective writing.

**Literacy support for reflective writing****Teacher note**: throughout his program, students are supported in their reflective writing through opportunities to reflect verbally and in writing. Their reflective writing is scaffolded and developed through the use of models, the analysis of language forms and features and the development of a safe and supportive reflective writing environment. This sequence summarises for teachers the work on reflection that is included in this program.* **Writing reflectively in journals** – students are guided to write about their personal responses to activities, stimulus texts and ideas and the core text throughout the program. See for example ‘Core text sequence – the antagonist of the Bildungsroman genre’ in Phase 3 where students reflect on their personal connection to a coming-of-age aspect of a chapter in the core text.
* **Examining samples** – students complete activities that examine the text and language features of model reflective writing. See for example the model text accompanying **Phase 6, resource 3 – developed final orientation.**
* **Using scaffolds for reflective writing** – students explore and practise using [Reflective writing: the 3D format](https://fuse.education.vic.gov.au/Resource/LandingPage?ObjectId=ad2acff4-7a3b-44a6-b50c-01f0c6b2a7a1&SearchScope=Secondary) (**Phase 4, activity 13 – 3D format of reflection)** in order to structure a refection into 3 well-constructed sections that ‘describe’, ‘disclose’ and ‘decide’.
* **Identifying reflective language in the student samples** – students use **Phase 4, activity 14 – the language of reflection** to examine and practise the ways in which language features such as connectives are used to structure reflective writing.
* **Participating in reflective thinking routines** – students complete and discuss the [3-2-1 Bridge](https://pz.harvard.edu/resources/3-2-1-bridge) thinking routine to consider how and why their thinking has changed from before to after an activity (Phase 3, Satellite text sequence – engaging with villains and antagonists).

**Writing about the influence of core and model texts****Teacher note:** to support student writing about the influence of core and model texts on their developing imaginative writing, see the literacy support in **Phase 6, activity 1 – writing about ‘influence’.*** **Exploring synonyms for ‘influence’ and ‘influenced by’ –** students use a thesaurus to find synonyms, then include them in the table within **Phase 6, activity 1 – writing about ‘influence’** to categorise them into more specific types.
* **Experimenting with sentence combining** – students examine the examples and advice, then practise the sentence combining structures to write about how core and model texts have influenced their writing.
 | **Success criteria**To demonstrate their learning, students can:* use the language of reflection to explore their own responses to, and choices for constructing, texts
* compose well-structured reflective texts.
 |  |

# Core formative task activities

**Teacher note**: this section provides a succinct outline of the targeted formative assessment opportunities that build the knowledge and skills required in the formal assessment. They are active and intentional learning processes that partner the ‘teacher and the students to continuously and systematically gather evidence of learning with the express goal of improving student achievement’ (Moss and Brookhart 2019:6). They provide an opportunity for teachers to provide feedback to students about their learning and how to improve. This section does not record every formative task.

In this program the core formative tasks have dual purposes. As is usual practice, they allow students to practise new learning and receive feedback, while enabling teachers to see progress and plan for ongoing skill development. In addition, within this particular program, they form the basis for the portfolio of classwork that is the summative formal task. Students collect the core formative task drafts and present them in their portfolios, while refining one chosen task to publication standard to demonstrate their drafting and editing skills. Note that, in this program, core formative tasks are presented within the integrated Phase 5 – engaging critically and creatively with model texts, within Phases 1–4 where appropriate.

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

Table 6 – core formative tasks

|  |  |  |
| --- | --- | --- |
| Core formative task and resource or activity number | Knowledge, understanding and skills | How the task can be used |
| Core formative task 1 – imaginative orientationStudents craft an imaginative orientation inspired by the [Eerie encounter game](https://www.scootle.edu.au/ec/viewing/L1281/index.html). They experiment with language features and feedback processes to refine their writing. ****(Phase 1)**** | Students:* focus on skills to engage the reader in the opening of their story
* experiment with language features
* experiment with sentence structures
* experiment with feedback processes
 | Self and peer feedback on:* use of language features
* effectiveness of introduction
* effectiveness of feedback and its implementation
 |
| Core formative task 2 –experimenting with point of view and narrative voiceStudents are guided to experiment with point of view and narrative voice. They rework an initial 1st person description to investigate the impact of 2nd and 3rd person. (Phase 2) | Students:* write in first person then rewrite in a choice of second or third person
* experiment with narrative voice by developing a clear purpose and personality for the narrator.
 | Teacher feedback focusing on:* consistent use of point of view
* impacts of changes to a different ‘person’
* ways to construct a third person omniscient and/or subjective narrative voice.
 |
| Core formative task 3 – character profile and imaginative writing**Students create a character profile to deepen understanding of a protagonist and illuminate their ‘desire line’. They then compose a scene in which the character suffers a set-back. (**Phase 3) | Students:* use planning tools to support the writing process
* create an interesting/unique character and represent it through description and suggestion
* experiment with character ‘desire lines’ and the impact on the character of a complication.
 | Self and peer feedback focusing on:* use and punctuation of dialogue
* development of an engaging character
* development of character ‘desire line’
* use of narrative complications to drive the story and character.
 |
| Core formative task 4 – experimenting with elements of narrative structure (integrated Phase 5)**Students use a ‘narrative ingredient planner’ to consider a favourite piece of writing from a core text. They then plan for their own writing, compose the piece and reflect on the choices they made.** (Phase 3) | Students:* engage in the planning stage of the writing process
* draft a piece of imaginative piece of writing that explores one structural element of narrative
* revise and annotate own writing to plan improvement for the next draft.
 | Self-feedback focusing on:* sentence structure (attention to sentence variation)
* how effectively chosen structural element of narrative has been represented or explored.
 |
| Core formative task 5 – imaginative writing transformationStudents select one of the pieces they have crafted during the course of this program and transform its genre using relevant conventions and skills developed in the previous phases. (Phase 4) | Students:* write creatively and imaginatively to reimagine genre in their own writing
* experiment with a range of language and structural features
* develop peer feedback processes to edit own work.
 | Self and peer feedback on:* self-editing and reflection
* use of language features
* use of genre conventions.
 |
| ****Core formative task 6 – reflection on the writing process****Students reflect on the following question in 150–200 words: Which one process step (from Core formative task 5) most helped you to improve your writing? (Phase 4) | Students:* refine their reflective writing technique
* use a variety of reflective language
* experiment with a variety of sentence structures for effect.
 | Self, peer and teacher feedback on:* structure of reflection
* language of reflection.
 |

# Program/unit evaluation

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

Use the [English teaching and learning evaluation tool](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10/phases-approach-to-conceptual-programming) as part of the evaluation process.

# The English curriculum 7–12 team

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

## Share your experiences

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

## Support and alignment

**Alignment to system priorities and/or needs**: [School Excellence Policy](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468), [School Success Model.](https://education.nsw.gov.au/public-schools/school-success-model/school-success-model-explained#:~:text=The%20School%20Success%20Model%20is%20a%20whole-system%2C%20evidence-led,support%20and%20sharing%20best%20practice%20across%20the%20system.)

**Alignment to the School Excellence Framework**: this resource supports the [School Excellence Framework](https://education.nsw.gov.au/about-us/strategies-and-reports/school-excellence-and-accountability/sef-evidence-guide/resources/about-sef) elements of curriculum (curriculum provision) and effective classroom practice (lesson planning, explicit teaching).

**Alignment to Australian Professional Teaching Standards**: this resource supports teachers to address [Australian Professional Teaching Standards](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 3.1.2, 3.2.2, 3.3.2. 3.4.2, 5.1.2.

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

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

**Syllabus outcomes:** EN4-RVL-01, EN4-URA-01, EN4-URC-01, EN4-ECA-01, EN4-ECB-02

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

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

**Resource:** program of learning

**Related resources:** there is an assessment task, teaching and learning program Parts 1 and 2, and resource booklets Parts 1 and 2, aligned with this program. Further resources to support Stage 4 English can be found on the [English K–12 curriculum](https://education.nsw.gov.au/teaching-and-learning/curriculum/english) page.

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

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# References

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