English Stage 4 (Year 7) – resource booklet – speeches

Speak the speech – part 2, Phases 3 and 4 (integrated Phase 5)

This document contains the teaching and learning resources and activities that accompany the Year 7 teaching and learning program.

Contents

[About this resource 4](#_Toc159594122)

[Purpose of resource 4](#_Toc159594123)

[Target audience 4](#_Toc159594124)

[When and how to use 4](#_Toc159594125)

[Texts and resources 5](#_Toc159594126)

[Phase 3 – discovering and engaging analytically with the core texts 8](#_Toc159594127)

[Phase 3, activity 1 – persuasive elements 8](#_Toc159594128)

[Phase 3, resource 1 – persuasive elements answers 10](#_Toc159594129)

[Phase 3, activity 2 – etymology of rhetoric and appeal 11](#_Toc159594130)

[Phase 3, resource 2 – ethos, pathos and logos 13](#_Toc159594131)

[Phase 3, activity 3 – developing contextual understanding 14](#_Toc159594132)

[Phase 3, resource 3 –developing contextual understanding answers 15](#_Toc159594133)

[Core text 2 – student keynote address – English Head Teacher conference 2023 16](#_Toc159594134)

[Phase 3, activity 4 – responding to Core text 2 19](#_Toc159594135)

[Phase 3, resource 4 – responding to Core text 2 – suggested responses 22](#_Toc159594136)

[Phase 3, activity 5 – identifying ethos, pathos and logos 23](#_Toc159594137)

[Phase 3, resource 5 – identifying ethos, pathos and logos suggested responses 25](#_Toc159594138)

[Phase 3, resource 6 – changing perspective 26](#_Toc159594139)

[Phase 3, activity 6 – identifying speech delivery elements 29](#_Toc159594140)

[Phase 3, resource 7 – delivering a speech 30](#_Toc159594141)

[Phase 3, activity 7 – revisiting the text 33](#_Toc159594142)

[Core text 1 – the Legacy Junior Public Speaking Award 2022 NSW State Final – Romanticising Crime 34](#_Toc159594143)

[Phase 3, activity 8 – responding to Core text 1 36](#_Toc159594144)

[Phase 3, resource 8 – responding to Core text 1 – suggested responses 39](#_Toc159594145)

[Phase 3, activity 9 – identifying speech delivery elements 40](#_Toc159594146)

[Phase 3, resource 9 – Venn diagrams 40](#_Toc159594147)

[Phase 3, resource 10 – debating 41](#_Toc159594148)

[Phase 3, resource 11 – debating scaffolding 44](#_Toc159594149)

[Core formative task 2 – persuasive body paragraph 52](#_Toc159594150)

[Phase 3, activity 10 – core formative task 2 scaffolding 53](#_Toc159594151)

[Phase 4 – deepening connections between texts and concepts 58](#_Toc159594152)

[Phase 4, resource 1 – what is audience? 58](#_Toc159594153)

[Phase 4, activity 1 – extending knowledge on audience 59](#_Toc159594154)

[Phase 4, activity 2 – audience analysis of a book cover 60](#_Toc159594155)

[Phase 4, activity 3 – collective nouns and complex ideas 61](#_Toc159594156)

[Phase 4, resource 2 – collective nouns suggested responses 64](#_Toc159594157)

[Phase 4, resource 3 – subject-verb agreement for collective nouns 65](#_Toc159594158)

[Phase 4, activity 4 – nouns and perspective 66](#_Toc159594159)

[Phase 4, resource 4 – nouns and perspective suggested responses 69](#_Toc159594160)

[Phase 4, activity 5 – changing the target audience 70](#_Toc159594161)

[Phase 4, activity 6 – purpose 71](#_Toc159594162)

[Phase 4, resource 5 – purpose suggested responses 72](#_Toc159594163)

[Phase 4, activity 7 – write with purpose for an audience 73](#_Toc159594164)

[Phase 4, resource 6 – experimenting with text 74](#_Toc159594165)

[Phase 4, resource 7 – writing a conclusion 74](#_Toc159594166)

[Core formative task 3 – feedback on speech delivery 75](#_Toc159594167)

[Phase 4, activity 8 – feedback templates 75](#_Toc159594168)

[References 79](#_Toc159594169)

**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

This document includes the resources and activities that accompany the Part 2 teaching and learning program. The focus is on 2 speeches: **Core text 2 – student keynote address – English Head Teacher conference 2023** and **Core text 1 – the Legacy Junior Public Speaking Award 2022 NSW State Final – Romanticising Crime**.

It has been organised into the following phases:

* Phase 3 – discovering and engaging analytically with the core texts
* Phase 4 – deepening connections between texts and concepts
* Phase 5 – engaging critically and creatively with model texts has been integrated into Phases 3 and 4.

## 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 explore a key aspect of subject English and strengthen class rapport in a stimulating and creative way appropriate to the end of the year. By investigating oratory through speeches, drama, performance poetry and storytelling, students 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 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (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

The texts identified are core texts that have been mapped across the stage and support the delivery of syllabus requirements. The table below contains the information for the speeches explored in this lesson sequence. For a list of all the texts explored in this program, please see the program ‘Speak the speech – Phases 2, 3 and 6’.

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 – Romanticising Crime' [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 [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 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 author 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 voice 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. |

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

In this phase, students will engage personally with a core text during their first encounter with it. The ways in which students approach the core text will impact strongly on their enjoyment of the program, engagement with the learning and their potential for success.

Through a focus on argument and authority, students deepen their understanding of how composers use and manipulate language, form and stylistic features. As they continue to read the text, students will analyse how the composer uses the codes and conventions of spoken texts. They begin investigating the ways language forms and features are used by composers to drive voice, ideas, character or story in a text.

Students are guided to respond analytically and creatively, and experiment with the application of known and new knowledge and skills, especially as they develop their speaking skills. This phase includes the integrated phase 5 ‘engaging critically and creatively with model texts', where students respond to the core speeches in critical and creative ways. Students reflect on the form, language and stylistic features of the speeches to inform their own compositions.

## Phase 3, activity 1 – persuasive elements

1. Match the persuasive device with the correct definition using one of the suggested strategies:

* cut out each language feature and definition, make the correct matches, check for accuracy with the teacher and glue into your workbook
* use a numbering system matching each number with a language feature and its corresponding definition
* use a colour coding system using a different colour for each language feature and its corresponding definition.

Table 2 – persuasive elements

|  |  |
| --- | --- |
| Device | Definition |
| Ethos | using words that make the audience feel like they are part of the ‘team’ |
| Pathos (emotive appeals) | when three words or phrases are used together to make a key idea stand out |
| Logos (facts and statistics) | repeating words or phrases so that they stick in your audience’s mind |
| Call to action | using logic, reason, evidence or statistical information to support a point |
| Rule of three | using strong words to urge the reader to take a stand |
| Repetition | over-exaggerating claims or ideas to evoke a greater response from the audience |
| Rhetorical questions | using vocabulary that appeals to a person’s emotions and feelings about a topic |
| Inclusive language | the repetition of the beginning sound to leave a lasting impression on the responder |
| Hyperbole or exaggeration | using the claims of important people to add credibility to your claims |
| Alliteration | using questions that don’t need an answer, or the answer is obvious, to get the audience to think about the topic |

## Phase 3, resource 1 – persuasive elements answers

Answers are below.

Table 3 – persuasive elements answers

|  |  |
| --- | --- |
| Technique | Definition |
| Ethos | using the claims of important people to add credibility to your claims |
| Pathos (emotive appeals) | using vocabulary that appeals to a person’s emotions and feelings about a topic |
| Logos (facts and statistics) | using logic, reason, evidence or statistical information to support a point |
| Call to action | using strong words to urge the reader to take a stand |
| Rule of three | when three words or phrases are used together to make a key idea stand out |
| Repetition | repeating words or phrases so that they stick in your audience’s mind |
| Rhetorical questions | using questions that don’t need an answer, or the answer is obvious, to get the audience to think about the topic |
| Inclusive language | using words that make the audience feel like they are part of the ‘team’ |
| Hyperbole or exaggeration | over-exaggerating claims or ideas to evoke a greater response from the audience |
| Alliteration | the repetition of the beginning sound to leave a lasting impression on the responder |

## Phase 3, activity 2 – etymology of rhetoric and appeal

1. Your pair has been assigned a word. Use the Frayer model diagram with definitions to help you construct a definition for your assigned word. You may like to use[Online Etymology Dictionary](https://www.etymonline.com/)and [Word Parts](https://membean.com/roots) to help you.
2. When you have finished, explain your information in detail with another pair who has studied a different word.
3. The other pair will explain their word to you. Copy the information onto the other Frayer diagram.

Figure – Frayer model with instructions

Figure – Frayer model for the word ‘rhetoric’

Figure – Frayer model for the word ‘appeal’

## Phase 3, resource 2 – ethos, pathos and logos

Highly effective communicators structure their texts to appeal to their audience using rhetoric.

Rhetoric is defined as spoken or written language that intends to persuade others of the writer’s opinion. This style of appeal has 3 parts: ethos, pathos and logos. These are known as the rhetorical triangle.

The rhetorical triangle was developed by the Greek philosopher Aristotle over 2000 years ago. It is a method of organising a persuasive argument using the 3 elements of rhetoric listed above. It has helped people perfect the art of persuasion because it is so simple to follow. Its 3-part structure is simple and effective which means communicating your information is that much easier.

If you are preparing a speech, a presentation, an advertising campaign or a written proposal and you need to persuade your audience, you are bound to benefit from the use of this age-old method.

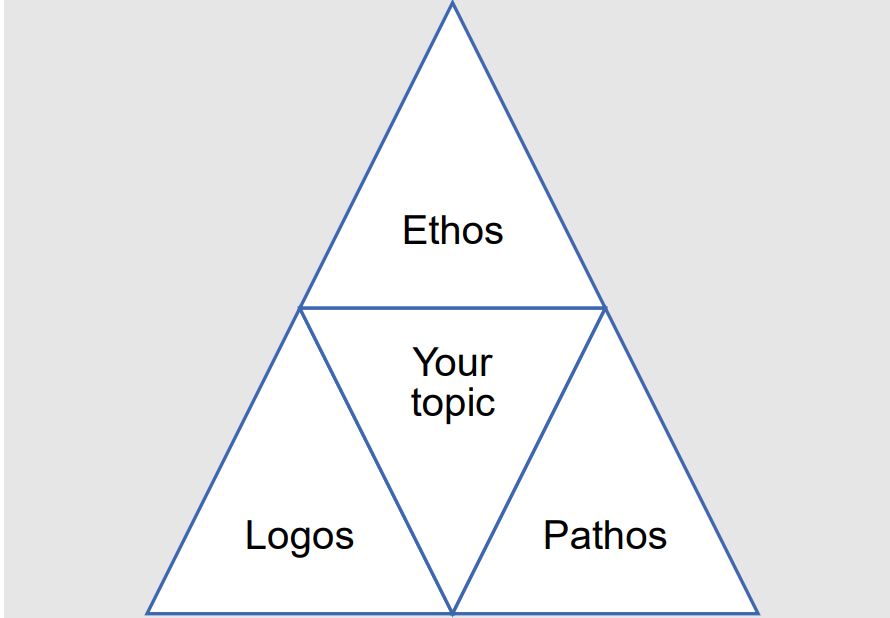
**The parts of the rhetorical triangle**

**Ethos** – the credibility of the speaker or writer. This is shaped by the writer’s reputation, their trustworthiness and how believable they are. The speaker or writer should establish themselves as someone who knows a lot about or has a lot of experience with the topic, subject matter and/or context of the situation.

**Pathos** – the emotional appeal in the writing. This is shaped by the writer’s deliberate use of ideas and/or language which they know will cause an emotional reaction or connection in their audience. This is the appeal to the emotional side of the audience’s minds.

**Logos** – the logical appeal of the writing in the text. The use of logic, reasoning, evidence and facts to support an argument. This is the appeal to the rational side of the audience’s minds. The intellectual appeal is in the writing. This includes the bulk of the factual information the writer wants the audience to acknowledge. Evidence, statistics and data are all part of logos.

Figure – rhetorical triangle



These features of persuasive communication work simultaneously to convince the audience of the writer’s viewpoint. Each of these features of rhetoric can impact the delivery of the message and its content.

**References**

State of New South Wales (Department of Education) (2023) ‘[Stage 4 English – Week G](https://sites.google.com/education.nsw.gov.au/7-10-lfh-support-2/stage4/english/stage-4-english-week-g)’, *Writing matters 2,* NSW Department of Education website, accessed 22 January 2024.

## Phase 3, activity 3 – developing contextual understanding

**Teacher note:** before students read the speech in full, it may be helpful to understand some of the concepts of a conference speech. A summary of the English Head Teacher conference context has been provided.

**English Head Teacher conference – 4 and 5 September 2023**

As part of the NSW Curriculum Reform, schools were due to begin implementing the new English K–10 Syllabus (NESA 2022) from Term 1, 2024. To help plan and prepare for the new syllabus, a ‘Lead, learn, empower’ conference for English Head Teachers was delivered. Teachers listened to keynote speeches from leading researchers and teacher-educators, attended interactive workshops run by curriculum experts, and attended panel discussions with experienced Head Teachers.

1. **Read the above summary of the purpose of the English Head Teacher conference.**
2. **Discuss with your class and teacher.**
3. **Complete the match up with the term and its definition below to build vocabulary knowledge.**

**Student note:** strategies for completing matching activities could include the following:

* cut out each language feature and definition, make the correct matches, check for accuracy with the teacher and glue into your workbook
* use a numbering system matching each number with a language feature and its corresponding definition
* use a colour coding system using a different colour for each language feature and its corresponding definition.

Table – terms and definitions match up

|  |  |
| --- | --- |
| Term | Definition |
| Conference | a person who conducts a program of entertainment by making introductions and providing continuity |
| Curriculum | the main speech given at a gathering |
| Keynote speaker | all the courses of study offered by a school |
| Keynote address | a meeting for discussion or exchange of opinions |
| MC (Master of Ceremony) | one who delivers a keynote address |

1. [Think, Pair, Share](https://pz.harvard.edu/resources/think-pair-share) **– why do you think a student was selected to give a keynote address at this conference?**

## Phase 3, resource 3 –developing contextual understanding answers

1. **Answers for this activity are below.**

Table – developing contextual understanding answers

|  |  |
| --- | --- |
| Term | Definition |
| Conference | a meeting for discussion or exchange of opinions |
| Curriculum | all the courses of study offered by a school |
| Keynote speaker | one who delivers a keynote address |
| Keynote address | the main speech given at a gathering |
| MC (Master of Ceremony) | a person who conducts a program of entertainment by making introductions and providing continuity |

## Core text 2 – student keynote address – English Head Teacher conference 2023

[Duration 8 minutes and 3 seconds]

**Cathy Zemaitis**

Our next speaker is another Year 10 student just like we had yesterday. I would like to welcome Olivia Wright to the stage.

Olivia is in Year 10 at Hurlstone Agricultural High School located in south-west Sydney. Olivia has been committed to her education and learning for as long as she can remember. She's an avid lover of humanities and language arts, having competed at state level at both debating and public speaking competitions over the years.

Olivia is frequently seen in leadership positions in and outside of the classroom, such as being an SRC executive member where she allows her fellow student voices to be heard, and even in her new journey as co-host and ambassador for the 2023 Schools Spectacular. She is passionate about allowing all students the best opportunity and access to education and encouraging her peers to become invested in their own learning.

She'll be speaking to you today about her experience as a growing student and the importance of student voice in shaping the education system going forward. Olivia will be offering a student voice perspective, delivering a powerful speech aligned to our conference theme of lead, learn, empower. Please join me in welcoming Olivia to the stage.

**Olivia Wright**

All right, good morning everyone. I'm Olivia. And before I begin, I just wanted to get a super quick gauge of my audience. So very quickly, can you just raise your hand if your favourite colour is blue?

Okay, got some blue lovers in the room, all right. How about if your favourite show is *Game of Thrones*? Any *Game of Thrones* lovers, okay. Not many *Game of Thrones* lovers in the room, all right.

And now this one, it's a pretty big shot in the dark, but can you raise your hand if your favourite subject is English? Oh, okay, good, good, good. I thought I'd be the only one. So we're off to a good start, all right.

But I guess for me, the thing I love about English is that there are no mistakes. Unlike other subjects, not going to name names, maths, there is often a right or wrong answer of which the latter is highly demonised. And similarly, these subjects often follow the same cyclical process. Explain the work, set the work, go do the work. English, as you all know very well, allow students a chance to express a sense of individuality.

We can explore new ideas, value different perspectives, and immerse ourselves in rich vocabulary that we wouldn't often come by in our everyday lives. I mean, I dunno about you, but I don't know anyone just quoting Macbeth in the middle of the street. But you know, thou shall beg to differ. But teachers often get caught up with sticking to the rigours of assessing the curriculum, which is all well and good, except when they lose sight of their main goal, which is to help their students learn and grow as young minds. It's like the odd saying my dad has said a million times.

It's like trying to fit a square peg in a round hole. The curriculum in black and white will inevitably never work for every individual, teacher or student, especially going into the 21st century with a hundred of new ideas that call for leaders who are problem solvers, who look beyond the answers provided to them, and whose passion acts as the catalyst for impactful change. But the embracing of new reforms opens new and exciting opportunities both inside and outside the classroom. Now that, folks, is worth going to school for.

But yes, I can imagine that as a teacher, it's definitely easier said than done, especially when you're standing in front of a room of the scariest population known to mankind, teenagers. I mean, they're so judgy, so demanding, so disinterested. So kudos to you guys for taking that on. But leading students can be more than just delivering your wise words of wisdom, which are much appreciated by the way. Instead, if we level the playing field and learn from one another, this takes away that anxiety and doubt that many teachers and students may face. We look towards you guys as mentors, even if sometimes it doesn't feel like it.

And if you are passionate enough and motivated enough to push us in the right direction, then we will follow, even if some of us might need a bigger push than others. Now, I know I've slandered the maths faculty a lot already, but I will give them credit. Sometimes their formulas can be helpful. As over the years, I've noticed a formula a (sic) with some of my own friends, which according to my calculations, is pretty accurate.

It's that that if an individual is passionate and genuinely interested about a subject, then they're far more likely to do well at it. So for me and my peers, the thing we love most about our favourite teachers is that they find ways to relate to us and find and make the most unlikely topics seem interesting. Unfortunately, for me, there isn't a single possible way to make trigonometry more interesting, but okay, I'm done with the maths. I'll move on, I swear. But with me, the best teachers for us, we feel like we're having a conversation.

And in this way, we find we learn so much more as students have a chance to voice their opinions. Take it from me. We get the biggest ego boost whenever a teacher says to us, ’Wow, I actually didn't know that.’ But over the past year, I've really grown as a leader myself, taking on some very nerdy roles such as debate captain or SRC member, and even recently embarking on my new journey as a Schools Spectacular co-host.

These roles have really taught me that you don't need to be an old and experienced teacher to empower others. Did I say old out loud? Forget I said that. 40's still young, don't worry guys. But I've learned that I learned the most from the people around me as we empower one another to be malleable and open in the face of change, which is such an important skill that teachers and students need to acquire.

Becoming a leader truly allowed me to find myself, even with my journey with my Indigenous background. I always think of my nanny and the times where she would tell me about her background, yet I still face it with the same sense of naivety and oftentimes embarrassment. I realise now the importance of her personal and cultural voice in shaping the person she is today.

And I realised that if my nanny can do it, then why can't we all? Why can't we have a collaborative space where we can be immersed in one another's cultures and integrate our knowledge from the past into our future? This sense of connectedness is so important yet oftentimes neglected in a school setting. But it's vital that teachers foster an environment where students can work alongside one another and have the space to take different routes, but still end up at the same end point. So I know you've heard a lot about me, but it's not just about me.

It's about all the other mes that are learning and growing as we speak. Students who are yearning to have their voices heard, which I can admit is very arrogant of us, I know. But if you engage with us and I'd be more than happy to teach you some of the cool slanging us youngsters use, then we will learn. And when we learn, we grow. And that's the epitome of education. Or at least that's just how I see it. Thank you so much.

[End of transcript]

## Phase 3, activity 4 – responding to Core text 2

**Step 1 – exploring new vocabulary**

1. Read the speech transcript in its entirety.
2. Identify any words you do not know the meaning of and add them to the new vocabulary table.
3. Look up the meaning in a dictionary and write its meaning in your own words in the second column.

Table – new vocabulary

|  |  |
| --- | --- |
| Word | Definition |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |

**Step 2 – understanding the text**

1. Read the transcript for a second time. What is the main idea of the speech? What is it about?

|  |
| --- |
|  |

1. Who is the author of the speech? Why is this person delivering this speech? Justify your response.

|  |
| --- |
|  |

1. Who has the speech been written for (the target audience)? How do you know this? Provide evidence in your response.

|  |
| --- |
|  |

**Step 3 – annotate the linguistic features**

1. Work with a partner to identify examples of persuasive techniques including ethos, pathos and logos. Annotate these on your copy of the speech transcript.

**Step 4 – identifying tone and style**

1. Think back to your earlier work on tone. What do you think is the tone of this speech?

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|  |

1. Make a prediction about the presenter’s style. How do you think they have delivered this speech?

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| --- |
|  |

1. Do you think this is an effective speech? Why or why not? Justify with evidence.

|  |
| --- |
|  |

## Phase 3, resource 4 – responding to Core text 2 – suggested responses

**Suggested responses have been provided for Step 2 and Step 4:**

**Step 2 – understanding the text**

1. Read the transcript for a second time. What is the main idea of the speech? What is it about?

|  |
| --- |
| The speech deals with the subject of English and the new curriculum. It encourages teachers to listen to the student voice. |

1. Who is the author of the speech? Why is this person delivering this speech? Justify your response.

|  |
| --- |
| This speech was written by Olivia Wright who is a Year 10 student at Hurlstone Agricultural High School located in south-west Sydney. She is introduced by the director of Curriculum Secondary Learners, Cathy Zemaitis. Olivia was selected to speak as she has strong experience in public speaking and she could add a student voice to the conference. |

1. Who has the speech been written for (the target audience)? How do you know this? Provide evidence in your response.

|  |
| --- |
| The target audience was English teachers and English Head Teachers attending the conference. This is supported by statements such as ‘And now this one, it's a pretty big shot in the dark, but can you raise your hand if your favourite subject is English?’ Olivia has focused her speech on gaining the support of her audience by using pathos and humour to engage her audience. She also uses Shakespearean references such as ‘But you know, thou shall beg to differ.’ |

**Step 4 – identifying tone and style**

1. Think back to your earlier work on tone. What do you think is the tone of this speech?

|  |
| --- |
| The tone is humorous, yet serious about the topic content. |

1. Make a prediction about the presenter’s style. How do you think they have delivered this speech?

|  |
| --- |
| The presenter delivers her speech with confidence. This is shown in the opening lines when she addresses the audience with ‘And before I begin, I just wanted to get a super quick gauge of my audience. So very quickly, can you just raise your hand if your favourite colour is blue?’ Her ease with the audience is shown through the immediate personal connections she is making. I wonder if the delivery is as confident. |

1. Do you think this is an effective speech? Why or why not? Justify with evidence.

|  |
| --- |
| Responses depend on individual thoughts. They should be supported with evidence from the text. For example – I think this is an effective speech as it clearly shows a connection with the target audience. The target audience of English teachers is positively influenced by Olivia’s use of lines such as ‘And now this one, it's a pretty big shot in the dark, but can you raise your hand if your favourite subject is English?’ and ‘But I guess for me, the thing I love about English is that there are no mistakes.’. Olivia also uses humour to engage the audience – ‘Did I say old out loud? Forget I said that. 40's still young, don't worry guys.’ This makes the speech very effective as the audience is specifically catered for. |

## Phase 3, activity 5 – identifying ethos, pathos and logos

1. Read the extracts in the table below from Olivia Wright’s speech at the English Head Teacher Conference 2023.
2. Identify if each contains an example of ethos, pathos or logos.
3. Explain your choices. You might choose to find a key word that tells you what aspect of the rhetorical triangle the example is, or explain in your own words why you picked that particular aspect of the rhetorical triangle.

Table 7 – ethos, pathos or logos in the speech

|  |  |  |
| --- | --- | --- |
| Example | Ethos, pathos or logos | Explanation of choice |
| Olivia is in Year 10 at Hurlstone Agricultural High School located in south-west Sydney. Olivia has been committed to her education and learning for as long as she can remember. She's an avid lover of humanities and language arts, having competed at state level at both debating and public speaking competitions over the years. (Introduction by Cathy Zemaitis – Director) |  |  |
| And now this one, it's a pretty big shot in the dark, but can you raise your hand if your favourite subject is English? Oh, okay, good, good, good. I thought I'd be the only one. So we're off to a good start, all right. |  |  |
| But over the past year, I've really grown as a leader myself, taking on some very nerdy roles such as debate captain or SRC member, and even recently embarking on my new journey as a Schools Spectacular co-host. |  |  |
| But yes, I can imagine that as a teacher, it's definitely easier said than done, especially when you're standing in front of a room of the scariest population known to mankind, teenagers. I mean, they're so judgy, so demanding, so disinterested. So kudos to you guys for taking that on. |  |  |
| …maths, there is often a right or wrong answer of which the latter is highly demonised. |  |  |

## Phase 3, resource 5 – identifying ethos, pathos and logos suggested responses

Suggested responses for the rhetorical triangle activity.

Table 8 – ethos, pathos or logos suggested responses

|  |  |  |
| --- | --- | --- |
| Example | Ethos, pathos or logos | Explanation of choice |
| Olivia is in Year 10 at Hurlstone Agricultural High School located in south-west Sydney. Olivia has been committed to her education and learning for as long as she can remember. She's an avid lover of humanities and language arts, having competed at state level at both debating and public speaking competitions over the years. (Introduction by Cathy Zemaitis – Director) | Ethos | The introduction by Cathy Zemaitis as Director lends credibility to the speaker through her endorsement of Olivia Wright as a speaker. |
| And now this one, it's a pretty big shot in the dark, but can you raise your hand if your favourite subject is English? Oh, okay, good, good, good. I thought I'd be the only one. So we're off to a good start, all right. | Pathos | Appeals to the emotions of the audience (English Head Teachers) – the response will definitely be positive. |
| But over the past year, I've really grown as a leader myself, taking on some very nerdy roles such as debate captain or SRC member, and even recently embarking on my new journey as a Schools Spectacular co-host. | Ethos | By outlining her experience as a leader, Olivia adds credibility to her selection as opening speaker at the conference. |
| But yes, I can imagine that as a teacher, it's definitely easier said than done, especially when you're standing in front of a room of the scariest population known to mankind, teenagers. I mean, they're so judgy, so demanding, so disinterested. So kudos to you guys for taking that on. | Pathos | The acknowledgement of teenagers being ‘scary, judgy, demanding and disinterested’ appeals to the emotions of the audience as they deal with teenagers on a daily basis. |
| …maths, there is often a right or wrong answer of which the latter is highly demonised. | Logos | The factual point that Maths has a right or wrong answer is logical. |

## Phase 3, resource 6 – changing perspective

**Teacher note:** issue a speech section from **Core text 2 – student keynote address – English Head Teacher conference 2023** and a perspective to pairs of students. Students should change the perspective of their assigned section.

Table – speech sections

|  |
| --- |
| Speech transcript sections |
| But I guess for me, the thing I love about English is that there are no mistakes. Unlike other subjects, not going to name names, maths, there is often a right or wrong answer of which the latter is highly demonised. And similarly, these subjects often follow the same cyclical process. Explain the work, set the work, go do the work. English, as you all know very well, allow students a chance to express a sense of individuality.  We can explore new ideas, value different perspectives, and immerse ourselves in rich vocabulary that we wouldn't often come by in our everyday lives. I mean, I dunno about you, but I don't know anyone just quoting Macbeth in the middle of the street. But you know, thou shall beg to differ. But teachers often get caught up with sticking to the rigours of assessing the curriculum, which is all well and good, except when they lose sight of their main goal, which is to help their students learn and grow as young minds. It's like the odd saying my dad has said a million times. |
| It's like trying to fit a square peg in a round hole. The curriculum in black and white will inevitably never work for every individual, teacher or student, especially going into the 21st century with a hundred of new ideas that call for leaders who are problem solvers, who look beyond the answers provided to them, and whose passion acts as the catalyst for impactful change. But the embracing of new reforms opens new and exciting opportunities both inside and outside the classroom. Now that, folks, is worth going to school for.  But yes, I can imagine that as a teacher, it's definitely easier said than done, especially when you're standing in front of a room of the scariest population known to mankind, teenagers. I mean, they're so judgy, so demanding, so disinterested. So kudos to you guys for taking that on. But leading students can be more than just delivering your wise words of wisdom, which are much appreciated by the way. Instead, if we level the playing field and learn from one another, this takes away that anxiety and doubt that many teachers and students may face. We look towards you guys as mentors, even if sometimes it doesn't feel like it. |
| And if you are passionate enough and motivated enough to push us in the right direction, then we will follow, even if some of us might need a bigger push than others. Now, I know I've slandered the maths faculty a lot already, but I will give them credit. Sometimes their formulas can be helpful. As over the years, I've noticed a formula a (sic) with some of my own friends, which according to my calculations, is pretty accurate.  It's that that if an individual is passionate and genuinely interested about a subject, then they're far more likely to do well at it. So for me and my peers, the thing we love most about our favourite teachers is that they find ways to relate to us and find and make the most unlikely topics seem interesting. Unfortunately, for me, there isn't a single possible way to make trigonometry more interesting, but okay, I'm done with the maths. I'll move on, I swear. But with me, the best teachers for us, we feel like we're having a conversation. |
| And in this way, we find we learn so much more as students have a chance to voice their opinions. Take it from me. We get the biggest ego boost whenever a teacher says to us, ’Wow, I actually didn't know that.’ But over the past year, I've really grown as a leader myself, taking on some very nerdy roles such as debate captain or SRC member, and even recently embarking on my new journey as a Schools Spectacular co-host.  These roles have really taught me that you don't need to be an old and experienced teacher to empower others. Did I say old out loud? Forget I said that. 40's still young, don't worry guys. But I've learned that I learned the most from the people around me as we empower one another to be malleable and open in the face of change, which is such an important skill that teachers and students need to acquire. |
| Becoming a leader truly allowed me to find myself, even with my journey with my Indigenous background. I always think of my nanny and the times where she would tell me about her background, yet I still face it with the same sense of naivety and oftentimes embarrassment. I realise now the importance of her personal and cultural voice in shaping the person she is today.  And I realised that if my nanny can do it, then why can't we all? Why can't we have a collaborative space where we can be immersed in one another's cultures and integrate our knowledge from the past into our future? This sense of connectedness is so important yet oftentimes neglected in a school setting. But it's vital that teachers foster an environment where students can work alongside one another and have the space to take different routes, but still end up at the same end point. So I know you've heard a lot about me, but it's not just about me.  It's about all the other mes that are learning and growing as we speak. Students who are yearning to have their voices heard, which I can admit is very arrogant of us, I know. But if you engage with us and I'd be more than happy to teach you some of the cool slanging us youngsters use, then we will learn. And when we learn, we grow. And that's the epitome of education. Or at least that's just how I see it. |

Table – perspectives

|  |
| --- |
| Perspective |
| A politician |
| A primary school student |
| A student who hates English |
| A builder |
| A journalist |

## Phase 3, activity 6 – identifying speech delivery elements

1. View the recorded version of [Core text 2 – student keynote address – English Head Teacher conference 2023 (8:03)](https://players.brightcove.net/6197335233001/default_default/index.html?videoId=6345839777112).
2. Record examples of delivery features in the table below.
3. Decide on your favourite delivery feature and why you like it. Consider how you could use this feature in delivering your formal assessment task. Put your ideas into the left-hand margin next to the table until you are ready to work on your speech.

Table 11 – speech deconstruction

|  |  |
| --- | --- |
| Delivery features or elements | Examples |
| Vocal features – pitch, pace, pause, clarity, volume |  |
| Facial expressions |  |
| Body language |  |
| Other aspects of delivery |  |

## Phase 3, resource 7 – delivering a speech

**Teacher note:** you may like to break students up into small groups to complete some of the speaking activities. You could have stations around the room with a different exercise on each with which students can experiment.

Voice, words and visual (body language) make up 100% of effective presentations. The most important aspect is the visual body language, accounting for 55% of how the audience views the presentation, followed by voice and thirdly by the choice of words used (State of New South Wales (Department of Education) 2023 *The More Effective Me!).*

**Secrets to a good speech**

Anyone can stand up in front of the class and read a script, but not everyone can present a speech. The key to a good speech is how it is delivered. This is done by developing a ‘closeness’ with the audience. There are a variety of elements we can use to ‘engage’ with the audience and make our speech interesting and memorable.

Table – delivery features of an engaging speech

|  |  |  |
| --- | --- | --- |
| Delivery feature | Explanation | Examples or ways to improve |
| Gestures | Hand gestures come naturally to people. The key in public speaking is to ensure they enhance what is being said.  Most gestures are spontaneous but that doesn’t mean you don’t have to rehearse them. | Explore the meaning of hand gestures and how they can encourage the audience to engage with your topic.  You could annotate particular gestures onto a speech transcript, so you can rehearse them the same as you would the content of your speech. |
| Facial expressions | What your face says is just as important as what your mouth says!  If you are speaking about a serious issue and you are smiling (or giggling), it says the issue is not important. On the other hand, if you are talking about a funny event, a smile can influence the audience to laugh. | Practise your speech in front of a mirror or record your speech, so you can see what your face is doing. Annotate instructions onto your speech transcript to signal particular facial expressions if they do not come naturally to you. |
| Clarity | This refers to speaking clearly.  You need to speak deliberately, but not so slowly that you sound like a robot. | In front of the mirror, make wide chewing motions while humming gently.  Stretch every muscle in your jaw and face. Open your mouth as wide as possible (as if you were about to yawn), while moving your jaw in circles, and sideways.  Practise tongue twisters. |
| Pitch | To understand pitch, think of music. It has high and low notes as do people's voices. | Take a deep breath in and begin speaking on whatever topic you choose until you run out of breath. It can be any topic. Remain on the SAME note all the time.  When you have finished, choose another note. Note the difference in the emotions. |
| Tone | Refers to the emotional content carried by our voices. It is not the words themselves, but 'how' we say them. To speak expressively, is to energise our words appropriately. | Repeat the words ‘ham sandwich’ in as many varying ways as you can. For example, say it: angrily, happily, sadly, lovingly, despairingly, laughingly, importantly, slyly, snidely, shyly.  Remember to listen for emotional truth or believability! |
| Pace | This is the speed or rate at which one speaks.  Pace matters because how fast or how slow you speak alters the listener's perception of your topic. | Fast speaking can draw an audience in to take action about what you are saying.  A slower pace can make the audience take notice. |
| Volume | Volume refers to how loud you speak. If your audience can’t hear you, they can’t relate to what you are saying.  Variations in volume can grab the audience’s attention – use this when you are talking about something new and important. | Work on projecting your voice. |
| Pause | This is longer than a normal stop you would take for a comma or full stop.  It allows for the information to sink into the listeners’ brains.  Dramatic statements, main points, points needing extra emphasis, or any point that requires extra attention are appropriate for this pause. | Try looking around the room when you come to a point where you would like to show emphasis through pause.  Clearly indicate on your notes where you are going to pause. |

## Phase 3, activity 7 – revisiting the text

What can you recall from our initial reading of **Core text 1 – the Legacy Junior Public Speaking Award 2022 NSW State Final – Romanticising Crime**?

1. In pairs, rearrange the quotes from the speech below into an order that makes sense.

Table – quotes from the speech

|  |
| --- |
| Quotes from Core text 1 – the Legacy Junior Public Speaking Award 2022 NSW State Final – Romanticising Crime |
| Women account for 70% of serial killer victims, which, on its own, is an appalling statistic. |
| 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. |
| We all think that we are unaffected by these type of events, but that causes us to separate it from ourselves. |
| 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? |
| The casual everyday routine. I'm walking home from school, AirPods in, Spotify opened, and BuzzFeed Unsolved playing-- my favourite true crime podcast. |
| True crime content needs to change. |
| This disillusionment changes how we perceive the world... |

1. Check your responses against **Core text 1 – the Legacy Junior Public Speaking Award 2022 NSW State Final – Romanticising Crime.**
2. Reflection – Could this make sense in another order? Discuss with your partner.

## 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 – Rowan Myers (Crestwood High School) (27:53 – 34:30)](https://artsunit.nsw.edu.au/program/junior-secondary-speaking-award)

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 cast 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 3, activity 8 – responding to Core text 1

**Step 1 – exploring new vocabulary**

1. Read the speech transcript in its entirety.
2. Identify any words you do not know the meaning of and add them to the new vocabulary table.
3. Look up the meaning in a dictionary and write its meaning in your own words in the second column.

Table – new vocabulary

|  |  |
| --- | --- |
| Word | Definition |
|  |  |
|  |  |
|  |  |
|  |  |
|  |  |

**Step 2 – understanding the text**

1. Read the transcript for a second time. What is the main idea of the speech? What is it about?

|  |
| --- |
|  |

1. Who is the author of the speech? Why is this person delivering this speech? Justify your response.

|  |
| --- |
|  |

1. Who has the speech been written for (the target audience)? How do you know this? Provide evidence in your response.

|  |
| --- |
|  |

**Step 3 – annotating the linguistic features**

1. Work with a partner to identify examples of persuasive techniques including ethos, pathos and logos. Annotate these on your copy of the speech transcript.

## Phase 3, resource 8 – responding to Core text 1 – suggested responses

**Suggested responses have been provided for Step 2.**

**Step 2 – understanding the text**

1. Read the transcript for a second time. What is the main idea of the speech? What is it about?

|  |
| --- |
| This speech is about true crime and how a lot of women listen to it. It is about the irony of how women engage with it even though they are more likely to be victims. It challenges the audience to reconsider their perspective. |

1. Who is the author of the speech? Why is this person delivering this speech? Justify your response.

|  |
| --- |
| Rowan Myers from Crestwood High School is delivering this speech for the Legacy Junior Public Speaking Award 2022 NSW State Final. She is delivering the speech because she is a state finalist in the competition and has something important she would like to address. |

1. Who has the speech been written for (the target audience)? How do you know this? Provide evidence in your response.

|  |
| --- |
| The target audience is the judges of the Legacy Junior Public Speaking Award 2022 NSW State Final. We know this because it is being performed at the competition and Rowan is delivering the speech with palm cards and no other props – she is following the competition requirements. |

## Phase 3, activity 9 – identifying speech delivery elements

1. View the recorded version of Core text 1 – [The Legacy Junior Public Speaking Award 2022 NSW State Final – Rowan Myers (Crestwood High School) (27:53 – 34:30)](https://artsunit.nsw.edu.au/program/junior-secondary-speaking-award)
2. Record examples of delivery elements in the table.

Table 15 – speech deconstruction

|  |  |  |  |
| --- | --- | --- | --- |
| Vocal elements – pitch, pace, pause, clarity, volume | Facial expressions | Body language | Other aspects of delivery |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

## Phase 3, resource 9 – Venn diagrams

**A Venn diagram** – can be useful in organising ideas and notes for extended responses which require comparison and contrast of concepts, texts, features and so on.

1. You may like to draw your own diagram or use adigital [graphic organiser](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/599) when completing Venn diagrams.

Figure – sample Venn diagram comparing the core texts

## Phase 3, resource 10 – debating

**Teacher note:** this would be a good opportunity to use role-reading or reciprocal reading processes. You could assign a different reading task to different groups. Group 1 is ‘Why do it?’ for example. Groups 2 and 3 are ‘How does it work?’ and ‘How is it marked? Groups report back to the class and the class construct a summary together. This strategy is drawn from Quigley (2020).

**Why debate?**

Debating is when teams of 3 people each have a say on a particular topic. The aim is for one team to convince and persuade the audience, including an adjudicator, that their view on the topic is right.

There are many personal advantages of debating. Debating helps you:

* improve self confidence
* make informed decisions
* improve your public speaking skills
* think on the spot
* learn to argue one point and dispute another.

Debating can help you understand what other people are really saying. You can learn to listen selectively. It can help you sharpen your analysing ability.

Debating is fun!

**Teams**

One team argues **for** the topic or aims to prove how and why the topic is right. This is the **affirmative** team.

The other team argues **against** the topic or aims to prove how and why the topic is untrue. This is the **negative** team.

Both teams also have to try and disprove the other’s team case.

Each team has 3 speakers.

**Rules**

* The affirmative team always sits on the left of the audience.
* The negative team always sits on the right of the audience.
* The chairperson and timekeeper sit in the middle.
* The adjudicator who marks the debate and decides who was most convincing sits at the back.
* Each speaker is given a score out of 100 – 40 points for Matter, 40 points for Manner and 20 for Method. These will be explained more carefully later on.
* Keeping to the time (which is different for age groups) is very important and therefore it is essential that the team practise their speech before the debate.
* Time must be given to all speakers except the first affirmative to ‘rebut’. This is when the speaker can say why they think the points brought forward by the other team are wrong. They can challenge the other team’s arguments and this is done at the start of each individual’s speech.
* Each team must work as a team.

**Matter, manner, and method**

Matter (40 points) – matter is what is actually said.

* Were the arguments realistic?
* Were actual points illustrated, and not just examples listed, to justify the overall argument?
* Did the speaker understand and explain the subject?

From an adjudicator’s point of view, the elements of matter are:

* clarity (clear, distinct points)
* argument (justification, relevant examples)
* pertinence (linkages, tie in to theme, overall team case).

Manner (40 points) – manner relates to how things are said.

* Could the speaker be heard?
* Did they use their voice to persuade the audience, and did they believe what they were saying?
* Were notes or palm cards obtrusive (in the way)?
* Did their general appearance suggest confidence?

From an adjudicator’s point of view, the elements of manner are:

* Manner is subjective, but in general we are looking for real people. Encourage speakers to use their natural voice, without resorting to memorisation or total reading of their speeches.
* Reward attempts at using fewer or no palm cards, or at making gesture and eye contact, even if they result in slightly more hesitant speech. A polished speaker, with both hands clasped in front, reading the speech, is a 30. A slightly hesitant speaker, making a good attempt not to read their speech, is a 31.

Method (20 points) – method is following debating guidelines.

* Was the speech connected and did it follow the debating format?
* Did the speaker use their time to good effect?
* Was teamwork evident?
* Did the speaker rebut, define and outline their arguments?

From an adjudicator’s point of view, the elements of method are:

* internal structure of the speech
* team structure – how their arguments align with the team
* counter structure – how the rebuttal is structured.

**Scoring**

Matter and manner are both marked out of 40, while the maximum method score is 20. An average score is 30 for matter, 30 for manner and 15 for method, giving a total of 75. Debating scores do not vary particularly much, although different adjudicators will give slightly different scores for the same debate. An average winning margin for a debate is 3 points, but margins will typically vary from 2 to 8 points.

Table – average scoring data

|  |  |  |  |
| --- | --- | --- | --- |
| Overall outcome | Matter /40 | Manner /40 | Method /20 |
| Bad | 28 | 28 | 12 |
| Inadequate | 29 | 29 | 13 |
| Average | 30 | 30 | 14–15 |
| Good | 31 | 31 | 15–16 |
| Excellent | 32 | 32 | 17 |

## Phase 3, resource 11 – debating scaffolding

**Teacher note:** depending on the class cohort skill base, you may like to assign larger groups to each team. Resources have been provided to help students scaffold their debate arguments and speaking roles.

**Topics for debate:**

* The Legacy Junior Public Speaking Award speech’s argument is more effective than Olivia Wright’s speech.
* Olivia Wright’s speech delivery creates greater authority than the Legacy Junior Public Speaking Award speech.
* The target audience of a speech impacts its delivery (using the core texts as examples).
* Adjusted topic: The best speech is [insert speech title].

Table – chairperson script

|  |  |
| --- | --- |
| Script | Individual debate information |
| Good morning or afternoon. Welcome to today’s debate. The topic of the debate is |  |
| The affirmative team members are |  |
| The negative team members are |  |
| The adjudicator is |  |
| There will be a warning bell at 3 minutes with 2 bells at 5 minutes to indicate that the speakers’ time has ended. A bell will be rung continuously if the speaker exceeds the maximum time by more than 30 seconds. |  |
| Before each speaker.  I now call on the \_\_\_\_\_\_ speaker of the \_\_\_\_\_\_\_\_. |  |
| After the debate is finished.  Please welcome the adjudicator to announce the result of the debate. |  |
| After the adjudication.  A speaker will now congratulate the winning team |  |
| Our thanks go out to all of the debaters and to the adjudicator for a very entertaining debate.  I now declare this debate closed. |  |

Table – first person affirmative script

|  |  |
| --- | --- |
| First person affirmative script | Student response |
| Good morning or afternoon adjudicator, timekeeper, ladies and gentlemen.  The affirmative team believes that this debate is about …. (overview of topic, put the topic into perspective – What is the debate all about? Why is this topic being debated?) |  |
| We have chosen to define the topic in the following way – outline each part or word of the topic.  Thus, in this context we can say that (redefine the topic without saying that you have redefined it). |  |
| Clearly state the theme – this will be the phrase which is a summary of your argument, and which will be repeated by each team member.  We believe our theme is highly appropriate because … |  |
| As first speaker. I will be making the following points…  My second speaker, will continue our argument by discussing … |  |
| My first, second, next, final point is … (proof, explanation, examples)  Link to theme, restate theme.  (You should have at least 3 points.) |  |
| In summary, …  (End with a general summary of the topic as you defined it, the theme and your points) |  |

Table – second person affirmative and negative

|  |  |
| --- | --- |
| Second person affirmative and negative script | Student response |
| Good morning or afternoon.  Short statement (to get you calm before rebutting) about your topic and your argument. |  |
| Rebuttal:  The theme put forward by the opposition is not appropriate. (Explain why, using any points presented that do not support their case and theme.)  Remember:   * don’t rebut their rebuttal * don’t be aggressive, say it nicely * We would just like to highlight a few errors or misleading statements brought forward by the opposition. * There are a few errors in the opposition’s case that I would like to bring forward.   Hint: write down word for word their theme and points, and write your rebuttal underneath. |  |
| Today,\_\_\_\_ began our case. He or she spoke about \_\_\_\_\_\_\_\_\_. They clearly defined this debate to be about \_\_\_\_\_\_  As second speaker I will be making the following points… |  |
| My first, second, next, final point is … (proof, explanation, examples)  Link to theme, restate theme.  (You should have at least 3 points.) |  |
| In summary, …  (Quick summary of your main argument – not the examples but what they proved – how they showed that your side of the debate is true and right) |  |

Table – third person affirmative and negative script

|  |  |
| --- | --- |
| Third person affirmative and negative script | Student response |
| Good morning or afternoon.  Short statement (to get you calm before rebutting) about your topic and your argument.  (If confident) I would like to clarify for you the issues of today’s debate. On the one hand our opposition has argued that …, however, we have put forward these points and believe that … |  |
| Rebuttal on:   * the definition (Did you agree or disagree?) * their theme (Why was it wrong? Is it appropriate, evident?) * what they said – major points not just minor examples * why it is not proving their initial argument * any weakness in the arguments of first and second negative (This should be the largest part of the third person’s speech.) |  |
| Today,\_\_\_\_ began our case. They spoke about \_\_\_\_\_\_\_\_\_. They clearly defined this debate to be about \_\_\_\_\_\_  As second speaker I will be making the following points… |  |
| Restate your theme and why it is a good one.  Outline your team’s arguments:  Our first speaker introduced our case by making the following points…  Our second speaker strengthened our case by discussing… |  |
| In summary*,* …  (Give a final statement that is clear on what the topic is, and strong about what you believe and why you believe it to be true.)  Finish on the argument not the theme. |  |

Table – first person negative

|  |  |
| --- | --- |
| First person negative script | Student response |
| Good morning or afternoon adjudicator, timekeeper, ladies and gentlemen, and the opposing team.  We believe this debate tonight is about (overview of topic and theme).  The negative team accepts the definition of the topic put forward by our opponents (state what it was that you agree with).  OR  We disagree with the definition of our opponents. The first affirmative speaker said …, however, we define the debate as…. Our definition is stronger because… |  |
| The opposition have made some inappropriate/inaccurate/misleading statements, and I would like to clarify them for you.  Rebuttal –include:   * what their theme was and why it might be wrong. * why any points might be misleading. |  |
| The negative’s team theme is … We believe that our theme is a strong one because…  As first speaker I will be making the following points…Our second speaker will be making the following points…Our third speaker will sum-up our team’s case. |  |
| My first, second, next, final point is … (proof, explanation, examples)  Link to theme, restate theme.  (You should have at least 3 points.) |  |
| In summary, …  (End with a general summary of the topic as you defined it, the theme and your points) |  |

**Adjudication scoring sheet**

|  |  |
| --- | --- |
| **Topic:** |  |

Affirmative team:

Table – marking grid for affirmative team

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Speaker | Matter /40 | Manner /40 | Method /20 | Total /100 |
| First speaker |  |  |  |  |
| Second speaker |  |  |  |  |
| Third speaker |  |  |  |  |
| Total |  |  |  |  |

Negative team:

Table – marking grid for negative team

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Speaker | Matter /40 | Manner /40 | Method /20 | Total /100 |
| First speaker |  |  |  |  |
| Second speaker |  |  |  |  |
| Third speaker |  |  |  |  |
| Total |  |  |  |  |

|  |  |
| --- | --- |
| **Debate winner:** |  |

## Core formative task 2 – persuasive body paragraph

**Student note:** this core formative task is designed to build on your use of argument and rhetoric appeal in preparation for your formal assessment task. You will use **Phase 3, activity 10 – core formative task 2 scaffolding** to develop your arguments related to your topic researched in **Core formative task 1 – persuasive speech introduction**. You will experiment with the use of transitional phrases and will identify and annotate persuasive devices on your script.

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

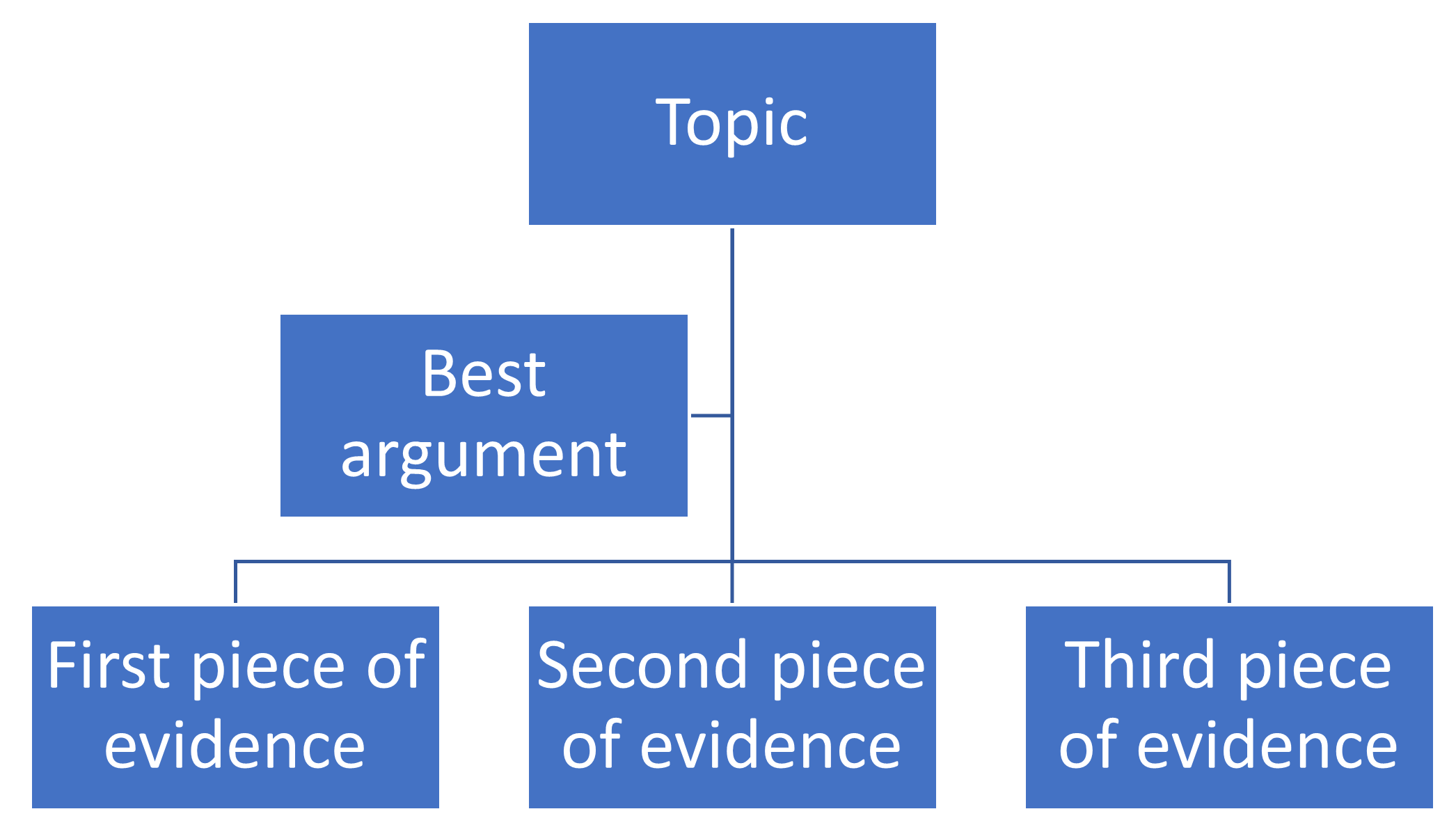
1. Review your topic research and introduction from **Core formative task 1 – persuasive speech introduction**.
2. Brainstorm all the arguments related to your topic.
3. Select the best argument and identify explicit supporting evidence. Use the organisation chart in **Phase 3, activity 10 – core formative task 2 scaffolding**.
4. Identify the persuasive devices you intend to use in the paragraph and write some possible examples. You can also use any other persuasive devices.
5. Use the transitional phrases table to identify phrases you could use in your paragraph.
6. **Use the persuasive paragraph scaffold in Phase 3, activity 10 – core formative task 2 scaffolding to write a persuasive body paragraph.**
7. Identify the persuasive devices used in one colour.
8. Identify the transitional phrases used in a different colour.
9. Submit your completed work to your teacher.

## Phase 3, activity 10 – core formative task 2 scaffolding

**Brainstorming**

1. Review your topic research and introduction from **Core formative task 1 – persuasive speech introduction.**
2. Brainstorm all the arguments related to your topic.
3. Select the best argument and identify any explicit evidence that supports it in the organisation chart below.

Figure – organisation chart



1. Identify the persuasive devices you intend to use in the paragraph and write some possible examples. You can also use any other persuasive devices.

Table – examples of persuasive devices

|  |  |
| --- | --- |
| Persuasive device | Possible example I could use |
| Ethos |  |
| Pathos |  |
| Logos |  |
| Call to action |  |
| Rhetorical question |  |
| High modal words |  |
| Rule of three |  |
| Inclusive language |  |
| Anecdote |  |
| Exaggeration |  |

1. Read the transitional phrases (phrases that change the text from one idea to another) table and highlight phrases you could use in your paragraph (these are just some examples of transitional phrases).
2. Add in any others that you would like to use.

Table – transitional phrases

|  |  |  |
| --- | --- | --- |
| Type of phrases | Examples | Examples |
| Introductory | There is no doubt that  From my point of view | It seems that  I question whether |
| Supporting opinions | First of all,  Furthermore | Equally important  Moreover (or) Similarly |
| Justifying evidence | In fact  For instance | As evidence  In support of this |
| Cause and effect | For this reason  Consequently | In spite of this  Nevertheless |

1. Use the scaffold below to write a persuasive body paragraph in the middle column.
2. Identify the persuasive devices used and record them in the third column.
3. Identify the transitional phrases used and record them in the third column in a different colour.
4. Submit your completed work to your teacher.
5. Act on the feedback your teacher provides to refine your work.

Table – persuasive paragraph scaffold.

|  |  |  |
| --- | --- | --- |
| Body paragraph structure | Student response | Persuasive strategy and transitional phrases used |
| Topic sentence that outlines your topic argument or point of view. |  |  |
| One main piece of evidence that supports your point of view. |  |  |
| Explain how the evidence supports your point of view. |  |  |
| Second piece of evidence that supports your point of view. |  |  |
| Explain how the evidence supports your point of view. |  |  |
| Third piece of evidence that supports your point of view. |  |  |
| Explain how the evidence supports your point of view. |  |  |
| Summarise the topic argument or point of view of this paragraph. |  |  |

# Phase 4 – deepening connections between texts and concepts

In this phase students continue their close study of their core text, focusing on the ways that the spoken word can establish perspective and literary value, then position the responder in relation to them. The ‘deepening connections between texts and concepts’ phase aims to extend the informed personal response of students by exploring how composers and presenters use a variety of devices to appeal directly to their audience.

Students will examine the distinctive qualities and literary value of the core text to refine their understanding of the ways in which perspectives in spoken word texts are constructed and received.

In the integrated Phase 5 'engaging critically and creatively with model texts' sequences, students respond to the core texts in critical and creative ways. They reflect on the form, language and stylistic features of the texts to inform their own compositions. Students collaboratively experiment with delivering spoken texts to demonstrate their understanding and build skills in preparation for the summative assessment task.

## Phase 4, resource 1 – what is audience?

**Audience** – the intended group of readers, listeners or viewers that the writer, designer, filmmaker or speaker is addressing.

Speeches are intended to be spoken to a person or group. Therefore, an audience is an essential part of a speech. An audience can be one person or an entire group of people; it could be your cat or teddy bear.

A good speaker must ‘know’ their audience. That is, they must understand who it is they will be speaking to and how they can appeal to the audience to persuade them to agree with what they are saying. This connection with the audience is very important to the success of a speech.

**How do we identify our audience?**

We do this though a process called ‘audience analysis’. This is when we explore the particular characteristics the majority of the audience might have.

To do this, we should find out the following information about our audience:

* **Who** are they? – the demographics of your audience (gender, age, religion, race, education, income, employment and so on).
* **Why** are they listening to your speech? – Are they forced to be there? Are they there by choice? Are they there to learn something?
* What do they **know**? – Are they familiar with the content? Do they need contextual background?
* What is the **attitude** towards the topic? – Do they know more than you about the topic? What do they think about the topic? (Is it controversial?)
* What are the **interests** of your audience? – Does your topic and approach interest most of your audience or just a small group?

## Phase 4, activity 1 – extending knowledge on audience

**Student note:** [note making](https://education.nsw.gov.au/schooling/parents-and-carers/going-to-school/learning-resources/english/english-a-to-z#Note_214) is extracting and recording the main ideas of a text in an organised and systematic way. It can include recording key words, phrases, and sentences.

1. As you view [Audience Analysis (6:56)](https://www.youtube.com/watch?v=Hfue7l-WuJ4) (stop at 3:44), take extra notes below.

|  |
| --- |
|  |

## Phase 4, activity 2 – audience analysis of a book cover

**Teacher note:** preparation of book covers may be required prior to completing this activity. You may like to use a selection of different book covers for the same books if you have them available in your book room. You can use the covers from [Original vs. New YA Book Covers](https://allisonburton.com/2021/04/25/original-vs-new-ya-book-covers/) or find different covers for a book of your own choosing.

1. Examine the images of the different front book covers.
2. For each cover, select 2 visual features to explain its effect on the audience. The first one has been done for you.

Table – identifying the effects of visual features

|  |  |
| --- | --- |
| Book cover | Effects of visual features |
| [Hitler’s Daughter by Jackie French](https://www.edsco.com.au/product/hitlers-daughter-by-jackie-french/) | Gaze – the 2 children are gazing towards the responder. This makes the audience feel like they are a part of the group.  Colour – the use of blue in the background symbolises serenity and stability. The face of Hitler in the background contrasts this, but makes the responder feel like it will be a ‘safe’ book to read. |
|  |  |
|  |  |
|  |  |

1. Reflection: How do composers construct texts to appeal to an audience?

|  |
| --- |
|  |

## Phase 4, activity 3 – collective nouns and complex ideas

**Types of nouns in Core text 1 – the Legacy Junior Public Speaking Award 2022 NSW State Final – Romanticising Crime**

**Identify examples of types of nouns.**

1. Put these nouns drawn from the text into the correct category in the table below. Then find one more of each type from the text.
2. True crime content
3. Spotify
4. content
5. people
6. society
7. humanity
8. empathy
9. Stephen King

Table – types of nouns in Core text 1

|  |  |  |
| --- | --- | --- |
| Type of noun | Example from provided list | Further student example |
| Collective |  |  |
| Abstract |  |  |
| Noun group for a concept, idea or perspective |  |  |
| Proper |  |  |

**Revise and extend grammatical knowledge of collective nouns.**

1. Answer the questions below using the nouns from the word bank.

**Teacher note for differentiation:** you may like to include the word bank below to make this activity more accessible. This activity uses common collective nouns to build understanding of the term. This is particularly useful for students requiring differentiation.

Table – word bank of collective nouns

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Word bank of collective nouns | Word bank of collective nouns | Word bank of collective nouns | Word bank of collective nouns | Word bank of collective nouns |
| galaxy | flock | litter | pride | mob |
| anthology | hand | host | bouquet | gaggle |

1. What is the collective noun for a group of:

|  |  |  |
| --- | --- | --- |
| a. | birds |  |
| b. | geese |  |
| c. | flowers |  |
| d. | lions |  |
| e. | stars |  |
| f. | poems |  |
| g. | kittens |  |
| h. | bananas |  |
| i. | angels |  |
| j. | emus |  |

1. Underline the collective noun in each sentence and bold the singular verb.
2. The team trains once a week.
3. The army runs towards the enemy.
4. The audience claps loudly.
5. My class is naughty.
6. The flock of sheep grazed in the fields.
7. The crew struggled to steer the ship.

## Phase 4, resource 2 – collective nouns suggested responses

The table below provides answers for teacher reference. Note the discussion of the complexities of subject-verb agreement below.

Table – answers for types of noun activity

|  |  |  |
| --- | --- | --- |
| Type of noun | Example from provided list | Further student example |
| Collective | people, society, content, humanity, entertainment | entertainment |
| Abstract | empathy | disillusionment |
| Noun group for a concept, idea or perspective | True crime content | truly horrible situations |
| Proper | Stephen King, Spotify | Netflix |

**Teacher note**: discussion points should explore:

the complexity of nouns such as ‘people’ taking the plural verb (‘people are afraid…’)

the difficulty for some students of seeing the subject-verb agreement with long phrases (‘true crime content is’ not ‘are’)

Collective noun activity answers.

1. What is the collective noun for a group of:
2. birds – flock
3. geese – gaggle
4. flowers – bouquet
5. lions – pride
6. stars – galaxy
7. poems – anthology
8. kittens – litter
9. bananas – hand
10. angels – host
11. emus – mob
12. Underline the collective noun in each sentence and bold the singular verb.
13. The team **trains** once a week.
14. The army **runs** towards the enemy.
15. The audience **claps** loudly.
16. My class **is** naughty.
17. The flock of sheep **grazed** in the fields.
18. The crew **struggled** to steer the ship.

## **Phase 4, resource 3 – s**ubject-verb agreement for collective nouns

**Collective nouns**

* are a type of common noun
* describe a group in a single word
* label groups of people or things.

**Examples:**

* crowd
* committee
* cluster

**Subject–verb agreement**

A collective noun usually has a singular verb. To decide which form of the verb you need, find its subject and ask ‘who’ or ‘what’ is doing the verb. If it is one thing, you use the singular verb.

**Examples:**

* The government intends to act.

In this example, the ‘government’ is the collective noun, and the singular verb is ‘intends’.

* The committee is meeting.

In this example, the collective noun is ‘committee’ and the singular verb is ‘meeting’.

## Phase 4, activity 4 – nouns and perspective

**Teacher note**: students may need a reminder about this 3-part way of thinking about sentence grammar. A simple demonstration with ‘I love you’ for the subject, verb, object classification would suffice. You may need to change the terminology in the tables if you are using a different classification for sentence grammar.

1. The 2 parts of the activity will help you to see how important the choice of noun is when a writer is developing their perspective in a spoken word text.
2. Fit the following example sentences from Core text 1 into the correct sentence grammar section of the table. An example has been done for you. Hint: work out the verb, then the ‘subject’ that is doing the action first.
3. Young women have been obsessing over true crime.
4. The disillusionment changes how we perceive the world.
5. We are left questioning the ethical standpoint of our actions.
6. They listen to this highly disturbing content.
7. The media romanticises the macabre charisma of certain serial killers.

Table – classifying sentences from Core text 1

|  |  |  |
| --- | --- | --- |
| Subject | Verb group | Predicate |
| Young women | have been obsessing over | true crime. |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

1. Consider these questions about the sentences above with a partner and write your ideas (or the answer) into the space provided.
2. Sentence ‘a’ has an adjective + noun combination for both the subject and the object. Write the sentence into this space without the adjectives and discuss the difference with your partner. Then write in 2 versions of the sentence with different adjectives. One to give a negative impression of ‘women’ and second to give more information about the crime.

|  |
| --- |
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|  |

1. Notice that some verbs in the examples are more dramatic or emotive than others. If you have a strong noun in the subject (‘disillusionment’) or object (‘highly disturbing content’) you might not need a dramatic verb. But the verb ‘romanticises’ makes the writer’s perspective about the media clear. Go back to Core text 2 and write into this space another example where the combination of noun and verb is powerful. Then write a different combination of which is better and make a suggestion for how.

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

1. Examine the perspectives indicated in the object part of sentences ‘c’, ‘d’ and ‘e’ (for example ‘highly disturbing content’) Work with your partner to annotate the parts of speech in the object part of all 3 sentences. What is there most of? Choose one and experiment in the space below. Change the adjective or adverb to change it from negative to positive. Add a dependent clause beginning with ‘that…’ to elaborate.

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

1. Notice the collective noun (‘media’) in sentence ‘e’. Experiment in the space below with including all the parts of the media instead of the collective noun. What do you have to do to the verb?

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

## Phase 4, resource 4 – nouns and perspective suggested responses

Some suggested responses have been provided below.

1. Classifying sentences from Core text 1

Table – answers for classifying sentences from Core text 1

|  |  |  |
| --- | --- | --- |
| Subject | Verb group | Predicate |
| Young women | have been obsessing over | true crime. |
| The disillusionment | changes | how we perceive the world. |
| We | are left questioning | the ethical standpoint of our actions. |
| They | listen to | this highly disturbing content. |
| The media | romanticises | the macabre charisma of certain serial killers. |

1. Exploring perspective in the sentences

* Adjective and noun combinations: women have been obsessing over crime; hysterical women have been obsessing… …obsessing over these horrific crimes committed by men.
* Verbs: students may choose something like ‘society doesn't care about the victims’ and intensify the verb choice to ‘society has forsaken the victims’.
* Parts of speech annotations: the (article) ethical (adjective) standpoint (noun) of (preposition) our (pronoun) actions (noun); this (determiner) highly (adverb) disturbing (adjective) content (noun); the (article) macabre (adjective) charisma (noun) of (preposition) certain (adverb) serial (adjective) killers (noun).
* Expanding the collective noun: ‘The news, television and social media all romanticise the macabre charisma of certain serial killers.’

## Phase 4, activity 5 – changing the target audience

1. Select a section of one of the core texts to rewrite.
2. Change the intended or target audience for your selected piece. Do not tell anyone. Some suggestions include:

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

* an all-male audience
* podcast creators
* teachers
* prisoners
* government officials
* people from another country

**Core text 2 – student keynote address – English Head Teacher conference 2023**

* maths teachers
* primary school students
* secondary students
* tradespeople

1. Consider the perspective you will use with the new audience and rewrite the section of the speech focusing on changing nouns and noun groups to suit the new audience.
2. Read your extract to a peer or group. After listening to a speech the other members of the group should work out the intended audience for each speech.
3. Vote for the speech with the best change of audience to be presented to the class.
4. As a class, discuss the changes and effectiveness of style in the presentation.

## Phase 4, activity 6 – purpose

**Teacher note:** you may like to swap this activity around and ask students to summarise each of the purposes instead of identifying the correct term.

1. Read the information below. How does this match your definition for ‘purpose’?

The purpose of a text is the reason it is written – why the text was composed. This is connected to the topic of the text and what the composer wants to say. Elaborating on this, the definition in NESA’s English glossary states, ‘the purpose of a text, in very broad terms, is to entertain, to inform or to persuade different audiences in different contexts. Composers use a number of ways to achieve these purposes: persuading through emotive language, analysis or factual recount; entertaining through description, imaginative writing or humour’. As stated above, when a text is composed there could be ‘different audiences in different contexts’. This means that the same text could be intended for teenagers, to persuade, while also be of interest to adults, who are informed. Generally, to label the purpose of composing, we use a verb (action words). The reason for this is that this is what the composer is doing as they write the text. Common examples of purpose include to persuade, to entertain, to inform, to promote, to criticise and to clarify, along with lots of others. It is important to note that there can be more than one purpose in a text.

1. View the YouTube video [Determining the General Purpose of Your Speech (2:48)](https://www.youtube.com/watch?v=19VOPJmqBmw).
2. Write down the correct speech purpose to match its intention in the table below.
3. Highlight the 4 main speech purposes.

Table – types of purpose

|  |  |
| --- | --- |
| Speech purpose | Intention |
|  | To provide new information to your listeners. |
|  | To change your audience’s opinions, attitudes or actions. |
|  | Made by a person who has received an honour or award. |
|  | To honour someone who has died. |
|  | To provide an enjoyable, light and fun presentation. |
|  | To encourage listeners to do something. |
|  | One speaker introduces another to the audience. |
|  | To give an award or honour to another person in front of an audience. |
|  | Praise or celebrate someone or a group for what they have done. |

## Phase 4, resource 5 – purpose suggested responses

Suggested responses have been provided below. The four main speech purposes have been indicated in **bold.**

Table – types of purpose

|  |  |
| --- | --- |
| Speech purpose | Intention |
| Inform | To provide new information to your listeners. |
| Accept | Made by a person who has received an honour or award. |
| Eulogise | To honour someone who has died. |
| Persuade | To change your audience’s opinions, attitudes or actions. |
| Entertain | To provide an enjoyable, light and fun presentation. |
| Inspire | To encourage listeners to do something. |
| Introduce | One speaker introduces another to the audience. |
| Present | Designed to present an award or honour to another person in front of an audience. |
| Tribute | Praise or celebrate someone or a group for what they have done. |

## Phase 4, activity 7 – write with purpose for an audience

**Teacher note**: split students into groups of 4 **to** 5 students. Assign each group one of the core texts.

1. In your group, read your assigned text.
2. Determine its purpose (you should have already determined the audience in a previous activity).
3. Assign each member of your group 1 to 2 paragraphs to rewrite to change its purpose. **Do not** discuss the purpose you are changing it to with your group.
4. When you have rewritten your piece of text, come back to your group and read your paragraphs in order.
5. Consider the following questions and discuss:
6. Does it still make sense?
7. Does the text flow?
8. Has the meaning been changed through the change of purpose?
9. Has the audience changed for the different paragraphs?

## Phase 4, resource 6 – experimenting with text

**Teacher note:** issue pairs of students with a different category to experiment with to change one of the core speeches.

The cards below should be duplicated as required to meet the number of students in the class.

Table – categories for experimentation

|  |  |  |
| --- | --- | --- |
| Context | Mode and media | Form |
| Delivered in the early 1900s | TikTok | Letter |
| Delivered to a non-English speaking audience | Radio broadcast | Poem |
| Delivered at a NASA conference | Short film | Children’s story |

## Phase 4, resource 7 – writing a conclusion

**Teacher note: this resource should be made available to students for informative purposes as well as a structure for writing a conclusion.**

**What is a conclusion?**

A conclusion is the final paragraph of an essay, report or speech. The conclusion summarises the main points of the topic you have covered. A good conclusion will wrap up your final thoughts and will be impactful.

**How to write a thorough conclusion**

* Restate your thesis – this is where you should restate your thesis to reinforce what your essay is about – but it should be worded differently.
* Summarise your body paragraphs – this should be a one sentence summary of what you discussed in each body paragraph. Make sure you relate it back to your thesis statement or point of view on a topic.
* End statement – the purpose of an end statement is to leave the reader convinced to take a new perspective on a topic. The end statement should be positive and refer to the relevance and implications of the text’s findings.

**What should not be in a conclusion**

* brand new ideas, information or evidence
* phrases such as ‘Thank you for listening to my speech’ or ‘The end’.

## Core formative task 3 – feedback on speech delivery

**Student note:** this core formative task is designed to assist your preparation to deliver your formal assessment speech. You will use peer feedback to annotate improvements onto your script and submit this as evidence of reflecting on and implementing feedback to refine your work.

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

1. **Use your formal assessment task transcript for this task.**
2. **Rehearse your speech using** **Phase 6, resource 9 – rehearsal strategies.**
3. **Present your speech to a peer for feedback.**
4. **Your peer will provide you with feedback on 3 specific areas – argument (ethos, pathos and logos) sentence-level grammar and delivery using Phase 4, activity 8 – feedback templates.**
5. **Annotate revisions onto your script for submission with your formal assessment. For example, pause here; stress this word.**

## Phase 4, activity 8 – feedback templates

1. Complete the peer feedback for a peer on their speech delivery.
2. Ensure your feedback provides strategies for improvements.

Table – peer feedback template

|  |  |  |
| --- | --- | --- |
| Delivery element | Characteristics of delivery | Peer feedback |
| Manner | Well-rehearsed or memorised speech  Notes used unobtrusively  Confident |  |
| Vocal | Variety in tone, expressive  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 to complete the self-evaluation.
2. Glue your self-evaluation into your book for future reflection.

Table – self-feedback template

|  |  |  |
| --- | --- | --- |
| Delivery element | Characteristics of delivery | Self-feedback |
| Manner | Well-rehearsed or memorised speech  Notes used unobtrusively  Confident |  |
| Vocal | Variety in tone, expressive  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? |  |

# References

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