English Stage 5 (Year 9) – teaching and learning sequence

Poetic purpose – phases 1, 2 and 6

This resource is part of a sample teaching and learning program for Year 9, Term 3. It provides an example of one way to approach programming through a conceptual lens. In this program, students will explore a range of texts written by Aboriginal poets. They will investigate how poets use and manipulate language, form and structure for specific purposes. Students will investigate and analyse the ways that perspective and context influence the creation and reception of texts.

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

Table – class details

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

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**Updating the table of contents**

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

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

# About this resource

## Purpose of resource

This document includes teaching and learning instructions for:

* Phase 1 – engaging with the unit and learning community
* Phase 2 – unpacking and engaging with the conceptual focus
* Phase 6 – preparing the assessment task.

This sample is part of a teaching and learning program. It has been developed to assist teachers in NSW Department of Education schools to create learning experiences that are contextualised to their students’ needs, interests and abilities.

It is not a standalone resource. It has been designed for use with the following resources:

* Year 9 – sample scope and sequence
* phases 1, 2 and 6 teaching and learning sequence and resource booklet for the ‘Poetic purpose’ program
* phases 3–5 teaching and learning sequence and resource booklet for the poem ‘I Remember’ by John Hartley
* phases 3–5 teaching and learning sequence and resource booklet for the poem ‘The Black Rat’ by Iris Clayton
* phases 3–5 teaching and learning sequence and resource booklet for the poem ‘GUDYI’ by Jazz Money
* phases 3–5 teaching and learning sequence and resource booklet for the poem ‘Circles and Squares’ by Ali Cobby Eckermann
* core texts booklet
* core formative tasks booklet
* sample assessment notification with an annotated podcast transcript.

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).

## Target audience

This sample is 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. Teachers using this program and the associated materials should adapt these to suit their students’ needs, interests, abilities and the texts selected. There are additional support and educative notes for the teacher (blue boxes), specific literacy notes (pink boxes in this program) and notes for the student (pink boxes in the resource booklet).

## When and how to use

This learning sequence, which includes Phases 1, 2 and 6, has been designed to sit within the Year 9, Term 3 ‘Poetic purpose’ teaching and learning program. Phases 1 and 2 should be used to introduce students to the focus of the program and initiate their conceptual thinking. The instructions and resources provided for Phase 6 should be used where appropriate throughout the teaching of the program. Many of the resources and activities in this phase will support student learning and engagement in all other phases.

Phases 3–5 for this program do not sit within this learning sequence. Phases 3–5 for this program have been applied to individual poems. These phases, and their associated resources, can be found in separate documents specific to each poem. This allows teachers to select from the poems and teach them in an order that best suits the needs of their students.

The sequence and associated materials can be used as a basis for the teacher’s own program, assessment, or scope and sequence, or be used as an example of how the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022) can be implemented. The resource should be used with timeframes that are created by the teacher to meet the overall assessment schedules.

This document provides success criteria aligned to each learning sequence. These are suggestions only. While success criteria can be presented to students it is important to discuss and agree to success criteria with the students in advance of the learning experiences.

The following is an outline of some of the ways this program can be used. Teachers can:

* use the teaching and learning sequence as a model and make modifications reflective of contextual needs
* examine the teaching and learning sequences, assessment notification and the resource booklet during faculty meetings or planning days and collaboratively refine them based on faculty or school goals
* examine the materials during faculty meetings or planning days and collaboratively plan opportunities for team teaching, collaborative resource development, mentoring, lesson observation and the sharing of student samples
* use the programming, assessment practices, or syllabus planning detailed in the sequence as an opportunity to backward map Years 10–7.

This program aligns with the [Stage 5 scope and sequence](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10). These documents model all syllabus requirements are met across the stage.

Before using this resource, teachers are encouraged to investigate [8 Aboriginal Ways of Learning](https://www.8ways.online/), explore the [protocol](https://www.8ways.online/our-protocol) established, and the ways other school communities have adapted these pedagogies for their unique learning communities. It is important schools create their own community links by connecting with and consulting local Aboriginal communities about the learning pedagogies of the land on which they teach and learn. This is outlined in [The Partnership Agreement with the NSW Aboriginal Education Consultative Group Inc](https://education.nsw.gov.au/teaching-and-learning/aec/aboriginal-education-consultative-group-partnership-agreement).

In this way, teachers can take responsibility for ensuring a cultural exchange, avoid cultural appropriation and make their students aware of the importance of seeking permissions, following cultural protocols and connecting with community. The [Map of Indigenous Australia](https://aiatsis.gov.au/explore/map-indigenous-australia) is a useful resource for teachers wishing to explore this process with students.

# Poetic purpose

The information below contains an overview of the complete ‘Poetic purpose’ program, guiding questions and formal assessment.

## Overview

Students will develop their appreciation of how poetry allows composers to experiment with language, form and style for a specific purpose and audience. Students will study a collection of poems by Aboriginal poets and analyse the way the texts affirm or challenge diverse and complex perspectives and experiences. They will evaluate how poetry prompts responders to reflect, make connections and expand their understanding of others and the world.

## Guiding questions

* How does poetry allow composers to manipulate language, form and style to express complex ideas?
* Why is poetry an effective way to say something powerful about complex ideas or views?
* How do Aboriginal authors use poetry in new and innovative ways to represent their perspectives and experiences?

## Assessment overview

Podcast: students will create an informative and analytical composition that explores how their study of 1–2 poems has expanded their thinking about themselves and the world.

## Outcomes and content groups

The target outcomes and content groups have been identified.

A student:

* **EN5-RVL-01** – uses a range of personal, creative and critical strategies to interpret complex texts
* Reading, viewing and listening for meaning
* Reading for challenge, interest and enjoyment
* Reflecting
* **EN5-URA-01** – analyses how meaning is created through the use and interpretation of increasingly complex language forms, features and structures
* Code and convention
* Connotation, imagery and symbol
* **EN5-URB-01** – evaluates how texts represent ideas and experiences, and how they can affirm or challenge values and attitudes
* Theme
* Perspective and context
* Style
* **EN5-ECA-01** – crafts personal, creative and critical texts for a range of audiences by experimenting with and controlling language forms and features to shape meaning
* Writing
* Speaking
* Text features
* Word-level language and punctuation
* **EN5-ECB-01** – uses processes of planning, monitoring, revising and reflecting to purposefully develop and refine composition of texts
* Planning, monitoring and revising

## Core texts and text requirements

The texts identified are core texts that have been mapped across the stage and support the delivery of syllabus requirements.

Table – texts selected and their alignment to the text requirements

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| Langton M (2019) *Welcome to Country*, Hardie Grant Publishing, Australia | This text is a moderately 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/). It is a non-fiction, informative text which uses subheadings to separate information. Some prior or cultural knowledge is required to understand the content. The selected extracts help to 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:~:text=requirements%20K%E2%80%9310-,Text%20requirements,-Engaging%20with%20texts) as students are required to explore texts which give them experiences of a range of fiction and non-fiction texts that are widely regarded as quality literature and a range of texts by Aboriginal and Torres Strait Islander authors. | The extracts selected from this text provide students with information about the historical and cultural role of storytelling, music and poetry in Aboriginal communities. Engaging with this text will help to build an awareness of Aboriginal cultural traditions. This will support students in their engagement with the poetry they will encounter within this teaching and learning program. |
| Cobby Eckermann A (2017) ‘Circles and Squares’, Little Bit Long Time, Ginninderra Press, Australia. | This poem is a moderately 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/) due to its use of language, structure and content. The poem 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:~:text=requirements%20K%E2%80%9310-,Text%20requirements,-Engaging%20with%20texts) as students are required to engage meaningfully with poetry. It also gives students experiences of a text by an Aboriginal author which explores cultural, social and gender perspectives. | The poem explores how identity and connection to culture are complicated by consequences of past injustices. It explores an individual trying to exist in 2 worlds and feeling that they will never wholly belong to either one. This results in an authentic representation of individual identity. It underpins the resilience of culture, the desire to heal and the impact of reconnection to one’s cultural identity.  Aboriginal and Torres Strait Islander readers are advised that the poem contains reference to people who have died. |
| Clayton I (1988) ‘The Black Rat’, in Gilbert K (ed) *Black Australia: an Anthology of Aboriginal Poetry*, Penguin, Ringwood Victoria. | This poem 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/) due to its vocabulary, structure and content. **EN5-RVL-01** requires students to interpret complex texts. The poem 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:~:text=requirements%20K%E2%80%9310-,Text%20requirements,-Engaging%20with%20texts) as students are required to engage meaningfully with poetry. It also gives students experiences of a text written by an Aboriginal author. | The poem is written in the ballad form and has subverted some of the conventions of this form. The poet is the daughter of the unnamed persona in the poem. Iris Clayton has used the ballad form to explore her father’s experience as a veteran of war and his Aboriginal identity.  Aboriginal and Torres Strait Islander readers are advised that the poem contains reference to people who have died. |
| Hartley J (2018) ‘I remember’, in Heiss A (ed) *Growing Up Aboriginal in Australia*, Black Inc Books, Australia. | This poem is a highly 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/) due to its hybrid form, length and content. **EN5-RVL-01** requires students to interpret complex texts. The poem 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:~:text=requirements%20K%E2%80%9310-,Text%20requirements,-Engaging%20with%20texts) as students are required to engage meaningfully with poetry. It also gives students experiences of a text by an Aboriginal author which explores cultural, social and gender perspectives. | The poem is a spoken word text initially written for and delivered at a men’s talking circle. Its hybrid form contains elements of prose and verse to share a collection of memories. These memories are reflect Hartley’s personal, cultural and political contexts.  Aboriginal and Torres Strait Islander readers are advised that the poem contains reference to people who have died. |
| Money, J (2021) ‘GUDYI’, *h*ow to make a basket, University of Queensland Press, Australia. | This poem 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/) due to its extensive descriptive detail and inferred meaning. **EN5-RVL-01** requires students to interpret complex texts. The poem 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:~:text=requirements%20K%E2%80%9310-,Text%20requirements,-Engaging%20with%20texts) as students are required to engage meaningfully with poetry. It also gives students experiences of a text by an Aboriginal author which explores cultural, social and gender perspectives. | The poem is written from the perspective of a Wiradjuri woman and explores the meaningful connection to land and Country experienced by Aboriginal people. Money’s ‘song’ explores the beauty of Wiradjuri country and its strength and resistance to interference by colonialisation. Money creates effective sensory imagery to celebrate this deep connection with country. |

## The organisation of this teaching and learning program into phases

**Teacher note:** the phases structure has been adapted to suit the purpose of this program. The learning sequence in this program includes Phases 1, 2 and 6. Phases 3–5 have been included in separate program documents for each poem. This is due to the shorter nature of the texts and to acknowledge the iterative nature of teaching a collection of poems. Phases 1, 2 and 6 are generic and act as a framework for the teaching and learning program.

This teaching and learning program is organised according to the principles of the Secondary English team’s Phases Project. The term ‘phase’ helps to organise planning by identifying the specific purpose of each section within a teaching program. Each phase focuses teacher and student attention onto matching learning intentions with the most appropriate and effective strategies, particularly for the development of deep knowledge and conceptual engagement. The phases project aims to support the sequencing and progression of learning based on the pedagogical principles of:

* clear learning intentions
* specific process verbs linked to outcome content
* the organisation of interactions in the learning environment that extend from teacher-directed, to collaboration and into independent practice.

**Teaching note:** each phase is introduced with an overview and specific conceptual programming questions. These are carefully aligned to outcome content points and guide teaching and learning. You will find links to these questions within the program. These provide the teacher and students with further opportunities to consider the conceptual direction of learning. Sub-sections of a phase, organised as rows within each table, are designed to be adaptable to class contexts.

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

|  |
| --- |
| **Phase 1 – engaging with the unit and the learning community** |
| * How might the podcast form be used to prompt listeners to reflect and expand their thinking of others and the world? |
| **Phase 2 – unpacking and engaging with the key concept** |
| * What is the connection between language, culture and identity? * How is communication a product of cultural context? * How can different storytelling methods be used to represent culture, identity and experiences? |
| **Phases 3 – discovering and engaging analytically with a core text** |
| * How do Aboriginal poets use figurative language to represent culture, identity and experiences? |
| **Phase 4 – deepening connections between texts and concepts** |
| * How can engaging with the themes of poetry prompt responders to expand their understanding of others and the world? |
| Phase 5 – engaging critically and creatively with model texts |
| * How can responding to poetry in a variety of ways enrich the experiences of readers? |
| **Phase 6 – preparing the assessment task** |
| * How can the stylistic conventions of a podcast be used to explore complex ideas? * How can the language of a written text be adapted and adjusted as a spoken text? * How does collaborating on the creation of a text allow for the development of a diversity of ideas and values? |

## Pre-reading for teachers

A brief outline of relevant pre-reading has been provided.

* Beck I, McKeown M and Kucan L (2013) *Bringing Words to Life: Robust Vocabulary Instruction*, 2nd edn, The Guilford Press, New York. This program incorporates Tier 2 and 3 words and introduces word meanings strategies in Chapters 2 and 3 of this text.
* Langton M (2019) *Welcome to Country: An Introduction to our First peoples for young Australians*, Hardie Grant Travel, Australia. This program incorporates excerpts from Chapters 3, 7 and 8. These excerpts explore the concept of storytelling in Aboriginal and Torres Strait Islander culture which is explored in Phase 2.
* State of New South Wales (Department of Education) (n.d.) [*Cultural awareness journey*](https://www.psc.nsw.gov.au/culture-and-inclusion/aboriginal-workforce/everyonee28099s-business/cultural-awareness-journey), Public Service Commission website, accessed 28 September 2023.
* State of New South Wales (Department of Education) (n.d.) ‘[The Student Podcaster](https://t4l.schools.nsw.gov.au/resources/teaching-and-learning-resources/the-student-podcaster.html)’, *Technology 4 Learning*, NSW Department of Education website, accessed 6 October 2023.

# Phase 1 – engaging with the unit and learning community

In the ‘engaging with the unit and the learning community’ phase, students develop an appreciation of the podcast form as a means of connection, reflection and as a vehicle for change. The assessment task for this program will take the form of a podcast and the assessment notification will be issued in this early phase. A range of targeted activities will encourage students to consider the structural conventions of a podcast, and to consider how it might be used to connect with the broader community. These activities support students to establish a clear link between the formal assessment and their exploration of a suite of poems by Aboriginal authors.

**Expected duration: 1–2 lessons**

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

* How might the podcast form be used to prompt listeners to reflect on and expand their thinking of others and the world?

Table – engaging with the unit and the learning community

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| EN5-RVL-01  Reading, viewing and listening skills  Apply reading pathways appropriate to form, purpose, meaning, and connect ideas within and between texts  EN5-URB-01  Style  Analyse how the distinctive aesthetic qualities and stylistic features of a text can shape and be shaped by its purpose, and experiment with this in own texts  Note: **bold content is not addressed in this sequence.**  Teacher note: the syllabus content points addressed through Core formative task 1 – listening task 2 are outlined in the Core formative tasks document. | **Engaging with the podcast form**  **Learning intentions**  By the end of this sequence, students will:   * engage with the podcast form and learn the difference between a scripted and a question-and-answer podcast * engage with a podcast to map the structural convention of a podcast.   **Teacher note:** this learning sequence introduces students to the podcast form. The podcast samples may be supplemented by additional or alternate podcasts dependent on the context of your class. At this point, the aim is to introduce students to the podcast form to ease the cognitive load of the assessment task. Teachers and students would benefit from exploring the [‘The Student Podcaster’ website](https://t4l.schools.nsw.gov.au/resources/teaching-and-learning-resources/the-student-podcaster.html). This website contains a range of modules designed to support teachers in teaching structural conventions of a podcast. **Phase 1, resource 1 – creating a transcript is provided to guide the creation of transcript for podcast that do have accessible transcripts. A transcript can help students access the aural content.**   * **Introducing the unit** – explain that students will be exploring a range of poetry by Aboriginal poets and that their response to the poetry will be submitted via a podcast. Use **Phase 1, activity 1 – engaging with the podcast form** to determine prior knowledge of the podcast form.   **Listening to a podcast**   * **Class discussion** – use the question prompts in **Phase 1, resource 3 – what is a podcast?** to pre-test students’ knowledge of the podcast form. * **Engaging with a podcast** – students listen to the podcast BBC Sounds [Robots Writing Songs (5:46)](https://www.bbc.co.uk/sounds/play/p0g1x7z4) and consider: * Who is talking? Is there more than one person talking? * What others sounds do they hear besides the person or people speaking? * [**Think-Pair-Share**](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=bf9d5aea-fbfa-682-9601-b5e88beaadcf) – students consider and then discuss and share what they liked and didn't like about the podcast.   **Engaging with a model podcast**  **Teacher note:** **Core formative task 1 – listening task** **2** consists of 2 steps. Each step is designed so that students actively engage with the model podcast. Captioning is not available for this podcast, but **Phase 1, resource 1 – creating a transcript** provides suggestions about how to create a transcript which can be used to support students as required with vocabulary development. **Phase 1, resource 2 – vocabulary mapping** can be used as a differentiation strategy.   * **Engaging with a podcast** – students listen to the Financial Times podcast [The Life of a song: Let it go (6:26)](https://www.ft.com/content/4671bcb9-3c78-4a83-81d0-d491f0200cb8) twice and complete **Core formative task 1 – listening task 2**. Firstly, to gain an overall impression of the podcast form, and then a second time to focus on the structural or transitional conventions of a podcast. * **Step 1** – distribute the **Phase 1, activity 2 – podcast transitions template**. When students listen to the podcast the second time, they make a note on their template each time they hear a transition. * **Step 2** – students complete **Phase 1, activity 3 – personal response to the podcast**. This activity can be completed in pairs, but each student should complete their own personal response to the podcast. * During Step 2 students consider their personal response to the podcast, focusing on structural conventions, the way in which the podcast was presented, and their levels of engagement. * **Concluding thoughts** – close this lesson sequence by facilitating a discussion and asking students to consider the ways that: * podcasts can vary * sound can be used in a range of ways * podcasts are often available freely but need to be paid for in some form – many podcasts will include advertisements or sponsor messages * some podcasts use narration or scripts, some podcast use a question-and-answer format. The structure of the podcast should fit the content.   **Homework** – students source and listen to a short podcast and come prepared to the next lesson to share their ideas.  **Teacher note:** as students complete **Phase 1, activity 2 – podcast transitions template**, they will inadvertently be producing a draft podcast structural template. At the end of the lesson teachers may wish to also distribute **Phase 6, resource 1 – structural conventions of a podcast**. | **Success criteria**  To demonstrate their learning, students can:   * discuss features of an engaging podcast form * explain the structure of a podcast using examples.   **Literacy note for differentiation:** a vocabulary map provides an opportunity for students to ‘capture’ (Beck et al. 2013) the essence of specific words which allows them to construct a definition which relates to a particular context. The vocabulary map used for this activity is adapted from the HSC minimum standard webpage: Vocabulary – control of language. |  |
| EN5-RVL-01  Reading, viewing and listening skills  **Use contextual cues to infer meaning of unfamiliar of complex words**  Reading for challenge, interest and enjoyment  Evaluate the ways reading text helps us to understand ourselves and make connections to others and the world  EN5-URB-01  Style  **Analyse how the distinctive aesthetic qualities and stylistic features of a text can shape and be shaped by its purpose, and experiment with this in own texts**  EN5-ECB-01  Planning, monitoring and revising  **Engaging with model texts to develop and refine features, structures and stylistic approaches in own work** | **Issuing the assessment notification**  **Learning intentions**  By the end of this sequence, students will:   * identify unfamiliar and complex words in the assessment task notification * understand the requirements of the assessment task * evaluate their experience of engaging with and reflecting on the assessment task with their peers.   **Exploring the assessment notification**  **Teacher note:** issuing the assessment at this stage keeps students focused on the podcast form before they begin engaging with and connecting with the poetry.   * **Unpacking the assessment task** – issue students with the assessment task notification. Read the assessment notification with students, focusing in particular on: * the task description * steps to success * marking criteria. * **Students engage with the notification** – students highlight or underline any complex or unfamiliar words. Students to write down ONE question they have about the assessment task notification on a sticky note. Students place their questions on the whiteboard, and the teacher responds. * **Demonstrating understanding** – students complete Phase 1, activity 4 – engaging with the assessment task notification to demonstrate their understanding of the task. * **Developing a glossary** – instruct students to begin a glossary to translate the jargon used when referring to podcast conventions. Students should use **Phase 1, activity 5 – podcast jargon** to help them to complete the glossary.   **Teacher note:** a sample marking criteria and student-facing rubric have been included in the assessment task notification. Dependent on the class context, you can choose which marking rubric to explore with students. Again, dependent on the class context, you can choose to explore both marking rubrics with your class.  **Reflection**   * **Revisiting the previous activity** – discuss students’ homework activity to source and listen to a short podcast. Ask students what podcast they selected and what ideas they have about the features of this text. For example, the structure or main ideas. * **Considering audience and purpose** – discuss with students the potential range of audiences and purposes for podcasts. Students should consider how the podcast form could be used to explore important issues. Students could be prompted to consider how the podcast might act as a vehicle for change or inspiration. * **Making connections** – prompt a discussion with students asking them to reflect on their homework task. For example, how would they use the podcast form to explore this issue and to bring attention to your ideas? * **Reflecting** – students write a short reflection in response to the following question: * How might the podcast form be used to prompt listeners to reflect and expand their thinking of others and the world?   **Teacher note**: this reflection activity links directly to **EN5-RVL-01, Reading for challenge, interest and enjoyment.** Students are being asked to reflect and evaluate how reading texts allows us to make connections with others and the broader community. This introduces students to one of the overarching concepts outlined in the learning overview. | **Success criteria**  To demonstrate their learning, students can:   * use a range of strategies, including context cues to infer meaning of unfamiliar or complex words * explain the requirements of the formal assessment task * start to use some specific language to describe podcast convention. |  |

# Phase 2 – unpacking and engaging with the conceptual focus

In this phase, students begin to explore the key concepts of the program. Students will engage with the concepts of perspective, context, theme, and connotation, imagery and symbol. They will identify and analyse the way in which language has been used to deepen the connections between language, culture and identity. The teaching and learning activities will focus on identifying how composers use language to reflect their cultural identity, which in turn will allow students to reflect on their own cultural identity. Students will practice writing short reflective and analytical responses about the use of language features. This will allow the teacher to assess the students' reflective and analytical writing skills. These skill development activities will support and prepare students for each component of the assessment task.

**Expected duration: 4 lessons**

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

* What is the connection between language, culture and identity?
* How can language be used to represent culture, identity and experience?
* How do composers use language to challenge or affirm established ideas about different cultures?

Table – unpacking and engaging with the conceptual focus

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| EN5-RVL-01  Reading, viewing and listening skills  Apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts  EN5-URB-01  Perspective and context  Appreciate how all communication is a product of cultural context  EN5-ECA-01  Speaking  Participate in and lead a range of informal discussions about texts and ideas, including analytical, speculative and exploratory talk, to consolidate personal understanding and generate new ideas | **Learning intentions**  By the end of this sequence, students will:   * appreciate the link between language, culture and identity * explore and speculate on the importance of language to a person’s identity.   **Reflecting on language, culture and identity**  **Teacher note:** the following sequence is designed to encourage students to think about a generalised notion of a collective cultural identity, before moving on to encourage students to consider who is missing from this notion of collective cultural identity.   * **Discussing representations of culture** – teachers show the following advertisements and lead a whole-class discussion about how they have represented Australian culture, using the questions in **Phase 2, resource 1 – representations of Australian culture** to guide discussion: * advertisement 1 – [Shrimp on the Barbie (1:00)](https://www.nfsa.gov.au/collection/curated/shrimp-barbie-paul-hogan) * advertisement 2 – [Tourism Australia Dundee Super Bowl Ad (1:30)](https://www.youtube.com/watch?v=NNJKWVmK-GM) * **Class discussion** – advertisement 1 has been saved to the National Sound and Film Archive. Why do you think this video has been preserved? * [**Think-Pair-Share**](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=92298307-f6a-bd51-dce2-237251af529c) – students use **Phase 2, activity 1 – reflecting on language culture and identity** to: * think – respond to a series of questions about Australian language, culture and identity * pair – complete a semantic map for the terms ‘language’, ‘culture’ and ‘identity’ * share – share answers with the class.   **Teacher note:** students completed sematic mapping activities in the Term 1, Year 9 – Representations of life experiences. Shanahan outlines how to use semantic maps in the slide show [7 Paths to Improved Reading Comprehension](https://www.shanahanonliteracy.com/publications/7-paths-to-improved-reading-comprehension) (slides 30–31). Semantic maps support students to make connections based on word association and on the use of specific vocabulary (Shanahan 2023). Alternatively, more capable and/or independent students may prefer a blank scaffold, or no scaffold, to allow for more flexible charting of ideas.  **Literacy note:** the pair activity above could be adapted to support students. A [jigsaw strategy](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/546?clearCache=c40aa24f-708-c4bf-a178-9f39112e4f78) could be used to reduce cognitive load and create expert groups as students focus on either the word language, culture or identity. Similarly, if students are encountering these words for the first time teachers could adapt or adopt the [Control of language: Vocabulary activity](https://sites.google.com/view/hsc-minimum-standard/writing/vocabulary) available via the [HSC Minimum Standards resource](https://sites.google.com/view/hsc-minimum-standard/writing/vocabulary).   * **Reflecting** – after discussing the connections between the concepts of language, culture and identity, students answer the following question in their books: * If one of these concepts was removed, let us say… language, what do you think the impact might be? * **Additional reflection prompts** – teachers could support this reflective activity by providing the following prompts: * Do you think that the concepts of language, culture and identify are connected? Why? * How would you feel if you were in a foreign country and you did not speak the language? How do you think this might impact you? * How would you feel if the language used in your country changed overnight and you were not familiar with the new language? How do you think this might impact you? * How might the loss of either language or culture impact your sense of identity?   **Class discussion**   * **Engaging with another video** – students view the ABC’s 90-year celebratory video [I am Australian (1:30)](https://www.youtube.com/watch?v=xh9DusRmM-0). * **Class discussion** – teacher leads a discussion using the following question as a starting point: * Do you feel that this video more authentically represents Australia than the other advertisements we have explored? Why? | **Success criteria**  To demonstrate their learning, students can:   * personally reflect on the notion of a cultural identity * use semantic mapping to explore the terms language, culture and identity. drawing conclusions about how these ideas connect to personal identity. |  |
| EN5-RVL-01  Reading, viewing and listening skills  Apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts  EN5-URB-01  Perspective and context  Appreciate the significance and value of expressions of cultural context in texts constructed using elements of languages and dialects, including Standard Australian English, Aboriginal and/or Torres Strait Islander Languages, and Aboriginal English  Theme  Analyse how themes can be understood to underpin cohesive meaning in texts, and apply this understanding in own texts | **Learning intentions**  By the end of this sequence, students will:   * deepen their understanding of the inextricable link between language, culture and identity * synthesise ideas to reflect on a broader understanding of language, culture and identity.   **Activating prior knowledge**  **Teacher note:** this learning sequence builds upon the knowledge students gained in the [Year 7, Term 2 – seeing through a text](https://education.nsw.gov.au/teaching-and-learning/curriculum/english/planning-programming-and-assessing-english-7-10) program, particularly in terms of the deep relationship that exists between Aboriginal and Torres Strait Islander people and the land. One of the core texts, Open Your Heart to Country, by Jasmine Seymour combines the languages of Darug and English to explore Aboriginal perspectives and context.  **Understanding the connection between language and Aboriginal culture**   * **Connecting to prior activity** – teacher leads a class discussion on the following questions: * What stood out the most for you when comparing the Australian tourism advertisements and the ABC produced, I am Australian video? * What do you know about Aboriginal language, culture and identity? * What do you know about the experiences of Aboriginal people? * How do you think these experiences might have impacted their connections with their language, their culture, and their identity? * **Engaging with culture** – display the following statement taken from [AITSIS’ languages alive webpage](https://aiatsis.gov.au/explore/languages-alive), on the board for students: * ‘Language is part of our songlines, stories, spirituality, law, culture, identity and connection. Language transfers important knowledge passed down from our Ancestors and Elders that guides us.’ Lynnice Church, Ngunnawal. * **Engaging with the importance of language** – students to reflect on this statement as they watch the video [Meriam (3:40)](https://aiatsis.gov.au/explore/languages-alive). Students answer the questions in the table at the beginning of **Phase 2, activity 2 – the importance of language**. * **Group work** – in small groups, students complete a [Step in - Step out - Step back](https://pz.harvard.edu/resources/step-in-step-out-step-back) routine to explore perspectives other than their own, and to become more socially and culturally responsive. This can be found in **Phase 2, activity 2 – the importance of language**, and requires students to: * Step in – students consider why language is so important to the Aboriginal people in the Meriam video. What do they think the people feel, believe, or may have experienced? * Step out – students consider what they might need to know to understand the perspectives of the people in the video better. * Step back – students reflect on their semantic mapping – this mapping most likely reflects a generalised collective Australian identity. * Exploratory writing – students respond to the first conceptual programming guiding question ‘What is the connection between language, culture and identity?’   **Teacher note:** teachers might like to invite students to share their responses to the question ‘What is the connection between language, culture and identity?’ If students are comfortable sharing their responses, teachers might like to invite other students to create a bank of ideas that they can use to develop their own understanding of others and the world. This will be particularly valuable and affirming for students with diverse backgrounds who already have broader perspectives and experiences. | **Success criteria**  To demonstrate their learning, students can:   * engage with a structured thinking routine to reflect on the importance of language to culture and identity * synthesise ideas by reflecting on broader perspectives and contexts. |  |
| EN5-RVL-01  Reading, viewing and listening for meaning  **Analyse the main ideas and thematic concerns represented in texts**  EN5-RVL-01  Reading for challenge, interest and enjoyment  **Consider how the social, cultural and ethical positions represented in texts represent, affirm or challenge views of the world**  EN5-URB-01  Theme  **Analyse how themes can be understood to underpin cohesive meaning in texts, and apply this understanding in own texts**  EN5-ECB-01  Planning, monitoring and revising  Research, **summarise,** evaluate **and synthesise information and perspectives from different sources to generate new ideas **and create detailed and** inform texts.**  Note: **bold content has not been addressed in this sequence.** | **Learning intentions**  By the end of this sequence, students will:   * deepen their understanding of Aboriginal perspectives * engage with and explore informative writing.   **Annotating the features of informative writing**  **Teacher note:** students have consistently engaged with informative texts and writing since K–2. The following teaching and learning sequence revisits some of the features of informative texts. This sequence will support students when they begin to write their podcast scripts, aspects of which require students to consider an author’s personal context.   * Exploring an informative text – as a class, read the excerpt in Core text – ‘Welcome to Country’ by Marcia Langton from Chapter 3 ‘Language’*.* This is included **Phase 2, resource 2 – features of informative writing**. * **Connecting to prior learning** – teacher initiates a class discussion linking the information in the excerpt to the concepts on language that have been explored to date, for example, in the [Meriam (3:40)](https://aiatsis.gov.au/explore/languages-alive) video. An idea to prompt the discussion might be ‘language is inextricably connected to culture and identity.’ * **Read the excerpt a second time** – this time drawing students’ attention to the annotations column in **Phase 2, resource 2 – features of informative writing**. Discuss the main features of informative texts. * **Considering themes** – students answer the questions on theme in **Phase 2, resource 2 – features of informative writing**. The teacher may wish to support students to answer these questions through a whole-class discussion. * **Pair work** – students complete **Phase 2, activity 3 – annotating informative texts** in pairs. There are 2 aspects to the annotation activity. Students reflect firstly on the features of informative texts, and then turn their focus to the concepts of language, culture and identity.   **Teacher note:** students should annotate all 3 remaining excerpts in order to gain a cohesive understanding of the importance of language and culture to Aboriginal and Torres Strait Islander identity. The activity could be differentiated to support student context.  **Literacy note for differentiation:** depending on the class context it may be appropriate to scaffold this activity further. For example, students could be issued with one paragraph from one of the excerpts to reduce the cognitive load and avoid them being overwhelmed. Students should share their findings on completion of this activity so that they have a cohesive understanding of the whole excerpt. An activity targeting vocabulary could also be used to help students to deepen their conceptual understanding. Consider using a strategy such as the ‘[3-tiered model of vocabulary](https://education.nsw.gov.au/teaching-and-learning/curriculum/literacy-and-numeracy/teaching-and-learning-resources/literacy/effective-reading-in-the-early-years-of-school/vocabulary)’ development. Note also the [National Literacy Learning Progression](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) in Understanding Texts (UnT10) Vocabulary – demonstrates an understanding of nuances and subtleties in word of similar meaning (for example frustrated, discouraged, baffled).  **Research**   * **Conducting research** – students complete the **Phase 2, activity 4 – research activity**. A think aloud strategy might support students to conduct their research. This could include: * verbalising actions – ‘I (the teacher) am going to identify a word or short phrase from the excerpt that I would like to know more about. For example, I am picking the word ‘assimilation.’ * verbalising thoughts – ‘Next, I am going to identify a reputable website…I have been provided with 2 examples in the resource booklet. It would save time if I used one of these websites.’ * verbalising thoughts – ‘Next, I need to decide how to enter the word or phrase into the search engine. I want to keep the ‘hits’ to a minimum. I am going to search for ‘colonisation AND assimilation.’ ‘AND’ is a Boolean that I can use to narrow my search.’ * verbalising actions – ‘Now, I am going to pick an article that I would like to explore.’ * verbalising thoughts – ‘Next, I am going to skim and scan the article for the word ‘assimilation’ and add one or 2 points to my annotations.’   **Summarising informative texts**   * Planning a summary – students summarise the key ideas in each of the extracts provided in **Core text – Welcome to Country** Students can use **Phase 2, resource 3 – informative text summary** and **Phase 2, activity 5 – excerpt summaries** to plan their summaries.   **Teacher note:** **Phase 2, activity 5 – excerpt summaries** is adapted from Sedita’s (2019), The Writing Rope. Students use this to identify the main ideas and details from each excerpt. The **Phase 2, activity 5 – excerpt summaries** activity can be completed individually, in pairs or in small groups. Students should ensure that they each have a copy of the respective excerpt summaries.   * **Composing a paragraph** – students use **Phase 2, resource 4 – writing a summary** to summarise each excerpt. Tell students **not** to refer to the actual excerpts and to rely solely on their own excerpt summaries. Explain that this will help to ensure that students avoid plagiarism. Teachers may need to define plagiarism for students: * **Plagiarism definition:** [‘plagiarism is when you pretend that you have written or created a piece of work that someone else originated’](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/hsc/hsc-all-my-own-work/plagiarism/what-is-plagiarism#:~:text=Plagiarism%20is%20when%20you%20pretend%20that%20you%20have%20written%20or%20created%20a%20piece%20of%20work%20that%20someone%20else%20originated.) (NESA 2021).   **Teacher note**: **Phase 2, resource 4 – writing a summary** provides a sample summary paragraph. Students can use this resource to help them to construct their summaries for the remaining excerpts.  **Consolidate and reflect**   * **Reflecting on prior understanding** – students refer to the question they answered at the end of **Phase 2, activity 2 – the importance of language,** ‘What is the connection between language, culture and identity?’ Students complete an [I Used to Think… Now I Think…](https://pz.harvard.edu/resources/i-used-to-think-now-i-think) thinking routine to reflect on their initial answer to this question. | **Success criteria**  To demonstrate their learning, students can:   * engage with and summarise a range of ideas from informative texts * communicate a perspective on the importance of language to culture and identity.   **Literacy note:** use a strategy such as [Hexagonal thinking](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/579) to provide additional support for students. This activity builds on the semantic vocabulary mapping activity completed in the previous teaching and learning sequence. Students use this slightly different strategy to build a web of connections using either blank or pre-filled tiles. Students who need additional support could be provided with a range of blank and prefilled tiles which they then arrange to provide a visual display of the relationship between ideas and concepts. Students are then able to use the hexagonal tiles to help them to write the summary activities below. |  |
| ****Teacher note:**** the syllabus content points addressed through Core formative task 2 – informative report are outlined in the Core formative tasks document. | **Core formative task 2 – informative report**  **Learning intentions**  By the end of this sequence, students will:   * develop and refine independent research skills * develop and refine their ability to select relevant information * use the structural conventions of informative writing.   **Writing an informative report**  **Teacher note: both Year 9, Term 1 – Representations of life experiences**, and **Year 9, Term 2 – shining a new (stage) light contained activities focused on the nature and power of storytelling. Students should draw on and apply this background knowledge when completing these activities.**   * **Research task** – students will compose an informative report for their peers about the role of storytelling in Aboriginal and Torres Strait Islander cultures. Students will draw on excerpts from Marcia Langton’s Welcome to Country and their own research. Following the instructions outlined in **Core formative task 2 – informative report**, students research one of the following modes of storytelling: * oral storytelling * performance and dance * poetry and song * film and multimedia. * **Presenting research** – advise students on where to complete and submit their core formative task. For example, students could be directed to use [Canva for Education](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Browser?cache_id=68e1a) which can be accessed via the department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/?cache_id=7215f).   **Teacher note:** there are a range of department support strategies, options and resources available for this core formative task. The department’s [Digital Learning Selector](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Browser?cache_id=39a9d) includes writing scaffolds to support informative text planning and writing. The [HSC Minimum Standards](https://sites.google.com/view/hsc-minimum-standard/writing/text-structure) page provides a range of activities to support the structure and sequencing of ideas for specific text structures. | **Success criteria**  To demonstrate their learning, students can:   * thoughtfully and purposefully use the structural conventions of informative texts to write and submit an information report. |  |

# Phase 6 – preparing the assessment task

In the 'preparing the assessment task' phase, students are provided with a range of strategies and opportunities to support them in their engagement with the formal assessment task. A series of core formative tasks are structured into the teaching and learning program at intervals. These are designed to encourage student understanding of, engagement with, and ownership of their podcast composition. The activities provided throughout this phase are not meant to be completed consecutively, nor should they be left until Phases 1–5 are taught in their entirety. They should be introduced as required, to consolidate skill development and run concurrently with the other phases. Some may take a few minutes in a once-off lesson, while others may require an entire lesson. Others will need to be repeated to ensure that students have an opportunity to experiment with the podcast form.

**Expected duration: 5–6 lessons**

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

* How can the stylistic conventions of a podcast be used to explore complex ideas?
* How can the language of a written text be adapted and adjusted as a spoken text?
* How does collaborating on the creation of a text allow for the development of a diversity of ideas and values?

**Additional resources for this phase:**

State of New South Wales (Department of Education) (n.d.) ‘[The Student Podcaster](https://t4l.schools.nsw.gov.au/resources/teaching-and-learning-resources/the-student-podcaster.html)’, *Technology 4 Learning*, NSW Department of Education website, accessed 6 October 2023.

Table – preparing the assessment task

|  |  |  |  |
| --- | --- | --- | --- |
| Outcome and content | Teaching and learning sequence | Evidence of learning | Evaluation and registration |
| EN5-RVL-01  Apply reading pathways appropriate to form, purpose and meaning, and connect ideas within and between texts  EN5-URA-01  Code and convention  Use metalanguage effectively to analyse how meaning is constructed by linguistic and stylistic elements in texts  Explain how texts use, adapt or subvert textual conventions across a range of modes and media to shape new meanings, and explore this in own texts  Note: bold outcome not addressed in sequence.  EN5-ECA-01  Writing  Select and adapt appropriate codes, conventions and structures to shape meaning when composing written texts that are analytical, informative, persuasive, discursive and/or imaginative  Use rhetorical language strategically and subtly to shape complex ideas and convince others of a point of view, as appropriate to audience and purpose  Text features  Express ideas, using appropriate structures for purpose and audience, that reflect an emerging personal style  Introduce and define complex key ideas, academic concepts and positions for arguments in sustained analytical and persuasive texts  Word-level language  Make vocabulary choices that enhance stylistic features of writing, and shape meaning through connotation | **Learning intentions**  By the end of this sequence, students will:   * understand the structural conventions of podcasts * explore and engage with a range of language features used in podcasts * engage critically and respond to the podcast form.   **Engaging with a podcast on poetry**  **Teacher note**: students begin this unit in Phase 1 by engaging with podcasts. This additional engagement has been included to demonstrate an example of a podcast which discusses poetry. Engaging with various podcasts will support students in developing their understanding of the form. This engagement with podcasts could be an opportunity to engage in flipped learning by engaging with podcasts as homework and then discussing their features in class time.   * **Pre-test – teacher administers a quick pre-test to determine students understanding of closed, open-ended and probing questions. You may complete this as a** [Kahoot](https://kahoot.it/) **quiz or a simple mix and match activity.** * **Listening and responding – students use Phase 6, activity 1 – engaging with a podcast to respond to SBS Audio (2021)** [‘Episode 33 Lyrical Fury & Social Media with Evelyn Araluen and @NichTopher’](https://www.sbs.com.au/nitv/podcast-episode/take-it-blak-podcast-episode-33-lyrical-fury-social-media-with-evelyn-araluen-and-nichtopher/0yplxrnto) **(00:00 – 20:30). Students respond to questions about the types of questions used (open-ended, close-ended, and probing questions). Students may wish to work in pairs and complete this activity.**   **The podcast form**   * **Organising ideas** – students use the planning prompts in **Phase 6,** **activity 2 – podcast writing guide** to plan for podcast features (audience, purpose, context, format, informal register and academic register).   **Teacher note:** ensure students complete this activity in pairs if you are choosing to assign the summative assessment as a paired activity.  **Structural conventions of a podcast**  **Teacher note: these activities can be used to supplement students’ understanding of the structural conventions of a podcast developed in Phase 1.**   * **Exploring structure – teacher reads and explains each convention outlined in Phase 6, resource 1 – structural conventions of a podcast. Students then use Phase 6, activity 3 – structuring your ideas to consider and plan for the structural elements of their own podcasts.** * **Discussion – teacher leads a class discussion using Phase 6, resource 2 – class discussion prompts focused on the importance of conforming to structural conventions. These prompts could be useful to lead discussion while students are completing Phase 6, activity 3 – structuring your ideas.** * **Structuring ideas** – students use the template provided in **Phase 6,** **activity 3 – structuring your ideas** to make planning notes aligned with the structural conventions of a podcast.   **Language devices**   * **Engaging with language devices – read through** Phase 6, r**esource 3 – language devices.** * **Class discussion – facilitate a class brainstorming session where students make their own additions to the table.** * **Expanding vocabulary – students refer to Phase 6, resource 4 – using reflective and evaluative language to improve writing.**   **Understanding and experimenting with questioning types**   * **Applying knowledge – students identify and annotate the use of closed, open-ended and probing questions as detailed in Phase 6,** **activity 4(a) – locating and describing question types.** * **Self-assessment – students use** Phase 6, r**esource 5 – completed annotation for questioning types to compare their responses to the answers provided.** * **Applying understanding – organise students in pairs or groups if your school has decided to complete the formal assessment as a paired or group activity. Students use the instructions in Phase 6,** **activity 4(b) – using open-ended and probing questions to devise effective questions that facilitate deep discussion and analysis.** | **Success criteria**  To demonstrate their learning, students can:   * successfully navigate the reading path of a podcast and apply understanding of the podcast form and questioning types * identify the type of questioning used in the student work sample * identify important features in the sample podcast script * work collaboratively to synthesise information about the poems * use reflective and evaluative language * negotiate and communicate effectively with peers * create probing questions with a focus on intended meaning and impact for the listener. |  |
| Teacher note: **the syllabus content points addressed through** Core formative task 5 – podcast script **are outlined in the Core formative tasks document.** | **Learning intentions**  By the end of this sequence, students will:   * develop understanding of the assessment provocation statement * respond personally and critically to assessment requirements * organise ideas and evidence from texts * engage in writing, editing and refining their podcast * record and edit their podcast using appropriate technologies.   **Teacher note:** **Core formative task 5 – podcast script** requires students to draft the script of the podcast they will record for their formal assessment task. The activities in this learning sequence are designed to support students to complete this script.  **Unpacking the assessment task**  **Teacher note:** some ofthe following activities could be completed concurrently with activities in earlier phases. Suggestions have been provided in the resource booklet for when these tasks could be completed.   * **Unpacking the question** – students use the prompts in **Phase 6, activity 5 – unpacking the assessment statement** to generate ideas and expand their vocabulary. Teacher to complete as a co-constructed activity if required. * **Selecting focus poems** – students use the questions and instructions in **Phase 6, activity 6 – selecting your poems** to articulate a personal response to the poems studied to make suitable choices for the assessment task.   **Planning assessment responses**   * Drafting and editing a thesis – students use the instructions in Phase 6, activity 7 – planning your thesis to draft and edit a thesis. * **Peer feedback** – students provide feedback to a peer on their thesis statement using the questions in **Phase 6,** **activity 7 – planning your thesis**. * **Planning evidence** – students use the instructions in **Phase 6,** **activity 8 – planning your supportive evidence** to organise ideas and include references from the poems.   **Teacher note:** students have previously completed a similar planning table for **Core formative task 3 – analytical paragraph**. Students should draw on previously constructed analysis to complete this activity.  **Exploring podcast script writing conventions**   * **Understanding writing conventions** – distribute and read through **Phase 6, resource 6 – podcast script writing conventions**. Explain the content to students and allow time for students to ask any clarifying questions. You may like to project this resource and point to the features annotated.   **Feedback strategies**   * Feedback strategies and self-assessment – engage students in self, peer or teacher-led feedback using the prompts and instructions in Phase 6, activity 9 – draft script self-assessment checklist.   **Teacher note: there are a range of effective feedback strategies that can be used to support students as they create their podcast. Consider the strategies suggested on AITSL's** [Feedback](https://www.aitsl.edu.au/teach/improve-practice/feedback) **webpage and Section 3: Effective feedback in the** [What works best in practice document](https://education.nsw.gov.au/about-us/education-data-and-research/cese/publications/practical-guides-for-educators-/what-works-best-in-practice)**. Teachers should select strategies that best suit the needs of their students.**  **Understanding spoken and production devices**   * **Understanding spoken devices – read through and explain Phase 6, resource 7 – spoken devices.** * **Understanding production devices – read through and explain Phase 6, resource 8 – production devices.**   **Recording and editing the podcast**   * **Recording the podcast –** direct students to the Department’s, [‘The Student Podcaster’ – Technology 4 Learning](https://t4l.schools.nsw.gov.au/resources/teaching-and-learning-resources/the-student-podcaster.html) resource. This resource provides advice on how to use Voice Memos and Garage Band on iPads, Audition and Audacity on Windows or Mac, and WeVideo using Chrome Book. * **Editing the podcast – students engage in appropriate feedback strategies to complete Phase 6, activity 10 – podcast recording self-assessment checklist. Students refine and edit their podcast recording.** | **Success criteria**  To demonstrate their learning, students can:   * respond critically and interpretively to the ideas contained in the assessment statement * articulate a personal response to the poems studied and make an informed decision about which poems to use for the assessment task * think critically and synthesise ideas in a thesis statement * provide considered feedback to a peer on a thesis statement using a criteria * effectively sort ideas about the poem and detail appropriate textual references that support these ideas * use the conventions of podcast script writing. |  |

# Program evaluation

Evaluation and reflection are ongoing practices and teachers will evaluate the extent to which the planning of the program/unit has remained focused on the syllabus outcomes. During teaching, utilise the ‘Evaluation and registration’ column to record observations. At the conclusion of the program/unit, teachers and students should ‘[reflect on and evaluate the degree to which students have progressed as a result of their experiences, and what should be done next to assist them in their learning](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/programming/advice-on-units)’ (NESA 2021). This information should be used to improve the next iteration of the program and inform the learning experiences of future students.

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

# The English curriculum 7–12 team

The English curriculum 7–12 team provides support for the delivery of the English curriculum 7–12 in NSW Department of Education high schools.

## Share your experiences

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

## Support and alignment

If you have any questions regarding the use of material available or would like additional support, please contact the English curriculum team by emailing [English.curriculum@det.nsw.edu.au](mailto:English.curriculum@det.nsw.edu.au).

**Alignment to system priorities and/or needs:** [School Excellence Policy](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468), [School Success Model.](https://education.nsw.gov.au/public-schools/school-success-model/school-success-model-explained)

**Alignment to the School Excellence Framework**: this resource supports the [School Excellence Framework](https://education.nsw.gov.au/policy-library/policies/pd-2016-0468) element of assessment (formative assessment, summative assessment, student engagement).

**Alignment to Australian Professional Teaching Standards**: this resource supports teachers to address [Australian Professional Teaching Standards](https://educationstandards.nsw.edu.au/wps/portal/nesa/teacher-accreditation/meeting-requirements/the-standards/proficient-teacher) 1.3.2, 2.1.2, 2.2.2, 2.3.2, 2.5.2, 3.1.2, 3.2.2, 3.3.2, 3.4.2, 5.1.2, 5.4.2.

**Consulted with**: subject matter experts within: Curriculum and Reform; Strategic Delivery; Literacy and Numeracy teams; and Aboriginal Outcomes and Partnerships.

**NSW Syllabus:** [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2022.

**Syllabus outcomes**: EN5-RVL-01, EN5-URA-01, EN5-URB-01, EN5-ECA-01, EN5-ECB-01

**Author:** English curriculum 7–12 team

**Resource**: sample program.

**Related resources:** further resources to support Stage 5 English can be found on the [English K–12 curriculum](https://education.nsw.gov.au/teaching-and-learning/curriculum/english) page. The [Planning, programming and assessing 7–12](https://education.nsw.gov.au/teaching-and-learning/curriculum/planning-programming-and-assessing-k-12/planning-programming-and-assessing-7-12) page provides an outline of essential and useful support materials for the design, delivery and evaluation of assessment practices. You might also wish to consult the [Assessment](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/assessment/assessment-principles) principles section of the NESA website for advice, strategies and samples.

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