English Stage 4 (Year 7) – resource booklet – engage and orient

Speak the speech – part 1, Phases 1, 2 and 6

This document contains the teaching and learning resources and activities that accompany the Year 7 teaching and learning program ‘Speak the speech’.

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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

This teacher resource booklet is not a standalone resource. It has been designed for use by teachers in connection to Year 7 resources designed by the English curriculum team for the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022). These include the Year 7 scope and sequence, Year 7 ‘Speak the speech program part 1’ program and the Year 7 Term 4 sample assessment task, which includes a student work sample. All documents associated with this resource can be found on the [Planning, programming and assessing English 7–10 webpage](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10).

## Purpose of resource

The content in this resource booklet has been prepared by the English curriculum team, unless otherwise credited. Some of the information is collated from relevant NESA and department documentation. It is important that all users re-read and cross-reference the relevant syllabus, assessment and reporting information hyperlinked throughout. This ensures the content is an accurate reflection of the most up-to-date syllabus content. Links contained within this resource were correct as of 30 January 2024.

## Target audience

These samples are intended to support teachers as they develop contextually appropriate teaching and learning resources for their students’ needs. The program and associated resources are not intended to be taught exactly as is presented in their current format. There are instructions for the teacher and instructions for the student throughout the resources and activities. Teachers using this resource booklet should edit and refine these to suit their students’ needs, interests, abilities and the texts selected.

## When and how to use

This teaching and learning resource booklet has been designed for Term 4 of Year 7. It provides opportunities for the teacher to strengthen class rapport, while encouraging students to explore and understand new texts and concepts, and experience new ways of learning. Teacher-facing material has been included as a ‘resource’, while student-facing material has been labelled ‘activity’ in this booklet. The resources and activities can be used as an example and adapted for the teacher’s own design of resources. The booklet also serves as an example of how resources and activities can be designed for the [English K–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview)Syllabus (NESA 2022). The resources and activities should be used with timeframes that are created by the teacher to meet the faculty and school assessment schedules.

## Texts and resources

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

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

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| NSW Department of Education (2022) ‘[The Legacy Junior Public Speaking Award 2022 NSW State Final [video and transcript]'](https://artsunit.nsw.edu.au/program/junior-secondary-speaking-award), *The Arts Unit*, The Arts Unit website, accessed 17 January 2024. | This text (speech) is a complex text as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) in that it provides students opportunities to engage with a spoken piece written for a specific audience that contains complex vocabulary, language, structure and content.  **EN4-RVL-01** requires students to read texts that are complex in their ideas and construction. The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022): a spoken word text by an Australian author which explores social and gender experiences through popular and youth culture perspectives. | The Junior Secondary Speaking Award aims to encourage the use of clear and effective spoken English. The competition began in 1995 as the Legacy Junior Public Speaking Award, and since then has provided an opportunity for NSW junior secondary students to improve their confidence and to develop their speech-writing and public speaking skills.  Rowan Myers. a student from Crestwood High School, was a finalist in the [Legacy Junior Public Speaking Award – 2022 NSW State Final](https://artsunit.nsw.edu.au/program/junior-secondary-speaking-award) – Romanticising Crime by Rowan Myers (27:53–34:30). The speech analyses how true crime media’s distortion of facts reinforces women’s societal conditioning to fear for their safety, highlighting women’s strong interest in the genre.  A study of this text will support the development of writing and delivering a spoken text to a live audience. Students will study both the recorded text as well as the speech transcript. As contestants must be 14 years or younger at the beginning of the competition year, Rowan Myers provides a relatable perspective as a presenter to students studying the text.  The teacher may need to consolidate understanding of vocabulary and social understanding to aid student access. Alternate speeches can be accessed via the link if this text is unsuitable for individual school context. |
| NSW Department of Education (2023) ['Olivia Wright student keynote address: English Head Teacher Conference 2023' [video and transcript]](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6345839777112), Brightcove website, accessed 17 January 2024. | This text (speech) is a complex text as per the [NLLP (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) in that it provides students opportunities to engage with a spoken piece written for a specific audience that contains complex vocabulary, language, structure and content.  **EN4-RVL-01** requires students to read texts that are complex in their ideas and construction. The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022): a spoken text by an Australian which explores youth culture perspectives. | This speech was presented at the [English Head Teacher conference 2023](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6345839777112) in Sydney, Australia by Olivia Wright, a Year 10 student from Hurlstone Agricultural High School, located in south-west Sydney. She is an avid lover of humanities and language arts, having competed at state level at both debating and public speaking competitions over the years. She was a co-host and ambassador for the 2023 Schools Spectacular. Olivia’s address as student keynote speaker is about her experience as a growing student, and the importance of student voices in shaping the education system going forward. It is both a recorded text as well as a speech transcript.  A study of this text will support a development of authority and ‘winning the audience over’ through style, tone and perspective. |
| James A (2021) *Sunshine Super Girl*, Currency Press, Australia. | This play text (drama) is a complex text as per the [National Literacy Learning Progression (NLLP) (V3)](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) in that it provides students opportunities to engage with a performance piece written for the stage that contains complex vocabulary, language, structure and content.  **EN4-RVL-01** requires students to read texts that are complex in their ideas and construction. The text helps meet the [Text requirements for English 7–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview#course-requirements-k-10-english_k_10_2022): a work of drama by an Aboriginal and Torres Strait Islander author which explores intercultural and diverse experiences, as well as a range of cultural perspectives from popular and youth cultures. | This drama text is subtitled ‘The Evonne Goolagong Story’. It is described in the author’s note as ‘based on a true story and… dramatised for the stage’ (James 2021:xi). Young readers will engage as listeners and viewers to a dramatic retelling of a story about overcoming adversity, finding identity and stardom which includes dance, hybrid forms and a mixture of thoughtful monologues with engaging dialogues.  A study of this text will support the development of reading and listening skills, an appreciation of the form and an exploration of a story with Cultural significance to Aboriginal Peoples, written by a Yorta Yorta/Gunaikurnai composer. The program includes a study of chosen scenes, but it is appropriate for more extended close study as it focuses on sport, family and identity in a way that is accessible to Year 7 students.  Teachers should be aware, however, that it contains one scene of highly offensive language and one scene where her coach makes an inappropriate advance to a 19-year-old Evonne, and is rebuffed.  Aboriginal and Torres Strait Islander readers are advised that the play contains reference to people who have died. |

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

The focus of this phase is for students to encounter and begin to consider the unique characteristics of oral texts. Students listen to, respond personally to, and research a selection of spoken word texts that highlight the enduring power of oratory across different times and cultural contexts. By engaging personally with these short stimulating texts, students will consider their own experiences of spoken word texts and their own developing appreciation of the enduring value of oratory. Students experiment with presenting their research orally to experience and consider the ways their own spoken word texts can impact on an audience.

## Phase 1, activity 1 – oratory

**Teacher note:** the following sources for definitions of key terms could be used in a ‘jigsaw research’ approach. Pairs or groups are given one key term to research and prepare their own definition of (with examples), then present to class. After viewing and adding to their notes based on the educational video ‘[The power of speech in Ancient Rome – How rhetoric shaped the empire’ (2:37)](https://www.youtube.com/watch?v=F2_6ERjWa98), students will then be ready for the thinking routine activity.

The teacher may introduce this session with a note that the origin of the word ‘oral’ is the Latin ‘os’ (mouth), while ‘rhetoric’ is the Ancient Greek ‘rhetor’ (speaker). Students can be encouraged to consider where the modern usage has developed to, especially a sense that rhetoric involves an active speaker with an understanding of audience, purpose and context.

For the timeline activity, a source such as [franticallyspeaking.com](https://franticallyspeaking.com/the-history-and-evolution-of-public-speaking/) can be used to support the teacher or provided to students for research, or to check their guesses.

1. **Definitions for key terms –** use the following definitions and sources as instructed by your teacher to create your own definitions of the 2 key terms ‘oratory’ and ‘rhetoric’ in the space provided below.

Definitions of ‘oratory’ include:

* ‘a long, formal speech… a bit puffy and overblown’ from someone who ‘really likes the sound of his own voice’ ([Vocabulary.com](https://www.vocabulary.com/dictionary/oratory))
* ‘skilful and effective public speaking’ ([Cambridge Dictionary](https://dictionary.cambridge.org/dictionary/english/oratory))
* ‘the art of making formal speeches which strongly affect people’s feelings and beliefs’ ([Collins Dictionary](https://www.collinsdictionary.com/dictionary/english/oratory)).

1. Compare these to ‘oracy’ or ‘oral skills’ – generally defined as ‘the ability to express oneself fluently in speech’ ([Cambridge assessment](https://www.cambridgeassessment.org.uk/blogs/what-is-oracy-and-why-does-it-matter/)) akin to literacy and numeracy.

Definitions of ‘rhetoric’ include:

* ‘speech or writing intended to be effective and influence people’ ([Cambridge Dictionary](https://dictionary.cambridge.org/dictionary/english/rhetoric))
* ‘the art of speaking and writing effectively, or the study of this art’ ([Cambridge Dictionary](https://dictionary.cambridge.org/dictionary/english/rhetoric))
* speaking or writing that is ‘intended to persuade’ ([Vocabulary.com](https://www.vocabulary.com/dictionary/rhetoric))
* speech or writing that is ‘intended to convince and impress people but may not be sincere or honest’ ([Collinsdictionary.com](https://www.collinsdictionary.com/dictionary/english/rhetoric)).

Note the negative sense of that final definition. See also the way NESA defines ‘rhetorical devices’ in the [glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary) for the English K–10 Syllabus (NESA 2022) – ‘strategies used by writers and speakers to achieve particular effects, such as, to stimulate the audience’s imagination or thought processes, to draw attention to a particular idea or simply to display wit and ingenuity in composition.’

1. Compose definitions of ‘oratory’ and ‘rhetoric’.

**My definition of oratory**

Table – student definition of oratory

|  |
| --- |
| Oratory is: |
|  |

**My definition of rhetoric**

Table – student definition of rhetoric

|  |
| --- |
| Rhetoric is: |
|  |

## Phase 1, resource 1 – ‘The speech to Caesar’

**Teacher note:** the following extracts are from the speech usually attributed to Sallust and formally known as ‘Speech on the State, Addressed to Caesar in His Later Years’. The full translated text – from the original Latin – is in the public domain and available through various online sources including the [University of Chicago](https://penelope.uchicago.edu/Thayer/E/Roman/Texts/Sallust/pseudo/Oratio_ad_Caesarem*.html). It is commonly referred to as ‘The speech to Caesar’.

Extracts from ‘The Speech to Caesar’ (Sallust, 46 BCE)

You waged war, Caesar, with a distinguished antagonist, of great prowess, greedy for power, but not wise …

Of war enough has been said. Since it is peace that you and all your followers are planning to establish, first, I pray you, consider what the aim is which you have in view; in that way, after separating the good from the evil, you will open a broad highway to the truth. My own opinion is this: since everything which has a beginning must also have an end, when the day destined for the destruction of Rome shall come, citizen will battle with citizen; that thus worn out and enfeebled, they will fall a prey to some king or nation. Otherwise not the whole world, nor all the nations banded together, can move or crush this empire.

You must establish therefore even harmony with all its blessings, and cast out the evils of discord …

…

Finally, wise men wage war only for the sake of peace and endure toil in the hope of quiet; unless you bring about a lasting peace, what mattered victory or defeat? Therefore, I conjure you by the gods, take the commonwealth in hand and surmount all difficulties, as you always do. For either you can cure our ills, or else all must give up the attempt. No one, however, urges you to cruel punishments or harsh sentences, by which our country is rather ravaged than corrected, but rather to keep depraved practices and evil passions far from our youth. True mercy will consist in taking care that citizens may not deserve to be banished from their country, in keeping them from folly and deceptive pleasures, in establishing peace and harmony; not in being indulgent to crime and tolerant of offences, and in allowing them a temporary gratification at the expense of inevitable evil in the near future.

…

I have set forth in the fewest possible words the conduct which I think will benefit our country and bring glory to you…For whether you take this course or some better one, I shall have the consciousness of having advised and aided you to the best of my ability. It only remains to pray that the immortal gods may approve your decision and grant it a happy issue.

## Phase 1, activity 2 – ancient oratory

**Teacher note**: the following activities are split into pre-reading, to prepare students for this challenging text, and post-reading, to focus learning on the key ideas about oratory and rhetoric. Note that while this is a challenging text, the key here is not to engage in a close study but to use it as one brief example of a different, older, form of oratory.

A full list of challenging vocabulary is provided in Table 5. However, this can be adjusted in several ways. Reduce the number of terms to suit class context. Mix up the meanings and ask students to match, or find the ‘key vocabulary’ in the text. EAL/D or students needing extra support can read the text with the glossary as a guide. Note also that several words and phrases provide an opportunity for spelling and vocabulary development. For example, final -y words (harmony) and how they can be changed to different parts of speech (the verb is ‘harmonise’, the adjective is ‘harmonious’). Vocabulary extension can take place around phrasal verbs such as ‘fall prey to’. Which other phrases (literal and figurative) begin with or use ‘fall…’?

**Pre-reading activities**

1. Consider the following points about oratory in ancient times. With a partner, use the columns in the following table to note similarities and differences to modern times. We have included a couple of points to get you started.

Table – ancient **versus modern oratory**

|  |  |  |
| --- | --- | --- |
| Aspects of ancient oratory | Similarities to modern oratory | Differences to modern oratory |
| Oratory was studied as an art |  | Not a subject in school |
| Leading Roman families hired a tutor or sent their sons off to study it (usually to Greece) | Families will do this for music or sport |  |
| Orators were thought of as celebrities |  |  |
| Orators were often wealthy and well-respected |  | Actors and singers are respected for their voices |
| Public speaking was a popular form of entertainment |  |  |
| Public speaking was a central part of ancient politics | Still important but in ‘sound bites’ for the news or social media |  |

1. Read the context of the speech and consider how you would have gone about it. What argument would you have made? After reading this context, discuss with a partner then share ideas with the class.

**Context**

The speech was delivered in the Roman Senate (meeting place of the Government), in front of other politicians, in an attempt to convince the popular and powerful general, Julius Caesar, to return Rome to a peaceful life after many years of war. Many people had grown afraid that Caesar wanted to become a tyrant (a cruel ruler who is above the law), and wanted to continue the wars. This would mean that his soldiers would continue behaving in Rome as if they were at war (getting drunk, stealing property and abusing people). But Sallust also knew that Caesar was very popular, so he had to be careful how he went about convincing him to calm things down. Especially since some of his soldiers would have been standing guard around the Senate.

1. Use the glossary in the table below to prepare for and support your reading.

Table 5 – glossary for Sallust’s speech

|  |  |
| --- | --- |
| Key vocabulary | Meaning |
| distinguished antagonist | famous enemy |
| prowess | fame |
| destined | fated, designed by the gods, prophesied |
| enfeebled | weak |
| fall a prey to | hunted or destroyed by |
| banded together | joined together |
| crush | squash, or put an end to |
| harmony | peace, togetherness, balance, friendship |
| blessings | approval |
| evils of discord | evils of conflict or dis-harmony (discord is an antonym of ‘harmony’) |
| endure toil | suffer or face hardship |
| conjure you | beg you |
| the commonwealth | Rome |
| surmount all difficulties | get over, beat or defeat difficulties |
| harsh sentences | hard, cruel or severe punishments (in prison) |
| ravaged | destroyed |
| depraved | harmful |
| banished | sent out of |
| folly | foolishness |
| deceptive | not true or honest, misleading |
| indulgent | gentle and tolerant |
| tolerant of offenses | accepting the wrongdoings of others |
| temporary gratification | enjoyment (but only for the moment) |
| inevitable | cannot be stopped |
| immortal | living forever |
| a happy issue | a happy conclusion or result |

1. Use your new vocabulary and the knowledge of the context and listen to the reading of the speech.
2. Decide whether you think Sallust’s use of rhetoric would have been effective (you will discuss this as a class in the activity below).

**Reading and post-reading activities**

1. After reading the speech and clarifying any confusing vocabulary or ideas, complete the following activities.
2. Read the speech again and place a tick next to vocabulary that you were confused by, but now understand. Put a cross next to words or ideas you still need help with. Discuss these with the class after everyone is finished.
3. Work with a partner to search for Sallust’s use of rhetoric. Annotate the devices you chose earlier on your copy of the speech then prepare for a class discussion about whether you think he would have been successful.
4. Consider the sentence ‘of war enough has been said’. How would we normally order the words in this sentence? Your teacher will support you to consider the syntax here and why the speaker would re-order words in this way (Hint: consider saying this line and pausing after different words. What is the impact of pausing after ‘war’?). Find other examples in the speech of this kind of ‘inverted syntax’.
5. Imagine that Sallust had been a Twitter/X user. Convert this speech to 280 characters.
6. Consider the language features provided in the following table. Find another example of each, then work with a partner to discuss the figurative element (metaphor) to prepare for the activity below the table.

Table 6 – language features used to persuade in Sallust’s speech

|  |  |  |  |
| --- | --- | --- | --- |
| Language feature | Example | 2nd example | Effect |
| Contrast (antithesis) | War with peace |  | Connects emotionally with what is important to ordinary people |
| Religious iconography or allusion | ‘I conjure you by the gods’ |  | Creates a sense of belonging with the beliefs of the people |
| Polysyndeton (multiple conjunctions – for example ‘and’ – in quick succession) | ‘…and deceptive pleasures, … and harmony; … crime and tolerant of offences, and in allowing them… |  | Creates a flowing sound (and perhaps a sense of anxiety?) |
| Appeal to pathos (for example patriotism) | ‘not the whole world…can move or crush this empire.’ |  | An emotional appeal to the patriotism of the listeners |
| Appeal to ethos (for example his humility) | ‘I have set forth in the fewest possible words’ |  | This is an appeal to the speaker’s credibility. You should listen to me because I have been brief and honest. |
| Metaphor (figurative language) | ‘a broad highway to the truth’ | ‘you can cure our ills’ | The metaphors compare the way to find truth to a ‘broad highway’ and Caesar to a doctor who can ‘cure’. Both are emotional and evocative ways to connect with the experiences and feelings of the listeners. |

1. How important do you think figurative language is in oratory?
2. Should speakers stay with literal language, or do you think similes, metaphors, personification and symbolism are powerful?
3. Add one pro and one con to the ideas in the table below to show your thinking.

Table – the pros and cons for using figurative and literal language in speeches

|  |  |  |
| --- | --- | --- |
| Pros or cons | Figurative language | Literal language |
| Pro | It can help you imagine things. | It’s clear and direct. |
| Con | It can be confusing. | It can be boring. |

1. Discussion and plenary. Complete the ‘[I Used to Think… Now I Think…’](I%20used%20to%20think…Now%20I%20think…’) based on the Harvard Thinking Routine (about oratory, speech-making and rhetoric) table below and prepare your thoughts for a class discussion or debate on this topic: ‘Ancient oratory has no relevance for modern speeches and spoken word texts.’

Table 8 – changing thoughts about oratory, speech-making and rhetoric

|  |  |
| --- | --- |
| I used to think… | Now I think… |
|  |  |

## Phase 1, activity 3 – researching speeches

**Teacher note:** this activity is part of the researching skill set that is developed through the program. Each stage in this developing focus will relate to specific skills such as the reliability of sources, note-taking and ethical practices such as acknowledging sources. The activities contained here are abbreviated versions of resources available on the department’s 7–10 LfH (Learning from home) Support page. See in particular [Stage 4 English – Week D ‘Writing with Authority 1](https://sites.google.com/education.nsw.gov.au/secondary-lfh-sequences/stage4/english/stage-4-english-week-d)’.

As part of this activity, encourage students to research a person or topic they are personally interested in. The examples below are illustrative only and may not be appropriate for your context. Students could choose a public figure they know and find a speech by them, or a topic of interest (sport or music, for example) and search for a related speech.

Refer students back to skills and resources from **Program 2 – Seeing though a text**. Here **Phase 6, activity 1b – critical thinking for analytical writing** is an adapted version of the Cornell Notes System and will support students to develop clear and useful notes in a simple but effective template. [The Cornell University Learning Strategies Center website](https://lsc.cornell.edu/how-to-study/taking-notes/cornell-note-taking-system/) provides additional details about the Cornell Note Taking System used in these activities. This includes an interactive guide that can be used to support students on how to use Cornell notes.

Research the context and content of a significant contemporary speech. Following the steps in this activity, you should check the reliability of your sources, take brief notes in the template provided, note your sources for your References list, prepare a brief presentation and report back orally to the group or class.

1. Consider the reliability of sources.
2. Discuss the following questions with a partner before you begin: What is research? Why do we research? What are ‘sources’?
3. Add at least 2 more words to each column in the following table about reliability. What makes people or sources ‘reliable’ in your opinion? We have given you a couple of ideas to get you started.

Table – comparison table for the reliability of people and research sources

|  |  |
| --- | --- |
| People | Research sources |
| * Respected * Always on time | * Accurate * From a writer or source with a good reputation |

1. Now find 2 or 3 sources for your research into a contemporary speech and fill in the following table. We have given you a worked example for Julia Gillard’s ‘Misogyny’ speech. This is also the basis for the example about Advanced research skills in the next part of the activity. Examples of famous speeches you may research include Sojourner Truth’s [‘Ain’t I a Woman?’](https://www.learningforjustice.org/classroom-resources/texts/aint-i-a-woman), Winston Churchill’s ‘[We shall fight on the beaches](https://winstonchurchill.org/resources/speeches/1940-the-finest-hour/we-shall-fight-on-the-beaches/)’ and President John F Kennedy’s [Inaugural Address](https://www.archives.gov/milestone-documents/president-john-f-kennedys-inaugural-address) (1961).

Table – outline of research sources

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Title | Type of source, composer and organisation | Content/ usefulness | Reliability | Information for acknowledging the source |
| The Reckoning of Gillard’s Misogyny Speech | Online web article by Dr Julia Bowes, University of Melbourne | Discussion of the impact of the speech 10 years on | * Considers different perspectives on the event, not just one * Written by an academic at a leading university | Published date: 12 October 2022  [Link to article](https://pursuit.unimelb.edu.au/articles/the-reckoning-of-gillard-s-misogyny-speech" \l ":~:text=Gillard%20rose%20in%20righteous%20anger,majority%20in%20the%20House%20of) |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |

1. Practise 2 key research practices.
2. Effective online searching – the source above was discovered by entering ‘Julia Gillard misogyny speech’ into the Google search bar. But did you know you can do an ‘Advanced search’ that can help you narrow your results? Select settings then ‘advanced search’ in Google. You can set the language, the date range and search for specific words such as ‘analysis’. Back on the search page you can set the results to feature only ‘news’ or to be ‘video’.
3. Effective notetaking – use this as an opportunity to practise your Cornell notetaking as developed earlier in the year.
4. Acknowledge your sources in a References list.
5. Create a references list for your sources – a References list (sometimes called a Bibliography) is a key feature of effective and ethical research. There are many ways of organising the list and your school will prefer one over the other. Here is how the NSW Department of Education would acknowledge the Gillard source mentioned above.

Bowes J (12 October 2022), [*The Reckoning of Gillard’s Misogyny Speech*](https://pursuit.unimelb.edu.au/articles/the-reckoning-of-gillard-s-misogyny-speech), Pursuit, The University of Melbourne, accessed 18 January 2024.

You will find an online guide to most of the major style guides. Here, for example is the site for one of the most popular international systems, [The American Psychological Association’s APA 7th Edition](https://apastyle.apa.org/). The site for the Australian system is the [Australian Government Style Manual](https://www.stylemanual.gov.au/).

## Phase 1, resource 2 – teacher support for oratory timeline

**Teacher note**: there are several options for using the following student activity. If you are printing the ‘mismatched’ table, students can cross out the incorrect information and hand write in the correct detail. You may want to print the correct version – supplied in this resource – and cut it up for students to rearrange. If students are using the mismatched table in a digital form, they can cut and paste. There is also a blank version provided within this teacher resource. For this version all the information is provided as dot points below the table.

This activity can be made more or less challenging to suit the class context. Depending on class time and interest the teacher can choose to provide a research source or simply check answers after students have had a go. The activity can be followed up with discussion about what students notice about oratory over time. These can be both changes and continuities.

Table – answers for oratory timeline activity

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Period | Dates | Description | Oratory | Famous examples |
| Classical | 500 BCE–400 BCE | Our first written record of public speaking for a political purpose comes from the Greeks. | Rhetoric developed as the main tool to persuade listeners. | Aristotle |
| Roman | 400 BCE–100 CE | Modified the Greek techniques and developed the 5 ‘canons’ which are still taught today: invention, arrangement, style, memory and delivery. | Public speaking highly valued and taught as its own subject. | Cicero |
| Medieval | 400 C–1400 CE | A quieter period where the art of public speaking was less popular. | Speeches from Kings or religious leaders. | St Augustine |
| Renaissance | 1400 CE–1600 CE | New thinkers challenge Classical ideas. | Style of public speaking emphasised. A new focus on logic and morality. | Petrus Ramus and Francis Bacon |
| Enlightenment | 1600 CE–1800 CE | The transition to the modern world and a new interest in Classical ideas. | Theories developed about how persuasion in speech works to convince others. Elocution is taught with a focus on the voice. | George Campbell |
| Contemporary | 1900s onwards | Public speaking influenced by new technologies, for example radio, television, the internet, TED talks and podcasts. | Communication taught in schools and universities. People want to be informed, entertained and inspired (and have access at all times). Politicians, celebrities and intellectuals broadcast to huge numbers. | Abraham Lincoln, Emma Goldman, Winston Churchill, Martin Luther King, Nelson Mandela, Julia Gillard. |

The blank version below can be used in conjunction with the information provided below it.

Table – oratory timeline blank version

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Period | Dates | Description | Oratory | Famous examples |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |
|  |  |  |  |  |

**Information to be used with the table above.**

**Periods**

* Classical
* Roman
* Medieval
* Renaissance
* Enlightenment
* Contemporary

**Dates**

* 500 BCE–400 BCE
* 400 BCE–100 CE
* 400 CE–1400 CE
* 1400 CE–1600 CE
* 1600 CE–1800 CE
* 1900s onwards

**Description**

* Our first written record of public speaking for a political purpose comes from the Greeks.
* Modified the Greek techniques and developed the 5 ‘canons’ which are still taught today: invention, arrangement, style, memory and delivery.
* A quieter period where the art of public speaking was less popular.
* New thinkers challenge Classical ideas.
* The transition to the modern world and a new interest in Classical ideas.
* Public speaking influenced by new technologies: radio, television, the internet, TED talks and podcasts, for example.

**Oratory**

* Rhetoric developed as the main tool to persuade listeners.
* Public speaking highly valued and taught as its own subject.
* Speeches from Kings or religious leaders
* Style of public speaking emphasised. A new focus on logic and morality.
* Theories developed about how persuasion in speech works to convince others. Elocution is taught with a focus on the voice.
* Communication taught in schools and universities. People want to be informed, entertained and inspired (and have access at all times). Politicians, celebrities and intellectuals broadcast to huge numbers.

**Famous examples**

* Aristotle
* Cicero
* St Augustine
* Petrus Ramus and Francis Bacon
* George Campbell
* Abraham Lincoln, Emma Goldman, Winston Churchill, Martin Luther King, Nelson Mandela, Julia Gillard.

## Phase 1, activity 4 – timeline of oratory

Can you fix this ‘mismatched’ table? The first row is correct, and the dates and the famous examples are in the right place but everything else has been mis-matched. All the correct answers are within the right columns, however. Cut and paste if completing digitally or write the correct answer into the space within the row.

Table – mis-matched table of the timeline of oratory

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Period | Dates | Description | Oratory | Famous examples |
| Classical | 500 BCE–400 BCE | Our first written record of public speaking for a political purpose comes from the Greeks. | Rhetoric developed as the main tool to persuade listeners. | Aristotle |
| Medieval | 400 BCE–100 CE | The transition to the modern world and a new interest in Classical ideas. | Speeches from Kings or religious leaders. | Cicero |
| Contemporary | 400 CE–1400 CE | New thinkers challenge Classical ideas. | Communication taught in schools and universities. People want to be informed, entertained and inspired (and have access at all times). Politicians, celebrities and intellectuals broadcast to huge numbers. | St Augustine |
| Enlightenment | 1400 CE–1600 CE | A quieter period where the art of public speaking was less popular. | Theories developed about how persuasion in speech works to convince others. Elocution is taught with a focus on the voice. | Petrus Ramus and Francis Bacon |
| Roman | 1600 CE–1800 CE | Modified the Greek techniques and developed the 5 ‘canons’ which are still taught today: invention, arrangement, style, memory and delivery. | Style of public speaking emphasised. A new focus on logic and morality. | George Campbell |
| Renaissance | 1900s onwards | Public speaking influenced by new technologies: radio, television, the internet, TED talks and podcasts, for example. | Public speaking highly valued and taught as its own subject. | Abraham Lincoln, Emma Goldman, Winston Churchill, Martin Luther King, Nelson Mandela, Julia Gillard. |

## Phase 1, activity 5 – oral storytelling

1. Like reading and viewing, we also listen for a purpose. As you listen to [How the Red Robin got its red breast (4:39)](https://www.youtube.com/watch?v=aF7Pbr1ME5c), you will take on a role that will help you focus on one aspect of the storytelling.
2. If you are in group 1, you will take on the role of a primary school teacher. You will listen to understand the message or moral of the story to decide if it is appropriate for a Year 4 class.
3. If you are in group 2, you will take on the role of a school principal deciding whether to have the speaker in to school as a guest performer. You will note the various ways that the storyteller interacts with the audience and then decide if he is a good choice to have into the school (primary or secondary).

**Group 1 – primary school teachers**

Table - notes on the message or moral of the story

|  |  |
| --- | --- |
| Area to listen for | Your response |
| Message(s) or moral(s) in this story |  |
| Evidence from the text |  |
| Your thoughts on whether this is appropriate for Year 4 |  |

**Group 2 – school principals**

Table – notes on the performer

|  |  |
| --- | --- |
| Area to listen for | Your response |
| The different ways the storyteller interacts with the audience |  |
| Evidence from the text |  |
| Your thoughts on whether the storyteller should be invited into school |  |

## Phase 1, resource 3 – listening to a story

**Teacher note**: the previous student activity, **Phase 1, activity 5 – oral storytelling**, draws heavily on Quigley’s (2020) ideas about the usefulness of role-playing for reading comprehension. See especially the section ‘Reading with a role and a goal’ (p88) for the rationale for the role play which follows.

The following tables give possible answers to **Phase 1, activity 5 – oral storytelling**.

**Group 1 – primary school teachers**

Table – possible answers for student activity 5 – notes on the message or moral of the story

|  |  |
| --- | --- |
| Area to listen for | Your response |
| Message(s) or moral(s) in this story | Men must help women with the chores. Never underestimate the strength of a woman. |
| Evidence from the text | Hitting him on the head. Repeating her demand for help and care. |
| Your thoughts on whether this is appropriate for Year 4 | It’s a relatable topic even for younger kids; there is some violence but it is gentle and done with humour. |

**Group 2 – school principals**

Table – possible answers for student activity 5 – notes on the performer

|  |  |
| --- | --- |
| Area to listen for | Your response |
| The different ways the storyteller interacts with the audience | Speaks directly to the audience  Uses humour  Knows what is right for his audience |
| Evidence from the text | ‘you guys’  ‘Now I’m the old person’  ‘I won’t say those words though’ |
| Your thoughts on whether he should be invited into school | Yes – he is funny and knows what makes a good story for the audience |

## Phase 1, resource 4 – storytelling and community

The table below provides some possible answers for the student-facing activity below.

Table – possible answers for student activity 6 – storytelling and community

|  |  |
| --- | --- |
| Question | Possible answers |
| 1. Why does he start with the words ‘I’d like to share with you?’ What kind of relationship to the audience does that set up? | It creates a personal tone, using both the first and second person.  It also suggests that the purpose of the story is about connecting with other people.  The story is then an important part of the relationship between teller and audience and between all the audience members. |
| 1. Why do you think the location around a campfire is important? | The campfire is symbolic of shared family and community experiences. It is evocative of youth, holidays, warmth and sharing. |
| 1. How do we know that this storytelling experience is closely connected to his culture? | He says ‘…that we grew up with’ to indicate its lifelong cultural significance to him. |
| 1. ‘Now I’m the old person’ is not just funny. What else does it reveal about stories and culture? | The humour (self-deprecating) also reveals the strong connection over time. The story and the experience of telling and listening to it connect him to other times and places. |
| 1. He includes both Adnyamathanha Aboriginal Language and idiomatic Australian English (‘why don’t you?’). Are these 2 kinds of language important for creating a community around the story? | The Adnyamathanha Aboriginal language grounds the story in its people, Country and culture. He broadens the connections by using Australian expressions to make it relatable to all. |
| 1. When does the audience laugh? How does humour build a community? | As he avoids the aggressive language, and then as he makes comments about men and women. It’s a serious topic but the humour keeps it light and helps people accept and remember ideas. |
| 1. What other reactions does he get from the audience and what is the significance of these? | There are some sounds of agreement. They bring the listeners and the performer into a closer connection around the story. |

## Phase 1, activity 6 – storytelling and community

Consider the following questions before you listen to the story a second time. You might be able to record some initial thoughts. After you listen again you will have time to complete your response then share with a partner to discuss.

Answer the following questions.

1. Why does he start with the words ‘I’d like to share with you?’ What kind of relationship to the audience does that set up?

|  |
| --- |
|  |
|  |
|  |

1. Why do you think the location around a campfire is important?

|  |
| --- |
|  |
|  |
|  |

1. How do we know that this storytelling experience is closely connected to his culture?

|  |
| --- |
|  |
|  |
|  |

1. ‘Now I’m the old person’ is not just funny. What else does it reveal about stories and culture?

|  |
| --- |
|  |
|  |
|  |

1. He includes both Adnyamathanha Aboriginal Language and idiomatic Australian English (‘why don’t you?’). Are these 2 kinds of language important for creating a community around the story?

|  |
| --- |
|  |
|  |
|  |

1. When does the audience laugh? How does humour build a community?

|  |
| --- |
|  |
|  |
|  |

1. What other reactions does he get from the audience and what is the significance of these?

|  |
| --- |
|  |
|  |
|  |

**Discussion prompt**: speeches are usually about persuading the audience. Use this space to jot down some ideas and examples to prepare for a class discussion on these questions.

What other kinds of relationships between a storyteller and a live audience can there be?

|  |
| --- |
|  |
|  |
|  |

Which do you think are most important or interesting?

|  |
| --- |
|  |
|  |
|  |

## Phase 1, activity 7 – bringing learning together

**Teacher note**: this activity is adapted from the Harvard Project Zero thinking routine called [Same Different Connect Engage.](https://pz.harvard.edu/resources/same-different-connect-engage)

1. Think about the 2 forms you have investigated, a speech and an oral story. Use the table below to brainstorm ideas in response to the questions. You may display your work around the classroom or share your ideas in a discussion.

Table – same, different, connect, engage table

|  |  |
| --- | --- |
| **Same**  In what ways are the 2 forms similar? | **Different**  In what ways are the 2 forms different? |
| **Connect**  In what ways do you personally connect to these forms? What is a contemporary equivalent to oral storytelling for example? | **Engage**  If you could talk to an expert in one of the forms, what would you say or ask? |

# Phase 2 – unpacking and engaging with the conceptual focus

In this phase, students begin to explore the conceptual focus of the program – the ways in which the relationship between composer and responder is developed through the delivery of a spoken text. They explore the textual concepts of style and argument and authority to understand how the delivery of a spoken text impacts the way it is received. Students will begin to explore model speeches and identify codes and conventions in texts. They experiment with the delivery of spoken texts and how feedback can be issued, received, and applied.

## Phase 2, activity 1 – What style is that?

**Teacher note**: youmay like to give students the letters one at a time under timed conditions to complete their examples. Discuss student responses at the end and come to a group agreement on unusual responses. Letters can be changed for easier options.

1. For each category, provide an example of style starting with that letter.
2. You will have one minute to complete one example for each provided letter.
3. When all letters have been completed, the teacher will check the answers with the class.
4. For each original response, you will be awarded 10 points.
5. The person with the highest total – wins!

Table 20 – categorising style

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Category of style | S | T | Y | L | E |
| Hair |  |  |  |  |  |
| Fashion or clothing |  |  |  |  |  |
| Music |  |  |  |  |  |
| Writing |  |  |  |  |  |
| Personality |  |  |  |  |  |

## Phase 2, activity 2 – Know, What, Learned, How

1. Complete the first 2 columns of the KWLH (Know, What, Learned, How) chart below about your understanding of style.
2. Use Phase 2, resource 1 – style, to add information to the third column.
3. View [Understanding style (2:05)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts" \l "/asset8) video and add key ideas in the third column.
4. Explore information on [style](https://literaryterms.net/style/) and add information to the KWLH Chart.
5. Brainstorm (as a class) the impacts of the different elements of style.
6. Write down anything you would like to find out more about in the fourth column.

Table 21 – KWLH chart

|  |  |  |  |
| --- | --- | --- | --- |
| What I know | What I want to know | What I learned | How I learn more |
|  |  |  |  |

## Phase 2, resource 1 – style

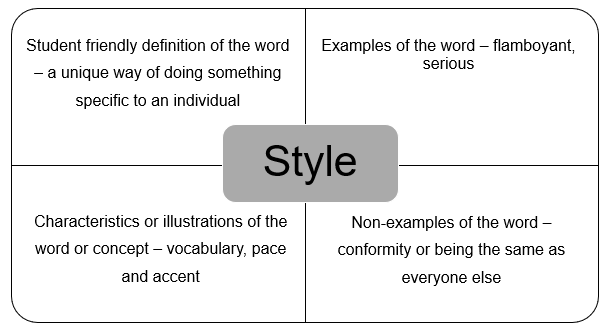
The poster below will help you understand the textual concept of style.

Figure – style poster

Style poster

Image of different styles of footwear.
Style is a very personal thing and needs to suit the composer's purpose.
Style is a way for composers to show their individuality, specialist knowledge and values. It is influenced by social and cultural conditions. Style can be imitated or adapted for particular effects, including humour.

Figure – Frayer model for style

****

**Speech style** is made up of a range of features or elements including vocabulary, volume, pace, pitch, accent and intonation. Definitions and examples for these have been provided in the table below.

**Personal style** is fluid, that is, it can change depending on the audience and is influenced by those around us. For example, personal style can be affected by our beliefs, where we live, the jobs of our family members, and the recreational activities we engage in.

Table – elements of style

|  |  |  |
| --- | --- | --- |
| Elements of style | Definition | Example |
| Vocabulary | The words or language used to express ideas. | Formal, every day, slang |
| Volume | The audibility of a voice. | Shouting, raised voice, whispering |
| Pace | The speed at which someone speaks. | Fast, evenly paced, slow |
| Pitch | The rise and fall of the voice. | High, level, low |
| Accent | Distinct way of pronunciation common to a language or area. | Aussie, European, local |
| Intonation | The changes in pitch within a person’s speech that convey meaning. | Higher pitch at the end of a question |

## Phase 2, activity 3 – elements of delivery style in different forms

1. Brainstorm elements of style in the first column that are unique to each form of speaking.
2. View [Types of Delivery for Speeches and Public Speaking (5:22)](https://youtu.be/0KBD4W1w89c?si=aTputEgMA_-3ZtT2).
3. Record the characteristics of each delivery style below.

Table – characteristics of delivery style

|  |  |
| --- | --- |
| Style | Characteristics |
| Manuscript reading |  |
| Memorised |  |
| Impromptu |  |
| Extemporaneous |  |

1. Add the delivery style to each form in the table below.

Table – elements of style

|  |  |  |
| --- | --- | --- |
| Form | Elements of style | Delivery style |
| Speeches |  |  |
| Drama monologues |  |  |
| TED Talks |  |  |
| Podcasts |  |  |

## Phase 2, resource 2 – the tone game

**Teacher note:** this activity will require preparation prior to the lesson**.**

1. Split students into groups of 3–4.
2. Issue each group with a set of scenario and response cards.
3. The response cards are dealt out face down to the players in each group. They should not read them.
4. The dealer reads the first scenario card to the group.
5. The remaining players select the card on the top of the pile and respond using the appropriate tone for the scenario.
6. The dealer chooses the best response, and the winner keeps their response card. Everyone else must discard their card.
7. The dealer passes to the right.
8. The winner is the player with the most response cards at the end of the game.

Table – the tone game cards

|  |  |  |
| --- | --- | --- |
| Scenario cards | Response cards | Response cards |
| You have been sent to the principal’s office. | No one asked you to say anything. | Where are the pegs? |
| You were caught shoplifting by the police. | Why can’t you just leave me alone? | It wasn’t me…I didn’t do it. |
| You are at your grandmother’s 90th birthday party. | I love this! | You always do this to me. |
| You are at the movies on a first date with someone you like. | Henry did it. | Where is everyone? |
| You are grounded for not doing your chores. | I don’t think so. | I can’t stop now; mum is on her way to hospital for a broken nail. |
| You forgot to do your homework. | This is just great. | Do I know you? |
| You are on a train standing next to someone who smells. | How can I make it up to you? | OMG! What are you doing? |

## Phase 2, activity 4 – viewing sheet

1. View [How to Determine the Writer’s Tone](https://www.youtube.com/watch?v=NsnRs7WSElU) (3:53).
2. Complete your responses below as you view the clip.

Table – viewing sheet

|  |  |
| --- | --- |
| Questions | Your response |
| How do you determine the tone of a text? |  |
| Define the word ‘diction’. |  |
| Define the word ‘denotation’. |  |
| Define the word ‘connotation’. |  |
| What is the connotation of the word ‘cheap’? |  |
| What is the connotation of the word ‘frugal’? |  |

## Phase 2, resource 3 – viewing sheet suggested responses

Suggested responses for [How to Determine the Writer’s Tone](https://www.youtube.com/watch?v=NsnRs7WSElU) (3:53).

Table – viewing sheet responses

|  |  |
| --- | --- |
| Questions | Your response |
| How do you determine the tone of a text? | Diction |
| Define the word ‘diction’. | Word choices |
| Define the word ‘denotation’. | The dictionary meaning of a word |
| Define the word ‘connotation’. | The feelings evoked by a word |
| What is the connotation of the word ‘cheap’? | Stingy and doesn’t want to spend money for selfish reasons |
| What is the connotation of the word ‘frugal’? | Smart with money and doesn’t waste it on trivial things |

## Phase 2, activity 5 – identifying tone

The vocabulary below can be used to describe tone.

Table 28 – vocabulary list

|  |  |
| --- | --- |
| Tone | Tone |
| mocking | serious |
| humorous | sarcastic |
| disgusted | sentimental |

1. Read the speech extract below delivered by Rowan Myers at the Legacy Junior Public Speaking Award 2022 NSW State Final.
2. Using the vocabulary list, highlight examples and write the type of tone in the final column.

Table 29 – evidence of tone and mood

|  |  |
| --- | --- |
| Legacy competition 2022 finalist – Romanticising Crime – Rowan Myers | Type of tone |
| The casual everyday routine. I'm walking home from school, AirPods in, Spotify opened, and BuzzFeed Unsolved playing-- my favourite true crime podcast. And as I'm walking, I listen to these horrific stories of murder, abuse, rape, and violence against women.  I get home, end the podcast, and not once do I stop and think about the fact that I am listening to the stories of young women just like me, women who have faced truly horrible situations for some light entertainment. Thousands of young women are avid consumers of true crime content. In fact, 73% of people who consume content from the genre are women.  Recently, young women have been obsessing over true crime, watching the latest dramatised Netflix doco series and listening to podcasts whenever they get the chance. And some have even gone as far as to romanticise it, to the point where the Jeffrey Dahmer hashtag on TikTok has received over 1.3 billion views since the latest adaptation of his story has been released.  Once the fog of our entertainment has subsided, we are left questioning the ethical standpoint of our actions. This demand of true crime content impacts us on a personal level. It's not some far-off idea that dances in the distance that we can acknowledge but then forget about. |  |

## Phase 2, resource 4 – identifying tone answers

The answers for activity 5 are suggestions and responses may vary depending on perspective.

Table 30 – evidence of tone answers

|  |  |
| --- | --- |
| Legacy competition 2022 finalist – Romanticising Crime – Rowan Myers | Type of tone |
| The casual everyday routine. I'm walking home from school, AirPods in, Spotify opened, and BuzzFeed Unsolved playing-- my favourite true crime podcast. And as I'm walking, I listen to these horrific stories of murder, abuse, rape, and violence against women.  I get home, end the podcast, and not once do I stop and think about the fact that I am listening to the stories of young women just like me, women who have faced truly horrible situations for some light entertainment. Thousands of young women are avid consumers of true crime content. In fact, 73% of people who consume content from the genre are women.  Recently, young women have been obsessing over true crime, watching the latest dramatised Netflix doco series and listening to podcasts whenever they get the chance. And some have even gone as far as to romanticise it, to the point where the Jeffrey Dahmer hashtag on TikTok has received over 1.3 billion views since the latest adaptation of his story has been released.  Once the fog of our entertainment has subsided, we are left questioning the ethical standpoint of our actions. This demand of true crime content impacts us on a personal level. It's not some far-off idea that dances in the distance that we can acknowledge but then forget about. | Mocking  Serious  Disgusted  Serious |

## Core text 1 – the Legacy Junior Public Speaking Award 2022 NSW State Final – Romanticising Crime

[The Legacy Junior Public Speaking Award 2022 NSW State Final](https://artsunit.nsw.edu.au/program/junior-secondary-speaking-award) **– Rowan Myers (Crestwood High School) (27:53–34:30)**

The casual everyday routine. I’m walking home from school, AirPods in, Spotify opened, and BuzzFeed Unsolved playing-- my favourite true crime podcast. And as I’m walking, I listen to these horrific stories of murder, abuse, rape, and violence against women.

I get home, end the podcast, and not once do I stop and think about the fact that I am listening to the stories of young women just like me, women who have faced truly horrible situations for some light entertainment. Thousands of young women are avid consumers of true crime content. In fact, 73% of people who consume content from the genre are women.

Recently, young women have been obsessing over true crime, watching the latest dramatised Netflix doco series and listening to podcasts whenever they get the chance. And some have even gone as far as to romanticise it, to the point where the Jeffrey Dahmer hashtag on TikTok has received over 1.3 billion views since the latest adaptation of his story has been released.

Once the fog of our entertainment has subsided, we are left questioning the ethical standpoint of our actions. This demand of true crime content impacts us on a personal level. It's not some far-off idea that dances in the distance that we can acknowledge but then forget about.

This disillusionment changes how we perceive the world. And it stops us from calling out violence against women because we see it as normal, and sadly, sometimes satirical. Thanks to videos on TikTok and Instagram.

One of the most probable reasons as to why women are so fascinated by true crime is the fact that it is predominantly about women and their stories. Through this train of thought, they watch and listen to this highly disturbing content with the intent to learn about what to look out for in unsafe situations and how to conduct oneself in said situations.

Women account for 70% of serial killer victims, which, on its own, is an appalling statistic, as well as coincidentally being almost identical to the percentage of true crime viewers that are female, 73%.

The fact that women are targeted so much more than men by serial killers is a result of society's ideas that women are weak and submissive. And it's these ideas which portrays them as an easy target and makes them the most common victim.

But women do want to arm themselves. It's not the only reason they consume true crime content. There is the fact that women are taught about serial killers from a very early age. One of my first memories is my mother sitting me down and telling me, ‘Never walk alone at night. You’ll be attacked, you’ll be kidnapped, you’ll be raped, you’ll be murdered. Don’t ever do it.’ We are so readily exposed to this as kids that it is natural for us to want to know more.

As a society, we are aware that true crime is real crime, that it has happened before and will continue to happen. In fact, that is the reason it is sought out. Therefore, it is unsurprising that the media romanticises the macabre charisma of certain serial killers, giving them the notoriety that these fundamentally sick individuals crave.

We all think that we are unaffected by these type of events, but that causes us to separate it from ourselves. We believe that we live in this untouchable bubble that the problems of the world don’t actually affect us. But the horrific reality is, we are a statistic. And when we hear about these terrible situations, we think of it as daily life and eagerly await the podcast.

Why is it that society is considering true crime as simply entertainment? We should switch back to crime fiction. Are we enjoying the thrill, the goal, or the plot twist? So why not enjoy the literary masterpieces of Agatha Christie or Stephen King? That is 1,000 times more ethical than consuming the dramatised true crime content that our society does.

If I say the names, Ivan Milat, Ted Bundy, or Jeffrey Dahmer, you would immediately know who I’m talking about. And even if I said Caroline Clarke or Melissa Smith, the names would fly over your head. These 2 young women, as well as thousands of others, are the victims of true crime cases. And we don’t know their names.

Instead of focusing on the dreadful circumstances these women have gone through and recognising and remembering them, we focus on their abusers, their murderers, and unwittingly glorify them. The names follow them around like a foul award.

The truth is, society doesn’t care about the victims. We now live in this morally grey area, where humanity and empathy take a backseat. A mind-numbing goal is to simply be entertained. Why is it that we are allowed to share the stories of young traumatised women without the consent of them or their next of kin?

There needs to be an ethical limit for using their stories as entertainment. So many podcasts, doco series, and dramatised shows occur without even considering the thoughts, opinions, and feelings of those involved.

True crime content needs to change. It needs to seek out consent to make these productions. Family members of the victims must be spoken to and must be asked if they are OK with their loved one’s tragic story being shared for millions to see. Regardless, we need to stop the dramatisation of it.

Netflix is infamous for actively exaggerating their supposed real-life accurate doco series. They cost (sic) conventionally attractive well-known actors to play these parts. But that only adds to the desensitisation because, who needs to care about the victims of Ted Bundy when he’s Hollywood heartthrob, Zac Efron?

And why bother asking the next of kin their thoughts? Belva Kent, the mother of Debra Kent, one of Ted Bundy’s victims, has said, ‘Why keep rubbing it in our faces? It’s hurtful to me. It’s aggravating.’ She wasn’t asked for her consent to make the Ted Bundy film.

All she was left with was the kneecap of her dead daughter, and yet another reminder of the media, trying to desensitise audiences to the raw reality of murder. So the next time you or I go to press that play button on the Spotify true crime podcasts, we need to research, is this ethical?

## Phase 2, resource 5 – using the Frayer model

**Teacher note:** prompt students to ask clarifying questions in relation to the terminology. Students may need some of the language explained or defined. A Frayer model can be used to assist students in developing a deeper understanding of a word. For a version of this template that you can edit, visit the Department’s page, [Digital Learning Selector – Frayer diagrams.](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/553) The Frayer model, as pictured below, has been adapted from *Closing the Vocabulary Gap* (Quigley 2018:155).

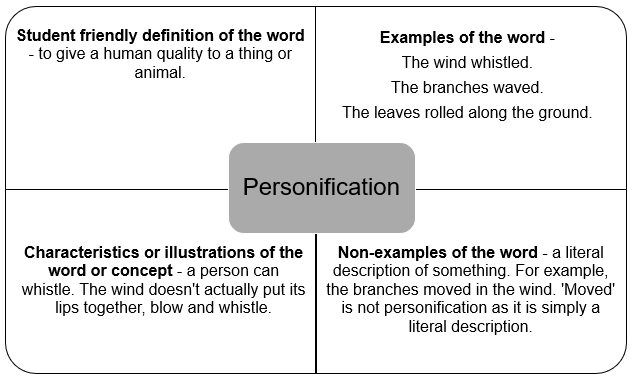
The Frayer model is a graphic organiser that can help us unpack unfamiliar vocabulary we encounter in texts. To use the Frayer model, we complete the following steps:

1. Place the target word – the word you would like to understand – in the middle square of the diagram. Look up the definition of the target word in a dictionary. Choose the most appropriate definition and re-write it in your own words.
2. Next, look at the ‘characteristics’ section of the diagram. In this section, write down words or phrases that you have come across in the dictionary definition that give us more of an idea of the target word.
3. To consolidate your understanding of the word, use it in a sentence.
4. To consolidate understanding, look for non-examples to include in the last section of the table.

Figure 3 – Frayer model

1. The below diagram is an example of using the Frayer model for the word ‘personification’.

Figure 4 – example Frayer model for the word ‘personification'



## Phase 2, activity 6 – argument

1. Highlight the key words of the description of argument on the below poster.
2. View the video clip [Understanding Argument (3:17)](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/textual-concepts" \l "/asset1).
3. Annotate extra notes onto the poster.
4. Complete the Frayer diagram for the term argument.

Figure 5 – argument poster

Textual concepts - argument poster.
Image of 2 people standing at a lectern speaking.
Argument is persuasion using the conventions of various forms, modes and media.
It has a range of purposes including clarifying ideas, searching for truth, resolving disputes, defending a point of view or for entertainment. Argument is the deliberate staging of ideas through reasoned consideration of evidence leading to the development of a sustained argument.

Figure – Frayer diagram for argument

## Phase 2, resource 6 – authority

**Teacher note**: the Authority Stage 4 information has been sourced from the originalEnglish Textual concepts resources (see Stage 4 OneNote in the statewide staffroom). The definitions in this resource are from the NSW Curriculum [Glossary](https://curriculum.nsw.edu.au/resources/glossary). Full references are available at the end of this document.

**Authority Stage 4** – students understand that a sense of authority may be constructed and that it resides, in varying degrees, with composers and responders.

They learn that:

* particular language structures add a sense of authority to a text
* authority of a text may be questioned through comparison with other texts offering different perspectives
* authority may not reside with only one person but certain types of texts are the result of collaboration.

**Definitions**

**Authority of a text** – how trustworthy, authentic or valid an audience may find the representation of ideas, experiences, perspectives and arguments in a text.

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

Figure 7 – authority poster

Authority poster - person standing in front of a person at a desk

Authority of a text refers to how trustworthy it is. 
Is it written by an expert? Is it written in an appropriate style? Is it published by a reputable source? Is it a collaborative creation? Authority in a text can be constructed using particular language structures, this is 'author intent'. However, the responder has a role when they accept or reject the authority in the text.

## Phase 2, activity 7 – etymology of authority

1. Use the Frayer model diagram to develop a deeper understanding of the word ‘authority’.

Figure 8 – Frayer model for the word ‘authority’

## Phase 2, resource 7 – determining the reliability of a source

**Teacher note:** TADPOLE is an acronym used by teachers of HSIE subjects to assess the reliability of sources. This would be a good opportunity for transferable learning across subjects. English teachers may like to draw on the expertise of their colleagues in delivering this content.

To determine the reliability or trustworthiness of a source, you need to focus on 7 aspects of the source. These are listed in the table below. To help you remember the seven aspects, think of the acronym TADPOLE:

* Type of source
* Author
* Date
* Purpose
* Opinion or fact?
* Language
* Evidence.

Table – TADPOLE

|  |  |  |  |
| --- | --- | --- | --- |
| Source aspect | Prompt questions | Higher reliability source | Lower reliability source |
| Type of source  (What) | Does the source type, form or genre affect its reliability? | A product of the actual events, probably a diary, letter or government document.  Based on a wide range of primary sources (something from the actual time of the event) and evidence that can be checked. | A published memoir, an editorial, a political cartoon, a speech in an election.  Evidence cannot be checked. |
| Author  (Who) | Does the author have specialised knowledge of the subject matter?  Did the author experience the topic themselves?  Does the author have a particular perspective on the topic? | Written by a person close to the centre of events, but with a good overall view of what happened.  Written by a professional historian after the event who has access to a wide range of sources. | Written by a person who has been impacted by the event.  Written by a writer or historian who has a particular point to promote. |
| Date  (When) | Does the time of writing cloud, colour or clarify views? | Written at the time or soon after the events, so that freshness of memory has not faded, or at a time when all the facts are available. | Written after the events when opinions have changed beliefs or memories have faded. |
| Purpose  (Why) | Does this source seek to persuade or inform?  Is there a ‘hidden agenda’? | Written for the purpose of recording information or to educate. | Written to persuade others. |
| Opinion or fact? | Is the content of the source factual or opinionated?  Are claims made in the source supported by factual details?  Does the source provide a balanced view? | Free of personal opinions.  Mostly straightforward statements of fact. | Opinion based. |
| Language | Are the words used emotive or neutral?  How are you positioned by the use of language? | Composed of neutral non-emotive words.  ‘Loaded words’ in quotation marks to show they are someone else’s voice. | Uses ‘loaded words’ and exaggeration. |
| Evidence | Does the source provide detailed examples to support its claims?  Is the source supported by other sources (corroboration)? | Contains many detailed examples.  Supported by other sources. | Lacks evidence to support claims.  Not supported by other sources. |

## Phase 2, activity 8 – Cornell notetaking template

1. Take notes about your topic from the source you identified as most reliable.
2. Include a quote from an expert.

**Table 32 –** Cornell note taking template

|  |  |
| --- | --- |
| Key words, comments or questions | Main notes |
| Questions (most important questions about your notes) |  |
| Summary – what have I learnt? |  |
| Quote |  |
| Reference details |  |

## Core formative task 1 – persuasive speech introduction

**Student note:** this core formative task is designed to support your developing research skills and allow you to experiment with composing a persuasive speech introduction. Follow the steps in the activity and use the resources provided for you to compose a speech introduction on a topic you are interested in. Deliver your introduction to your peer feedback group and annotate your speech with notes for improvement.

Follow these steps to prepare for this task and complete it effectively.

1. Research a topic in which you are interested.
2. Find 2 sources on your topic and identify which is more ‘reliable’. For example, which uses facts and statistics, has expert opinions or uses academic register? Refer to **Phase 2, resource 7 – determining the reliability of a source** to assist this decision.
3. Take Cornell notes from the most reliable source on your topic and one quote from an expert using **Phase 2, activity 8 – Cornell notetaking template**.
4. Write the introduction to a persuasive speech on your topic. Your overall aim is to convince the audience of your point of view. For this introduction, you should include your quote in this first paragraph to establish authority on the topic. Use **Phase 2, activity 9 – speech introduction scaffold** to assist this process.
5. Present your introduction to your peer feedback group.
6. Use your group feedback (**Phase 2, activity 10 – peer and self**-**feedback**) to annotate improvements on your script.

## Phase 2, activity 9 – speech introduction scaffold

1. Use the scaffold prompts below with your research information to write a speech introduction.

Table – introduction scaffold

|  |  |
| --- | --- |
| Scaffold prompts | Student response |
| Use a hook to engage the audience – a rhetorical question, anecdote or fact. |  |
| State the topic – do this in a conversational way rather than ‘Today I am talking about…’ |  |
| Summarise the main ideas of your point of view – don’t just list them – explore them in a general way |  |
| Capture the audience’s attention – use a linguistic element such as an imperative to keep the audience listening to your speech |  |

## Phase 2, activity 10 – peer and self-feedback

1. Complete the peer feedback table for each speaker in your group.

Table – peer feedback template

|  |  |  |
| --- | --- | --- |
| Delivery element | Characteristics used | Peer feedback |
| Manner | Well-rehearsed or memorised speech  Notes used unobtrusively  Confident |  |
| Vocal | Variety in tone (expression)  Variety of pace  Use of appropriate pause  Avoided using ‘um’ or ‘ah’  Clear articulation – easy to understand  Audible |  |
| Gestures and movement | Facial expressions  Hand and head movement  Movement around the room  No obvious nodding to view palm cards |  |
| Costumes, props or visuals | Costume suitable to the character  Visuals used effectively  Props relevant to speech | Not applicable to this activity. |
| Length | Appropriate length | Not applicable to this activity. |
| Strengths | What was good about the speech? |  |
| Areas for improvement | What could be done to improve the speech? |  |

1. Reflect on peer feedback you have received to complete the self-evaluation.
2. Glue your self-evaluation into your book for future reflection.

Table – self-feedback template

|  |  |  |
| --- | --- | --- |
| Delivery element | Characteristics used | Self-feedback |
| Manner | Well-rehearsed or memorised speech  Notes used unobtrusively  Confident |  |
| Vocal | Variety in tone, (expression)  Variety of pace  Use of appropriate pause  Avoided using ‘um’ or ‘ah’  Clear articulation – easy to understand  Audible |  |
| Gestures and movement | Facial expressions  Hand and head movement  Movement around the room  No obvious nodding to view palm cards |  |
| Costumes, props or visuals | Costume suitable to the character  Visuals used effectively  Props relevant to speech | Not applicable to this activity. |
| Length | Appropriate length | Not applicable to this activity. |
| Strengths | What was good about the speech? |  |
| Areas for improvement | What could be done to improve the speech? |  |

# Phase 6 – preparing the assessment task

In this 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 one-off lesson while 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 earlier assessment tasks. These may include understanding instructions, being aware of the demands of marking criteria, or using samples to improve responses.

The following resources support the teacher in preparing students for the assessment components of this program. They should be used where relevant and could be iterative and adapted as needed.

## Phase 6, resource 1 – evidence-based practice in assessment procedures

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

* Notice the key sections in the sample assessment task for Term 3 of Year 7, accompanying this resource, and ensure all sections are written in student-friendly language.
* Ensure that practices focus on identifying where students ‘are in their learning so that teaching can be differentiated, and further learning progress can be monitored over time’ (CESE 2020a:25).
* Build in explicit opportunities for peer and teacher feedback, both during task preparation and after return of the assessed task (CESE 2020a; Hattie and Timperley 2007).
* Create clear marking rubrics, explain the place of the task in the learning context, and set up consistent and objective marking practices (CESE 2020b; NESA 2021).
* Support the students’ writing process through the task preparation stage by explicitly scheduling brainstorming, planning, drafting, editing and revising time. See for example, *The process writing approach: A meta-analysis* (Graham and Sandmel 2011).

## Phase 6, resource 2 – task forms and features

The following table provides examples and annotations of potential approaches to some of the challenging language forms and features from the assessment task notification document. Teachers are encouraged to adapt or expand the table. EAL/D students should be supported to translate key terms to their home language or dialect.

Table 36 – forms and features in the task notification

|  |  |
| --- | --- |
| Form or feature | Annotation |
| Terminology: ‘spoken word texts’ and ‘perspective’ | Encourage students to write dictionary definitions, especially if they are EAL/D students. Support language exploration, for example synonyms for both terms. |
| Terminology: ‘authority’ | Support intensive language exploration of terms that may have multiple meanings in different contexts. Discuss the different connotations of this word both inside and outside of the English classroom. |
| Task information (form): ‘outcomes being assessed’ and ‘core formative tasks’ | As above. If appropriate, show students the outcomes as arranged in the syllabus and explain their role in learning. Schools are encouraged to hand out scope and sequences so students can be reminded of the provenance of the outcomes on the task. |
| Task expectations: ‘use appropriate evidence’, ‘deliver an engaging …speech’ and ‘engage in planning’ | As above for terminology. Also note the verb forms here as an instruction. Discuss the nature of instructions and the relationship with ideas such as ‘expectations’. This is what the teacher is expecting to see in your work, then explore examples in the sample student responses. |

## Phase 6, resource 3 – B grade sample task

This sample student speech is a ‘B’ grade response.

**Oral storytelling is dead – speech transcript**

Thank you for giving me the chance to speak to you today about stories. Who doesn’t like a good story? I’m always rifling around on Netflix for something good to watch. I love shows that have adventure in them and someone gets to save the day, but I also don’t mind watching documentaries about real life survivors. Mum says I should watch a little less tele and suggested I read more. Read! Well, that’s not going to happen in my free time! Who in the audience here has not had a parent come up with a totally daft idea like this? So we came up with a compromise and I said I would listen to some podcasts. I hate to say it, but I have actually found some that are pretty interesting. I guess that’s why I chose the topic – oral storytelling is dead – because I don’t think it is.

Oral storytelling – what exactly is it? Well if we look at the meaning of the words we can work out that oral means ‘spoken rather than written’ and storytelling means ‘the telling or writing of stories’. So if we put those both together, we can see that oral storytelling is telling a story by mouth.

Firstly, what is the first thing we think of when we talk about telling a story by mouth? I guess as an Aussie, I can tell you I am going to have to go with the traditional Dreamtime stories of the Aboriginal and Torres Strait Islander Peoples. We all know that this is the way that important stories and messages were passed down through the generations. We know that they did not have books and stuff, so all there important stuff was told by word. An in school, we are still learning about these stories and how the world was created. I think there pretty neat and if were still telling them, then they aren’t dead are they?

Secondly, another thing I think about when people say oral storytelling, is when mum used to tell me stories at bed time when I was little. Acually, she still tells stories to me younger brother and siter. I remember hearing about all kinds of fairy tales at night. Mum would shut off the light and sit on the edge of the bed and just start telling a story – sometimes it was about princes and princesses and sometimes they would be about animals and dragons. They were pretty cool. Mum used to talk fast in the scary parts and talk real quietly when something was about to happen. The way she told the stories made it real interesting and even exciting. So my second point that oral storytelling isn’t dead because mums tell bedtime stories proves this.

My third and final argument is that podcasts are oral storytelling. Like I said before, mum made me listen to podcasts. I found this real cool one about people surviving extreme disasters. I’ve listened to stories about people eating dead people in the snowy mountains to survive, people hiking out of jungles with nothing but a pocket knife, and people stopping the nuclear power stations in Hiroshima from blowing up. I can tell you, these stories were so exciting! I couldn’t wait to listen to the next episode. So what I’m trying to get at, is that podcasts are oral storytelling. And podcasts are getting more popular every day. Did you know that there are over 5 miliion podcasts around the world with about 500 million podcast listeners? So you can’t tell me that oral storytelling is dead! It is actually growing cos they reckon the amount of people listening is still growing.

In conclusion, I rest my case. Oral storytelling is not dead and in fact, you just participated in oral storytelling cos you just listened to my story in the form of a speech. Thank you for giving me the chance to speak to you today about oral storytelling.

(660 words)

## Phase 6, resource 4 – D grade sample response

This sample student speech is a ‘D’ grade response.

**Oral storytelling is (not) dead – speech transcript**

I will talk today about stories that I love they have adventure in them.

On Netflix I love shows that have adventure in them and someone gets to save the day, but I also don’t mind watching documentaries. There is a voice in those and they tell a story.

Oral storytelling is telling a story by mouth.

Another thing that makes me think about. Stories mum and dad used to tell me when I was little. There are stories about the old days or pop and his dad who was in the army in the war. These are adventures but also real and when she tells it I think her voice is also a good part of it so when people say oral storytelling is dead, I think about when mum used to tell me stories at bedtime when I was little. So my second point that oral storytelling isn’t dead because mums tell bedtime stories proves this.

Aussies also have Dreaming stories from the Custodians of Country. These are told around campfires and they are important. They can really pull people in and we like listening to them because they have meanings.

Podcasts are also oral storytelling. A lot of people download and listen to them so you can’t say oral storytelling is dead.

In conclusion, I rest my case. Oral storytelling is not dead and in fact, you just participated in oral storytelling cos you just listened to my story in the form of a speech. Thank you for giving me the chance to speak to you today about oral storytelling.

## Phase 6, resource 5 – exemplar A grade sample response

This sample student speech is an exemplar ‘A’ grade response.

**Oral storytelling is (not) dead – speech transcript**

Back when Shakespeare was walking the streets of London, another writer called Christopher Marlow said, ‘Our swords shall play the orators for us.’ Marlowe was a drunkard and was murdered at 29. With a sword. His mate Shakespeare, while including some sword-play in a play or two, is better remembered for his stories. And not getting murdered. Maybe Marlowe should have stuck to storytelling?

Now you might be wondering what a 400-hundred-year-old story proves. But did you know that there are currently over 5 million podcasts around the world with about 500 million podcast listeners? In 2020, the first pandemic year, over 1 million new podcasts were released. Clearly people still want to listen to stories. Not just people shouting at each other on social media, but actual stories. Stories of survival and heroism. Journeys into the unknown and journeys into the mind. Stories about the famous and tales of the ordinary bloke.

Storytelling is not dead. It’s not even sick. Storytelling is like train travel. It revolutionised the world and was the only way to get around. Then they invented cars and planes. But did it go away? No. It morphed. Went underground. Got maglev so it could float on the tracks and go superfast. Got better dining cars and toilets that aren’t a health hazard. Millions of people use trains every day. And if they are travelling with someone, they are probably telling them a story.

This is particularly so if it is someone new, or someone they want to impress. According to neuroscience we are hard-wired to be pulled into a story. It’s the best way to capture someone’s attention, and so it is awesome not only for getting that cute bloke on the train to get lost into your eyes. It is also ‘the key to therapy’. Research tells us that telling stories about ourselves is an excellent way to cope with trauma and to explore mental health issues that can eat away at us if we let them fester (Bates 2022). Maybe catching trains is not such a silly thing to do after all?.

I might, like you, be a part of the screen generation, but my hunting around on Netflix or Instagram or Tik Tok is the hunt for a good story. And yes, the visuals might be important, but get me someone with a nice voice and killer story and I will listen for hours. As a child my nickname was ‘Just one more’, a reference to how long I would hold mum or dad in bed at night begging for another story. In fact, the memory of my dad’s voice in the dark of the room telling me a story still makes me feel warm inside. And safe. It also turns out that the trundling of train on tracks is a sound we associate with adventure but also comfort and security.

You can scroll all day and watch videos online all night, but show me how the screen gives us the comfort and security of a good story told by someone we want to listen to, and I’ll buy you a subscription to Audible.

Finally, and most importantly, stories connect us to our communities, not just other individuals. No story lives unless someone wants to listen, or so says JK Rowling, and we are lucky enough to live in a place where oral stories are bound up in the culture of the traditional owners of our Country. Dreaming stories were crucial to the First Nations people long before Shakespeare and are still as important now to communities around Australia. How blessed are we all that the traditional custodians of Country and story are sharing this gift with us every day. It runs like a magical train track through our hearts and may, just maybe, unite us at a time when many stories are trying to tear us apart.

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## Phase 6, resource 6 – the research process

When you want to communicate information about a topic that matters to you, it is important that your understanding of this topic is extensive enough to support your ideas. It is also important that your representation of this topic is informed and can be supported by other sources. Research refers to the process and method people undertake to search for and engage with sources of information. The purpose of research is to extend your knowledge about a topic or to identify sources that will substantiate what you already know.

For Stage 4 students, common ways to research include:

* talking to other people (for example, parents or community members) who are interviewed
* reading newspapers and consulting online news outlets
* reading and consulting texts available within the school library
* using sources provided by your classroom teachers, such as in textbooks and articles
* using reputable websites available on the internet.

Research is useful, even when you are writing about a topic which you are passionate and familiar with. This is because research will allow you to develop an informed perspective (opinion) about the topic. While researching, you will gather evidence, and this will help you develop your ideas. The evidence may include facts and statistics (where relevant) and/or quotes from experts. This information should support the ideas you are wanting to explore. You will also be able to review your current ideas and understandings and check whether this information is current. In turn, this will allow you to write with authority. Remember, authority of a text refers to whether the text is credible or trustworthy.

It is time to engage in research about the topic you have chosen.

**Research structure**

One approach for research could be to:

1. Search for useful and reliable sources of information – remember this includes using primary sources such as interviews with people, if available.
2. Gather all your sources.
3. Assess the quality of the sources (refer to **Phase 2, resource 7 – determining the reliability of a source**) – if the source does not meet the criteria provided you should look for another source.
4. Read through each source, annotating these to identify useful content, which you should summarise into your own words. Alternatively, you might like to use the Cornell note taking strategy to make notes about the source.

## Phase 6, activity 1 – research guiding questions

1. To make the process of your research efficient, identify the type of information you want to source. Use the following questions as a guide.

Table – research guiding questions

|  |  |
| --- | --- |
| Guiding questions | Student response |
| Do you want to find sources that provide facts and statistics about your topic? What kind? |  |
| Are you looking for quotes by individual experts in the topic? What types of experts? |  |
| What are some key words you will be looking for in your research sources? |  |

## Phase 6, resource 7 – avoiding plagiarism

The information below is adapted from the NSW Education Standards Authority (2024) [What is plagiarism](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-all-my-own-work/plagiarism/what-is-plagiarism)? website. You may like to access the website for more detailed information.

**What is plagiarism?**

Plagiarism is when you pretend that you have written or created a piece of work that someone else originated. It is cheating and it is dishonest.

Plagiarism is:

* copying and pasting information from the internet
* using the ideas of others as if they were your own
* copying and pasting information from the internet and only changing a few words
* using information without citing it (saying that it is someone else’s work) and providing a reference list.

**Why does plagiarism matter?**

Because:

* it is dishonest – it is stealing other people’s ideas
* authors own their own words and ideas
* you are not developing the skills and knowledge that are important for your learning development and life ahead.

**How can you prevent plagiarism?**

You can prevent the chances of plagiarising by:

* avoiding cutting and pasting completely
* reading the content of a source and then put it away and write from what you have learned
* ensuring all direct quotes are put in single quotation marks
* using in-text referencing for other people’s work
* acknowledging the sources you got the information from in a reference list.

## Phase 6, activity 2 – What’s your line of argument?

When writing your speech, you will need to decide on what it is you want to say. This point of view, thesis or line of argument should thread through your entire speech.

1. Examine the example provided below about plastic in our waterways.
2. Use the following table to expand the arguments you could write about.
3. Elaborate on at least 3 issues. This will give you the opportunity to select the most detailed and well researched issue.

Table – example of how to develop an argument about a topic

|  |  |  |
| --- | --- | --- |
| Issues relating to the topic | What do you think about this issue? Use this column to list reasons why this issue exists. | Your arguments? List possible solutions – these will be the argument(s) you present in a text. |
| Litter ends up in our waterways | People might not know how their litter affects waterways. | Data about waste in our water ways should be prominently displayed near waterways to raise awareness and accountability. |
| ****Small plastic pieces have a significant impact on marine life**** | If people saw the impact of their littering, they might care more about how they dispose of their tiny pieces of waste. | Councils must initiate campaigns to raise awareness about the impact of litter, particularly small pieces of plastic litter, on marine life. |

Table – developing your line of argument about a topic

|  |  |  |
| --- | --- | --- |
| Issues relating to the topic | What do you think about this issue? Use this column to list reasons why this issue exists. | Your arguments? List possible solutions – these will be the argument(s) you present in a text. |
| Issue 1 |  |  |
| ****Issue 2**** |  |  |
| ****Issue 3**** |  |  |
| ****Issue 4**** |  |  |

## Phase 6, resource 8 – using palm cards

There is an art to creating and using palm cards. The top tips are provided below:

1. Palm cards should be the size of your palm.
2. Use brief bullet point notes and focus on using the main points only.
3. Signpost your notes with highlighter to remind you to include gestures or intonations in your delivery.
4. Use your non-dominant hand to hold your palm cards – this will allow you to use your dominant hand to change cards and for hand gestures.
5. Hold your palm cards in front of you at chest height.
6. Rehearse with your palm cards.

## Phase 6, resource 9 – rehearsal strategies

If you want to deliver an effective speech, you must rehearse. Rehearsing your speech will give you authority on your topic and will allow you to feel more confident in your delivery.

Table – rehearsal strategies and examples

|  |  |
| --- | --- |
| Rehearsal strategies | Examples |
| Practise | * Practise in front of the mirror * Video yourself on your phone – play it back and look for particular delivery elements * Rehearse in front of your friends and family * Time your speech to make sure it is long enough * Know your speech so you could improvise (or extemporise) if required |
| Vocal variation | * Project your voice – make sure you are loud enough * Vary your vocal variety – use different tone, pause, pitch and pace * Stress important words * Use appropriate passion in your vocal delivery |
| Body language | * Maintain eye contact with the audience * Use appropriate facial expressions * Use hand gestures to strengthen points * Use appropriate body language |

## Phase 6, resource 10 – structured rehearsal strategy

**Teacher note:** **students should be provided with some class time to rehearse their speech. The lessons below are one suggestion of how to implement a structured rehearsal strategy over 3 lessons.**

**Lesson 1**

* Familiarisation – in pairs, each student reads their speech to their partner taking turns. They should only read one paragraph at a time.
* Gradually increase the size of the groups, splitting up pairs who aren’t working well. They continue reading one paragraph at a time.
* When they start to become familiar with their content, encourage students to start looking up and varying their voice. Teacher modelling of voice variation and pause helps.
* Continue to rehearse for homework.

**Lesson 2**

* Start with groups of at least 4 or 5 students. This time, students should stand to present.
* Students should be actively trying to memorise their introduction and their conclusion.
* Students should highlight words to be emphasised and put in 2 forward slash symbols (//) at points where they need to pause.
* Continue to rehearse for homework.

**Lesson 3**

* Work in groups of 8 (roughly a third of the class). The 7 audience members should sit in a row with the speaker facing them. This reflects what the students will see during their presentation.
* By this stage you would expect to see pause, voice variation, gesture and eye contact. Students should also be using their palm cards less and less.
* In the last 20 minutes, students should present their introduction to the entire class. It should be done without palm cards. Students should be given one tip for improvement and one medal for something they did well.
* Continue to rehearse for homework.

## Phase 6, resource 11 – feedback advice for teachers

It is important that teachers implement evidence-based practice and strategies for effective feedback as it contributes to learning and achievement.[Feedback practices and strategies](https://education.nsw.gov.au/teaching-and-learning/professional-learning/teacher-quality-and-accreditation/strong-start-great-teachers/refining-practice/feedback-to-students/feedback-practices-and-strategies) **are provided on the department’s website and are summarised below:**

* Effective feedback follows effective instruction.
* Feedback should be explicit to the learning intentions and success criteria and limited to 2–3 specific recommendations.
* Feedback should encourage the student to do the thinking.
* The most important word in any teacher’s vocabulary is ‘yet’. When a student says: ‘I can’t do it’, the teacher needs to respond with, ‘You can’t do it yet’.

The following table provides guidance about approaching student drafts. The focus is on prompting student reflection and application.

Table 41 – feedback prompts for teacher use of student drafts

|  |  |
| --- | --- |
| Range of prompts | Example prompt |
| Why? (Justifying a statement) | * It was unclear because… * I found it unclear having only… |
| How did you, she, he feel? | How do you think the character felt?   * Angry that people did not trust him? * Annoyed with himself for lying in the past? |
| Add something | Improve by using descriptive words:   * The crocodile’s jaws snapped viciously, slicing Craig’s leg. * Jason bounced about like a fly, buzzing around his mother’s feet. |
| Change something | Try one of these or your own instead of ‘bad’:   * ferocious * terrifying * evil. |
| Tell us more | Describe:   * instead of ‘James was a kind, likeable boy with a great sense of humour.’ try: ‘James roared with laughter giving his friend encouragement as he told the world’s worst joke.’ |
| What happens next? | Add in a persuasive conclusion that sums up your perspective.  For example, ‘As young Australians, we must stand up and say that this is not okay, that we will not accept this in our community and that we will boycott anyone who supports this.’ |

**Applying feedback checklist**

For quick provision of feedback, the teacher may like to use a template to provide to students. Here is an example of a teacher feedback checklist.

Table 42 – sample feedback checklist

|  |  |  |
| --- | --- | --- |
| Focus of student work | Prompt | Completed |
| Engaging introduction | Have you used persuasive devices to provide authority on the topic?   * Have you started with a rhetorical question, quote or anecdote? * Have you clearly outlined your topic and perspective? |  |
| Persuasive devices | Have you incorporated:   * ethos, pathos and logos * inclusive language * call to action? * rule of three * other devices? |  |
| Editing and refining process | * Have you presented your speech to a peer? * Acted on peer feedback by annotating your speech transcript? * Updated your transcript? * Incorporated delivery elements? |  |
| Rehearsal | * Have you rehearsed your speech? * Have you created palm cards? * Have you memorised your introduction? |  |
| [Specific focus area] | [Complete as required] |  |

Students should be guided to complete the following checklist independently so that they are keeping track of personally relevant areas of focus.

Table 43 – blank feedback checklist

|  |  |  |
| --- | --- | --- |
| Focus of student work | Prompt | Completed |
| Engaging introduction |  |  |
| Persuasive devices |  |  |
| Editing and refining process |  |  |
| Rehearsal |  |  |
| [Specific focus area] |  |  |

For further support, see the Digital Learning Selector: [Peer feedback](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/549#.YOe6XNzPYaU.link) templates.

## Phase 6, resource 12 – supporting effective peer-editing

**From our brief summary of the research on effective peer-editing, we suggest:**

* giving students explicit instruction on how to give feedback effectively (for example, the language of constructive feedback such as being specific and commenting on pre-arranged elements. For example, ‘the image of x made me feel y. I was wondering if there could have been more dialogue in the tense complication that followed so that…’)
* supporting students to become more competent revisors through teaching the processes, skills and knowledge that lead to effective revision. For example, the capacity of the human brain to ‘look for’ only 2–3 elements at one reading
* co-developing a revision checklist that is constantly updated as skills develop and the drafts progress (‘What would you be looking for in a first draft as opposed to the final editing read?’)
* providing annotated models of first and revised drafts, with teacher-led discussion of changes made and their impacts
* thinking aloud in front of class through your own revising process
* using feedback rounds – groups of 4 read each other’s drafts, respond in writing to a series of prompts (for example the characterisation) then discuss each draft. Each student then makes a plan of action (‘After receiving feedback on my story, I plan to…’)
* scaffolding more complex editing foci such as the character’s desire line; students are more confident to edit for surface errors and need support and confidence to comment on major story elements
* training students to see the value in peer-editing: trust, collaboration skills, ample time and modelling by teachers can all support this development
* considering like-ability pairings rather than mentor–mentee pairs.

## Phase 6, resource 13 – supporting meaning-making through text organisation (including model texts)

**The following advice and ideas for classroom practice in the writing process are adapted from Derewianka (2020) ‘Supporting meaning-making through text organisation’.**

**Planning**

* Include both quick writes and low-stakes writing, as well as extended writing at regular intervals.
* Clearly identify the genre, purpose and audience for each piece of writing.
* Break large tasks into smaller ‘chunks’ or ‘mini-tasks’.
* Provide students with a model text of the expected writing. Use it to judge the stages and sub-sections needed (see **Phase 6, resource 7 – avoiding plagiarism** above).

**Writing**

* Project your model text and think-aloud around the stages, sub-sections and processes you used.
* Share drafts of your developing model text.
* Examine drafts of ineffective texts.
* Encourage students to keep early drafts and note their own progress.
* Set up joint construction of written texts. Focus on writing paragraphs and exploring narrative elements. This can be completed as a whole class, in pairs and in small groups. Swap around, for example whole-class construction of an orientation, then paired complication, then individual resolution, then share.

**Drafting**

* Support students to refer back to task rubric and model texts at key intervals.
* Set up best practice in peer-editing and support collaborative editing processes.

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