English Stage 5 (Year 9) – resource booklet

Poetic purpose – phases 3–5 – ‘I remember’

This document contains the teaching and learning resources and activities that accompany the Year 9 teaching and learning program ‘Poetic purpose’ for the poem ‘I remember’.

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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 resource booklet is not a standalone resource. It has been designed for use by teachers in connection to Year 9 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) (NESA 2022). These include the Year 9 scope and sequence, Year 9 ‘Poetic purpose’ program and the Year 9 Term 3 sample assessment task and student work sample.

The content in this resource booklet has been prepared by the English curriculum team, unless otherwise credited. Some of the information is collated from relevant NESA and department documentation. It is important that all users re-read and cross-reference the relevant syllabus, assessment and reporting information hyperlinked throughout. This ensures the content is an accurate reflection of the most up-to-date syllabus content. Links contained within this resource were correct as of 13 October 2023.

## Target audience

These samples are intended to support teachers as they develop contextually-appropriate teaching and learning resources for their students’ needs. The resources and activities in this document and the associated learning sequence are informed by the Department of Education’s High potential and gifted education [Differentiation Adjustment Tool](https://education.nsw.gov.au/teaching-and-learning/high-potential-and-gifted-education/supporting-educators/implement/differentiation-adjustment-strategies). However, the activities outlined in this sequence can be adjusted to suit a range of learners. 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 is designed for Term 3 of Year 9. It provides opportunities for the teacher to build on students’ conceptual understanding of perspective, context and theme explored in Term 1 of Year 9 (‘Representation of life experiences’), and Term 2 of Year 9 (‘Shining a new (stage) light’). Over the course of the program students will have an opportunity to transfer this understanding to a new form. The program will allow students to extend their imaginative and creative thinking skills, and to continue to develop their analytical and creative writing skills.

The resources 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) (NESA 2022). The resources should be used with timeframes that are created by the teacher to meet the faculty and school assessment schedules.

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.

## Texts and resources

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

Table 1 – text selected and alignment to the text requirements

|  |  |  |
| --- | --- | --- |
| Text | Text requirement | Annotation and overview |
| 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 [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/) 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 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. |

# Phases 3–5 – ‘I remember’ by John Hartley

In the 'discovering and engaging analytically with a core text' phase students are introduced to the core text ‘I remember’ by John Hartley. In these phases, students engage in pre-reading activities to access, understand and engage with the text. Students then explore the text using appropriate reading strategies. Through a focus on poetic devices, students deepen their understanding of how composers use and manipulate language, form and stylistic features.

In the 'deepening connections between a text and concepts' phase student explore how themes can offer insight into a composer's perspective. They explore how Hartley’s perspective and representation of ideas is shaped by personal, cultural and political contexts. Through a deconstruction and analysis of ‘I remember’, students analyse how Hartley's experimentation with code and convention and language and stylistic features shapes his representation of culture, identity and experiences.

In the 'engaging critically and creatively with texts' phase students respond to ‘I remember’ in critical and creative ways. Students reflect on the form, language and stylistic features of the poem to inform their own compositions. Students collaboratively experiment with a range of communication modes to demonstrate their understanding of the poem in preparation for the formal assessment task.

Throughout Phases 3–5, students will gain a deep understanding of ‘I remember’. This understanding contributes to their study of the ways Aboriginal authors use poetic forms and structures to communicate complex ideas. This supports students to expand their understanding of others and the world. Their study of this poem will be supplemented by their study of a suite of poems included in this teaching program and of the learning undertaken in Phases 1, 2 and 6.

## ‘I remember’, activity 1 – Cornell note taking

**Teacher note**: the table below is an adaptation of the Cornell template. Students could draw a traditional Cornell template in their books to complete this activity instead. More information about the Cornell Note Taking System can be found on the [Cornell University’s The Learning Strategies Center webpage](https://lsc.cornell.edu/how-to-study/taking-notes/cornell-note-taking-system/).

1. As a class, view the Ted-Ed video [What makes a poem… a poem? (5:19)](https://youtu.be/JwhouCNq-Fc?si=98vwfCdE2V6vokeT)**.**
2. **Use the Cornell template below to record your thoughts and summarise the main ideas from the video.**

Table 2 – Cornell notes template

|  |  |
| --- | --- |
| Key words, comments and questions | Notes |
| New language and its definition (make sure the definition is relevant to the topic) |  |
| Most important ideas |  |
| Summary – what have I learnt? |  |

## ‘I remember’, activity 2 – Plus, Minus, Interesting

**Definitions**

**Prose – this refers to a form of writing where texts and ideas are written in sentences and paragraphs. It does not follow a structure of rhyming or meter. This type of writing is commonly found in novels and non-fiction texts such as speeches. The usual conventions of grammar and punctuation apply to texts written in prose.**

**Verse – this refers to a form of writing which is characterised by a distinct rhythm and rhyme pattern. It is most commonly used in poetry** and song lyrics. There are less restrictions on the use of conventional grammar and punctuation in texts written in verse.

**Activity**

**Complete the PMI table below to outline your thoughts about prose and verse as forms of storytelling. Use the columns to record your thoughts using the following prompts:**

* **Plus – What are the benefits of prose and verse as methods of communication and storytelling?**
* **Minus – What are the limitations of prose and verse as methods of communication and storytelling?**
* **Interesting – What features of prose and verse are interesting or unique to their form?**

Table 3 – PMI table for prose and verse

|  |  |  |  |
| --- | --- | --- | --- |
| Storytelling form | Plus | Minus | Interesting |
| Prose |  |  |  |
| Verse |  |  |  |

## ‘I remember’, resource 1 – spoken word poetry definition

The following definition comes from the Poetry Foundation’s [Glossary of Poetic Terms webpage](https://www.poetryfoundation.org/learn/glossary-terms/spoken-word). This definition can be used to supplement students’ own definitions that they write after viewing the Apples and Snakes YouTube video [A Short History of Spoken Word Poetry (2:18)](https://youtu.be/S4HV3t1nZgo?si=3J2CKE6oregkBFWK).

‘A broad designation for poetry intended for performance. Though some spoken word poetry may also be published on the page, the genre has its roots in oral traditions and performance. Spoken word can encompass or contain elements of rap, hip-hop, storytelling, theater, and jazz, rock, blues, and folk music. Characterized by rhyme, repetition, improvisation, and word play, spoken word poems frequently refer to issues of social justice, politics, race, and community. Related to slam poetry, spoken word may draw on music, sound, dance, or other kinds of performance to connect with audiences.’

## ‘I remember’, resource 2 – features of spoken delivery

**Teacher note:** the quoted definitions in this resource are drawn from the [glossary of the English K–10 Syllabus (NESA 2022)](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/glossary).

When reading poems aloud, meaning can be influenced and conveyed in the way that the poem is read. This has just as much impact on the meaning of a poem as the words themselves and the language and stylistic devices used by the author. The following features of spoken delivery are some elements to consider when analysing a spoken word poem, or when reciting one.

**Prosody**

Prosody is defined as ‘reading with expression using correct phrasing, intonation and attention to punctuation’. In other words, prosody is the ‘sound’ of reading. It includes the correct pronunciation of words, pausing or adjusting pace based on punctuation signifiers and so on. In poetry, the way that a poem is read has a significant impact on meaning.

**Intonation**

**Intonation is defined as ‘the pattern or melody of pitch changes in connected speech, especially the pitch pattern of a sentence.’ Poetry is intended to be read with a variety of tones and should not be delivered in a monotone (one tone). Intonation in spoken word poetry is often influenced by language features such as assonance and alliteration. Poems that are written** with a consistent meter such as iambic pentameter also support speakers in determining intonation.

**Pace**

Pace refers to the speed in which speaking occurs. Speaking at different paces can help to convey emotions. For example, if something is read very quickly, this could indicate that the speaker is excited about what they are saying. In poetry, speaking pace can often be influenced or signified by language or structural devices used. For example, the chosen length of lines, line breaks in a poem and punctuation markers may influence the speed at which lines of poetry are delivered.

**Pause**

Pause refers to moments of silence which interrupt speech. Pause if often utilised for specific effect, such as to give an audience time to consider the information, message or emotion of the words immediately preceding the pause. In poetry, pauses are often signified through punctuation choices. For example, if a poem uses enjambment, this suggests that a pause should not be taken at the end of a line. Similarly, forms of punctuation, such as commas, full stops, dashes and ellipses indicate that a pause should be taken.

**Emphasis**

Emphasis refers to a stress placed on certain words or sounds when speaking. This stress makes the word or sound stand out and gives it particular importance. Words requiring emphasis when spoken may be indicated on a written version of a text through font choices such as capitals, bold or italics. Structural decisions in poetry, such as placing a word alone on a line, may also signify a need for emphasis when speaking the poem. Other language devices may also indicate a need for emphasis. For example, a line that uses alliteration may automatically place emphasis on the alliterative letter or sound when spoken aloud.

**Emotional tone**

**Emotional tone refers to the emotions that are expressed through the spoken delivery of a text. In poetry, the emotional tone is often influenced by the words of the text, and the emotions that are directly referred or alluded to in the text. Emotional tone could be used to convey anger, passion, reminiscence, humour, sarcasm and so on. Emotional tone can change throughout a spoken text, and the use of contrasting emotional tones is a common feature of many texts.**

## Core text – ‘I remember’ by John Hartley

I am Ku Ku Yalanji Bama. My name is Karranjal John Hartley, and I was born in Kogarah, New South Wales, in 1956. My ancestral homeland is in far north Queensland.

I wrote this spoken-word piece for a men's talking circle when I was in my mid-thirties, some twenty-five years ago. It covers some of my earliest memories over a period of some thirty years, from when I was four years of age and living in returned soldiers barracks at what was then called Herne Bay and is now known as Narwee.

\*

I remember rows of paint-peeled tinderbox homes, paper-thin walls, wooden floors and a kerosene fridge. Long wooden tables that stretched forever with church-like chairs, black and stained, where I sat straining to reach my dinner.

I remember communal washrooms, wire fences, electrical transformers and old dirt roads, and two Dutch friends. I remember open fields, two swings and a roundabout, a snow-white horse roped in a grass-filled paddock, and how I rode that horse without climbing on its back.

I remember farewells, the moving, and a freshly laid cement path leading all the way to a newly built war-service home. Mum, Dad, Granny and Granddad, my brothers and sisters, photos on the doorstep, and the metal outline of 'a Mexican seated beneath a palm tree in perpetual siesta' living lazily on our front-door screen.

I remember the black-tarred roads in our neighborhood that would feel the constant weight of my shoeless feet, and how my feet would blister on melting summer days, and how my blue twenty-four-inch Malvern Star with back brakes would leave skid marks on its surface for days.

I remember it was the road that always led me home, and it came to be the road I walked away on and left behind.

I remember being the new kid on the block, trying to fit in but just never quite.

I remember sitting in the bush on my favourite rock for hours, never tiring; the spirit of that place would send my mind walking to places far and quiet.

I remember being a welcomed guest in that eucalypt and paperbark country, except for when the sun went travelling, and shadows grew tall and hungry, and those red-eyed *Quinkins* (spirits), chased me home.

I remember Mum pointing out the tracks left by the ancestors of that country, the waterholes and sharpening stones, the many hidden shelters. I remember how we would map and name features of that country: the big rock, the big tree cave, the little saltpan and the paperbark mob.

I remember a sense of place becoming embedded in my marrow.

I remember the visitors to our home, black and white of all nationalities; the long political talks and conferences, the '67 referendum, the never-ending bottles of DA lager empty and drained, and me forever watching and wanting to catch the eye of my father.

I remember going to work with my dad and how I had to dress just like him.

I remember walking up the gangplank of the passenger ship *Oriana*, marching alongside Dad in the May Day rallies and feeling ten feet tall, but remaining unseen, hidden beneath the banners and the militant gait of working-class giants. I was safe and complete, and I didn't know a damn thing, and nothing mattered, as long as I was walking beside him.

I remember being told to be proud of who you are and where you come from.

I remember visiting my father's father and mother, the train trips and ferry rides, the steep climb to their home that would put an ache in your legs that burnt for days; the fruit salad and ice-cream and the endless supply of barley sugar. I remember their smiles of greeting and their waves at parting, their hugs, their fare- wells and so-longs.

I remember the old musty smell as I ventured through their home, and the view over the harbour through binoculars that I strained to hold, and how I loved my grandparents.

I remember lying in the big room at the end of my parents' house on a double bed that you could get lost in. I remember floating in the warmth between my mum and dad, curling their hair simultaneously with my left and right index fingers.

I remember Dad getting up to go to work for the midnight shift down on the wharves and never returning.

I remember the stillness of the morning I still wish had never come, and my mother taking me to the blue fold-out vinyl lounge where our visitors often slept with full bellies and warm blankets. She sat me down and I looked up at her, knowing and feeling the deep sadness but not knowing what was to come. Hugging me, she whispered brokenly: *Your father has died; he won't be coming back.*

I remember the light in my mother's eyes becoming dim; I became weightless, without anchor, and darkness entered my life also.

I remember becoming numb that day; I remember being told to be strong, that I was now the man of the house and I had to look after my little sister and mother.

I remember my aunty saying to let me cry; I never did - men don't cry. I remember I wasn't a man: I was eight years old.

I remember being in third grade and informing the class that my father had died. I remember them laughing. I remember sinking under the floorboards, dissolving, evaporating like water on hot coals.

I remember my mother struggling to make ends meet; to my shame, I only ever made it harder.

I remember my father was a wartime hero with citations from President Truman. I remember he was deported from America as politically undesirable.

I remember they said he was a working-class hero with the respect of his fellow workers and how thousands lined the streets of Sydney for his funeral. I remember watching his casket go into the fire and, just as bravely, I watched his spirit quietly leave, and something in me left also.

I remember never reaching out again. I remember not believing, and searching for him in the places we went, but never finding any trace.

I remember being an eight-year-old man of the house, who did nothing but grow angry. Anger was a feeling; anger was under­ stood; anger was tangible; anger, I thought, got results; anger was a moat; anger was protection and brought a pulse to numbness.

I remember in third grade being told I was not Aboriginal, because I was not black. I remember being educated to feel shame just because of who I was and where I came from; I remember becoming nothing. I remember being educated into forgetting who I was and no longer feeling where I belonged; that I just didn't fit.

I remember objecting to the teachers' description of the 'Aborigine' and being told I was too 'fair of skin' to be Aboriginal and to stop being silly and to sit down; and yet, I felt the pull of the earth and the call of my ancestors, too strong to be anything else; but yet, I was told I was not who I was brought up to be- I was not, they said, 'Aborigine'.

I remember learning racism in school: that we live in a world of colour; that it was your colour that made the difference, was the determining factor on the ladder of 'success'. I remember being brought up proud of my people and my cultural heritage, yet 'educated' 'teachers' were telling me I could not be at home in my culture due to my skin colour.

I remember burying who I was. That day in the classroom, they dispossessed me of a proud and strong culture. Like an ancient gum protesting the march of 'modernity', my roots were torn up and I floated aimlessly without connection when they said I wasn't black.

I remember my mother taking us up to meet our relations in far north Queensland: Granny Caroline, Grandfather Edgar, my uncles, aunties, cousins, nieces, nephews, brothers, sisters, mothers, fathers, the ancestors of the rainforest; going for the obligatory swim in the Davis family waterhole at the Mossman Gorge.

I remember the run-down conditions of the *Bama* settlement and butter-box homes. The tin house where my mother grew up in silent dignity. I remember the termite-crushed floors and sugar­ bag doors; a smile, a cup of tea, a feed and a warm bed, and places to heed.

I remember the prejudice and the eyes of disgust that followed you in lily-white northern towns. I remember sitting in the front row of the picture theatre in baggy canvas seats as we watched with strained necks, because that's where the blacks were allowed to sit. I remember being told I could sit anywhere. I remember I sat that front row: I sat with my family; I sat proud in my resistance.

I remember the feeling of dismissal from blackfella and racism from whitefella, all because you don't fit a mould - I remember constructs of invasion and other colonial stings designed to hasten the death of ancient memory. I remember thinking I don't need this shit; black of mind, white of skin, where do I lay my head when others have already made my bed?

I remember the feeling of feeling nothing. I remember I made a choice. I remember I cried.

I remember 'Aboriginal' is coloured by a colonial construct. Bama is belonging: it is family; it is connection; it is lawful; it is colour-less.

I remember loneliness is a state of mind, and family are never far from mind. I remember the ache in my heart when I began to feel for others again, and not being fearful of the feeling. I remember tears are cleansing.

I remember each day the pain in my body. I remember we can't go back; nothing changes the past, only how I tell it. I remember tomorrow can change, but I don't remember it yet.

I remember I am not one-eighth, one-quarter, half, three­ quarters, full, fair, red, yellow, copper, brown, dark or black . . . I am memory. I remember I am eight pints of ' full-blood' human being.

I remember I can change ... if *we* change.

I remember the tightness in my chest, the ambulance, looking up at white-panelled ceilings, the wires and the beep of bedside monitors and thinking this is it. I remember the ancestors came and said: *Boy, you have to go back to your culture*.

I remember, I am not broken or bygone. I am not the neatly framed picture nailed-tight to a well-constructed wall.

I remember Aborigine is a colonial construct.

I know very well my law and my culture.

I am Ku Ku Yalanji.

I am Bama.

I am Karranjal.

I am proud.

Born of ancient song.

My blood is in the country and the ancestors know me there.

I remember, beneath this skin

I am continuance.

I am resistance.

And . . . yes.

I am living memory. Some call 'Aborigine'.

## ‘I remember’, activity 3 – reading the poem

**Teacher note:** the following reading strategies are drawn from pages 160–164 in *Closing the Reading Gap* (Quigley 2020). Quigley outlines the potential benefits and limitations of each reading strategy. In the instructions below, each strategy is selected to build sequentially on the previous. This helps students to develop an understanding of the emotional impact of the poem.

**Student note:** engaging with texts through multiple readings in a range of different ways will help you gain a more developed understanding of the text. Each time you engage with the poem in this activity, your appreciation of the language and impact of the text should develop.

1. First reading – you will read this poem individually using a silent reading strategy. Record any initial thoughts you have about the poem on your copy of the poem as you are reading. When finished, answer the following questions:
2. What parts of the poem stood out to you the most in this first reading?

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1. What emotional connection(s) were you able to make with the poem?

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1. Second reading – for this reading, the teacher will read the poem aloud to the class. Remember that this is a performed poem, and as such the primary audience engaged by listening. Do not read along for this reading – just listen. Once you have listened to the poem being read, answer the following questions:
2. Did anything different stand out to you when you listened to the poem being read? Why do you think different things may have resonated with you when listening to the poem rather than reading it?

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1. Did listening to the text being read impact on the emotional connection you were able to make with the poem? What changed, and why?

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1. Third reading – for this reading, you will read the poem aloud using a paired reading strategy. Determine with your pair how you would like to divide the poem – you could split it up stanza or page. Focus on prosody and intonation as you read. When you have finished your third reading, complete the following questions:
2. What tone(s) did you choose to adopt when reading your sections and why? Did your tone vary at times in the reading, and if so for what purpose?

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1. Did anything new stand out or resonate with you when reading the poem? How did reading the words aloud impact on your understanding of the poem as a reader?

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1. Think-Pair-Share – How did engaging with this poem using a range of reading strategies enhance your appreciation of the poem?

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| --- |
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1. Expressing understanding (OPTIONAL) – use the box below to create a visual representation of one part of the poem that stood out to you.

Table 4 – visual representation

|  |
| --- |
| Visually representing the poem |
|  |

## ‘I remember’, resource 3 – jigsaw

**Teacher note:** the [digital learning selector card for jigsaw](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/546?clearCache=897cfff6-b24e-a643-726e-e48a285d4d4c) explains that ‘jigsaw is a cooperative learning strategy where students are assigned one aspect of a topic, they then meet with members from other groups who are assigned the same aspect, and after mastering the material, they return to their initial group and teach the material to their group members’.

1. Divide the class into 6 groups and allocate each group one of the following sections:
2. ‘I remember rows of paint-peeled tinderbox homes… but just never quite’
3. I remember sitting in the bush… their fare-wells and so-longs’
4. ‘I remember the old musty smell…deported from America as politically undesirable’
5. ‘I remember they said he was a working-class hero… when they said I wasn’t black’
6. ‘I remember my mother taking us up… ‘but I don’t remember it yet’
7. ‘I remember I am not one-eighth… Some call ‘Aborigine’’
8. In their ‘expert’ groups, students annotate their copy of the poem with the language forms, features and structures that are evident in their allocated section. Teachers may wish to print each section onto an A3 piece of paper so students can jointly construct these annotations. Students should make brief annotations about the impact of the authorial choices. Students may also annotate different words or phrases that are unfamiliar, and, as a group, research and define as necessary.
9. In their ‘home’ groups, students share annotations with their peers.
10. In their ‘home’ groups’ students agree on the 3 language features which have the most impact in creating meaning. Students use **‘I remember’, activity 4 – language features** to justify their selection of these 3 language features.
11. Class debate – as a class, decide on the 3 most significant language features in the poem. Students should campaign for the 3 that their home group has decided. However, they should also reflect on the answer provided by their peers. If they agree that their identified language features are more significant, they should adjust their own answers.

## ‘I remember’, activity 4 – language features

**Teacher note: an example has been provided in Table 5 to demonstrate what is expected from this activity. You may choose to remove this example so that students have the space to identify their own 3 language features.**

**Using the table below, identify the 3 language features that you think are the most important in developing meaning throughout the poem. Complete this table by following these steps:**

1. **In the first column, identify the 3 language features that you think have the greatest impact in creating meaning.**
2. **In the second column, provide one or more examples of the language feature from the poem.**
3. **In the third column, explain why the language feature is significant in developing meaning throughout the poem.**

Table 5 – language features

|  |  |  |
| --- | --- | --- |
| Language feature | Example(s) from the text | Significance in developing meaning |
| Anaphora | The paragraphs and sentences throughout the majority of the poem begin with the words ‘I remember’. | The repetition of ‘I remember’ provides a clear structure for the poem and helps to support the chronological development of discussion. It reinforces the role of personal experiences and memories on the development of identity. |
|  |  |  |
|  |  |  |

## 'I remember’, activity 5 – audience and purpose

**Teacher note: the questions below are all written in low modality language. This is to encourage student speculation and provide an opportunity to reinforce that there is no ‘right’ answer for these types of conceptual, inferential questions. Additionally, the low modality in the questions about Hartley’s male audience provides an opportunity to discuss stereotypes of masculinity. Students should be encouraged to adopt a nuanced view of Hartley’s audience.**

**Student note:** in the following activities, you will be considering the role of the audience in responding to a text. It is important to be able to consider the perspectives of a range of audiences when engaging with different texts. This is particularly important for texts written in other cultures and times, for which we may not be the primary audience. Understanding who a text is written for can help us gain a deeper understanding of the author’s purpose and intent.

Answer the following questions in your books.

1. In the opening paragraphs of ‘I remember’, before the poem begins, Hartley indicates that his poem was written ‘for a men’s talking circle’.
2. What do you think a men’s talking circle might be?
3. What topics do you think might be discussed at a men’s talking circle?
4. Why might men’s talking circles be important for those who attend them?
5. For the next series of questions, you are going to engage in a [Step Inside](https://pz.harvard.edu/resources/step-inside) thinking routine, where you will consider the values and beliefs that Hartley’s primary audience may have brought with them to the initial performance of the poem:
6. How might Hartley’s primary audience respond to his poem?
7. What might Hartley’s primary audience know about or believe about some of the experiences he shares?
8. What might Hartley’s primary audience care about, particularly in relation to the experiences Hartley shares in the poem?
9. Next, you will consider the possible purpose and impacts of Hartley’s initial spoken delivery of this poem. Complete the following questions using a [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645?clearCache=92298307-f6a-bd51-dce2-237251af529c):
10. Why might Hartley have shared this poem to a men’s talking circle?
11. How might knowing his context of delivery have influenced what Hartley included in his poem and how he wrote it?
12. How might Hartley have benefitted personally from sharing this poem in this context?
13. How might Hartley’s primary audience have benefitted from him sharing this poem?
14. Finally, you are going to consider how the impact of the poem and the way it is understood may be different to its impact on you and how you have understood it. Discuss the following question with a peer:
15. How might the connections to the poem made by Hartley’s primary audience be similar and different to your own? Why?

## ‘I remember’, activity 6 – memory and context

1. Define each of the following types of context:
2. personal context

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

1. cultural context

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

1. political context

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

1. Use the table below to explore the impact of context by:
2. finding 3 examples for each row that highlight the influence of Hartley’s personal, cultural and political context. One example of each has already been included for you.
3. explaining what these examples tell us about Hartley. A sample answer has been completed for the first example.

Table 6 – identifying the influence of context in ‘I remember’

|  |  |  |
| --- | --- | --- |
| Context | Example from ‘I remember’ | What we learn about Hartley |
| Personal | ‘I remember rows of paint-peeled tinderbox homes, paper-thin walls, wooden floors and a kerosene fridge.’ | This example suggests that Hartley grew up in a poorer neighbourhood. However, the warm tone that is conveyed through this sentence suggests that he has positive memories of this neighbourhood. |
| Cultural | ‘I remember being a welcomed guest in that eucalypt and paperbark country, except for when the sun went travelling, and shadows grew tall and hungry, and those red-eyed *Quinkins* (spirits), chased me home.’ |  |
| Political | ‘I remember the visitors to our home, black and white of all nationalities; the long political talks and conferences, the ’67 referendum’. |  |

1. Select one of the following questions and in the space below, compose a response. You should use your answers in the above table to help inform your response. You will have 5 minutes to complete this response.
2. How is ‘I remember’ reflective of Hartley’s personal context?
3. How is ‘I remember’ reflective of Hartley’s cultural context?
4. How is ‘I remember’ reflective of Hartley’s political context?

|  |
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## ‘I remember’, activity 7 – themes

**Student note:** you may have explored theme in previous units of work, such as the ‘Representation of life experiences’ unit.

1. Using the box below, brainstorm a list of thematic messages conveyed in the poem.

Table 7 – brainstorming thematic messages

|  |
| --- |
| Brainstorming thematic messages |
|  |

1. Consider the different audiences of the text – the men present at the men’s talking circle where Hartley delivered this poem, and the readers engaging with the poem in a different context. Complete the table below by:
2. identifying 3 of the thematic messages from your brainstorm
3. explaining how the men at the men’s talking circle may have responded to these thematic messages
4. explaining how readers engaging with the poem in a different context may respond to these thematic messages.

Table 8 – considering the role of the audience in responding to themes

|  |  |  |
| --- | --- | --- |
| Thematic message | Men’s talking circle | Secondary audience(s) |
| Connection to Country is significant for Aboriginal people in developing their sense of identity. | If there were other Aboriginal men at the talking centre, this focus on connection to Country may resonate with them. For non-Aboriginal men at this talking circle, the poem still allows for a reflection on and engagement with notions about the importance of place, particularly childhood places. | Non-Aboriginal audiences may be able to understand and appreciate the importance of connection to Country, without having this spiritual connection themselves. |
|  |  |  |
|  |  |  |
|  |  |  |

## ‘I remember’, core formative task 3 – analytical paragraph

**Teacher note**: this activity is designed to support students to think critically about what a question is asking by designing the question themselves. This task could be modified by providing students with a question. Additional scaffolds for this core formative task can be found in the core formative tasks in the resource booklets for the poems ‘The Black Rat’, ‘Circles and Squares’ and ‘GUDYI’.

**Student note**: in this core formative task, you will create your own question and peer marking criteria using content points from the English syllabus. You will hopefully see some connections between these content points and the activities you have already completed on ‘I remember’. This activity is designed to develop your understanding of how questions and criteria are written, which will help you figure out how to answer questions.

**Exploring content points**

1. The following content points are from the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022/overview) (NESA 2022). In the table below:
2. identify what the key words or phrases are in the content points
3. explain what you as a student need to do to demonstrate that you can meet the content points.

3 rows have already been done for you.

Table 9 – considering syllabus content points

|  |  |  |
| --- | --- | --- |
| Content point | Key words | What do you need to do? |
| Analyse the main ideas and thematic concerns represented in texts. | * analyse * main ideas * thematic concerns * represented | I need to figure out what the main ideas and thematic messages are in the texts that we study, and I then need to analyse how they are represented by authors. |
| Appreciate the role of the audience in perceiving themes and how these themes can offer insights into an author’s perspective |  |  |
| Analyse how elements of an author’s personal, cultural and political contexts can shape their perspectives and representation of ideas, including form and purpose | * personal cultural and political context * shape their perspectives * representation of ideas * form * purpose | I need to understand the impact of the personal, cultural and political contexts of the authors of the texts I study in English. I should be able to tell how this impacts what they write about and what perspective they have on their chosen topics. I need to be able to analyse how context can influence the purpose of the texts they create and the forms they choose to compose in. |
| Select and adapt appropriate codes, conventions and structures to shape meaning when composing written texts that are analytical, informative, persuasive, discursive and/or imaginative |  |  |
| Develop a personal and informed voice that generates ideas and positions an audience through selection of appropriate word-level language and text-level features | * personal and informed voice * generates ideas * positions an audience * word-level language * text-level features | When I compose texts, I need to write confidently and with a strong personal voice. I need to be specific with my word choice. I should also use structural features like having a strong thesis throughout an analytical response to communicate my ideas about texts. |
| Select technical vocabulary to write with accuracy in a range of modes and registers appropriate to audience, purpose, form and context. |  |  |

**Creating a question**

1. Develop 3 questions that could be asked for the poem ‘I remember’. In your questions, try to use the language of the content points below. The second content point begins with the word ‘analyse’ so you might begin your questions with the word ‘how’. You can choose to write questions that draw from one content point or try to combine language from both of them. Use the box below to brainstorm your questions.
2. **Theme –** Appreciate the role of the audience in perceiving themes and how these themes can offer insights into an author’s perspective
3. **Perspective and context –** Analyse how elements of an author’s personal, cultural and political contexts can shape their perspectives and representation of ideas, including form and purpose

Table 10 – brainstorming possible questions

|  |
| --- |
| Brainstorming possible questions |
|  |

**Creating a marking rubric**

1. **Create a peer-marking rubric that can be used to mark a paragraph. Use the elements of a paragraph identified in the first column of the table below to create a 3-tiered marking rubric. The first row has been completed for you. You may wish to follow these steps:**
2. **Start with the final column ‘I can see this clearly in your paragraph’. Explain what it looks like when the element has been effectively included in the paragraph?**
3. **Work backwards through the other columns by identifying ways that the element may not be effectively addressed. In the boxes below, you may wish to think about ways that a response could be improved.**

Table 11 – peer-marking rubric

|  |  |  |  |
| --- | --- | --- | --- |
| Element | I am starting to see this in the paragraph | I can see this developing in the paragraph | I can see this clearly in the paragraph |
| Thesis | You have provided some information but there is not a clear answer to the question. Your next step is to review the key words in the question and write a topic sentence that uses these words. | You are engaging with the question but have not yet introduced your arguments. The next step is to introduce some points you will argue about the main topics of the question. | Your thesis addresses the question clearly and contains some sub-ideas showing a strong exploration of the key ideas that will inform the rest of your paragraph. |
| Paragraph structure |  |  |  |
| Signposting (connection to the question) |  |  |  |
| Evidence (examples from the text) |  |  |  |
| Sentence-level grammar and punctuation |  |  |  |

**Answering the question**

1. You are now going to respond analytically to a question written by a peer, and that peer will answer the question that you have written. When you are responding to the question, consider the following things:
2. What key language from the question, and from the content points from the syllabus, should you include in your answer?
3. What are the best examples from the poem you can use? These may not always be the first ones you identify.
4. What metalanguage and technical vocabulary are you going to use to make sure your writing is in a confident and informed voice?
5. What does the marking criteria you created require? It might be helpful to have this next to you as you write.

**Marking the paragraph**

1. Mark the paragraph that your peer completed for the question that you wrote.
2. Use the marking criteria designed in step 3 to mark the work.
3. Discuss with your peer the strengths and areas for improvement in their paragraph.

## ‘I remember’, activity 8 – 3-2-1 exit ticket

1. Fill in the table below by including:
2. 3 things you learned by writing the assessment question and marking criteria
3. 2 questions you still have about this process
4. 1 reason why it is important to learn about this process.

Table 12 – 3-2-1 exit ticket

|  |  |
| --- | --- |
| 3-2-1 | Your answers |
| 3 things you learned | 1.  2.  3. |
| 2 questions you still have | 1.  2. |
| 1 reason why it is important | 1. |

## ‘I remember’, activity 9 – comparing poems

**Teacher note:** depending on how many poems you have studied at this point in the program, you could allocate different poems to different groups of students.

In this activity, you will be comparing ‘I remember’ with one other poem you have already studied in this unit.

1. Compare the 2 poems by exploring the similarities and differences between the 2 using the following points of comparison:
2. structure
3. language and stylistic devices
4. context
5. audience
6. purpose
7. representation(s) of culture
8. thematic messages.

Table 13 – comparing ‘I remember’ with another poem

|  |  |  |
| --- | --- | --- |
| Point of comparison | Similarities | Differences |
| Structure |  |  |
| Language and stylistic devices |  |  |
| Context |  |  |
| Audience |  |  |
| Purpose |  |  |
| Representation(s) of culture |  |  |
| Thematic messages |  |  |

## ‘I remember’, activity 10 – composing poetry

**Student note**: using texts that you read both in class and outside of class as models to inspire your own writing is an effective way to develop your writing skills. In this activity you will use the language and stylistic choices of Hartley’s poem to create your own poem.

1. You are going to compose a prose poem that focuses on sharing memories of your life. This poem should be written with the purpose of being performed. You can draw on a range of memories or focus on a limited number – it is up to you. However, in your poem, you should attempt to mimic the key language and stylistic features of ‘I remember’. This includes Hartley’s use of:
2. anaphora – each stanza in your poem should begin with the words ‘I remember’
3. polysyndeton and asyndeton – you should connect memories together as lexical chains using commas and the word ‘and’
4. varying stanza lengths – you should have some stanzas that are multiple lengths and some that are only one sentence.

Your poem should be 1–2 pages long. Once your poem is written, you will have the opportunity to perform it to a small group of your peers.

Use the steps below to help you plan for your poem.

1. Hartley make reference to a range of places and settings in his memories, such as ‘paint-peeled tinderbox homes… communal washrooms… a freshly laid cement path leading all the way to a newly built war-service home’. In the box below, brainstorm a list of places that feature in your memories.

Table 14 – place and settings brainstorm

|  |
| --- |
| Places and settings brainstorm |
|  |

1. Within his recollections of these settings, Hartley includes a series of nouns to help create a clear image of the place. For example, ‘…wire fences, electrical transformers and old dirt roads… open fields, two swings and a roundabout, a snow-white horse roped in a grass-filled paddock’. Select 3 of the settings from your brainstorm above and create a list of nouns that you remember existing in that setting.

Table 15 – settings and nouns

|  |  |
| --- | --- |
| Setting | List of nouns |
|  |  |
|  |  |
|  |  |

1. Many of Hartley’s memories are closely connected to important people in his life, who he mentions throughout. For example, he references ‘Granny Caroline, Grandfather Edgar, my uncles, aunties, cousins, nieces, nephews, brothers, sisters, mothers, fathers, the ancestors of the rainforest’. In the table below, brainstorm a list of people who stand out in your memories. You could name them or provide their relation to you.

Table 16 – brainstorm of important people

|  |
| --- |
| Brainstorm of important people |
|  |

1. Hartley recalls many memories associated with the important people in his life. Some examples of this include ‘I remember Mum pointing out the tracks left by the ancestors of that country’ and ‘I remember visiting my father’s father and mother’. Select 3 people from your brainstorm above and identify some memories you have with them. They don’t need to be significant memories – small personal memories such as the example provided from Hartley about his mother will help to create a personal voice in your poetry.

Table 17 – memories of people

|  |  |
| --- | --- |
| Significant person | Memories |
|  |  |
|  |  |
|  |  |

1. ‘I remember’ includes memories of things that people said to Hartley when he was younger. For example, ‘I remember being told to be proud of who you are and proud of where you came from’ and ‘I remember my aunty saying to let me cry’. In the box below, brainstorm a list of things that you remember being told when you were younger that still resonate with you today.

Table 18 – brainstorm of spoken memories

|  |
| --- |
| Brainstorm of spoken memories |
|  |

1. Hartley also includes memories of his own feelings and memories of his own actions. He includes these to help convey the different emotions he has felt throughout his life. Some examples of this include ‘I remember never reaching out again’ and ‘I remember burying who I was.’. If you feel comfortable doing so, brainstorm a list of your own actions from the past that represent your emotional state at that time. This emotional state does not need to be a negative emotion – you could include some positive emotions as well such as immense joy or love.

Table 19 – brainstorm of actions that display emotions

|  |
| --- |
| Brainstorm of actions that display emotions |
|  |

1. Hartley’s poem ends with a list of statements that express his identity. These include I am Ku Ku Yalanji./ I am Bama./ I am Karranjal.’ and the more metaphorical ‘I am continuance./ I am resistance’. In the table below, brainstorm a list of literal and metaphorical words or statements that capture your identity.

Table 20 – brainstorming ‘I am…’ statements

|  |  |
| --- | --- |
| Literal ‘I am…’ statements | Metaphorical ‘I am…’ statements |
| I am…  [student response] | I am…  [student response] |

1. Using the ideas that you have listed above, any additional ideas you get from Hartley’s poem, and anything that comes to you as you are writing, compose your poem.

## ‘I remember’, activity 11 – reflecting on composition

1. Complete the following table by reflecting on the pleasures, challenges and successes you had in composing your poem.
2. Share your answers with a peer.

Table 21 – pleasures, challenges and successes

|  |  |
| --- | --- |
| Experience | Student notes |
| Pleasures – What did you enjoy about the process of composing this poem? |  |
| Challenges – What did you find difficult about the process of composing this poem? |  |
| Successes – What are you most happy or proud about with your end product? |  |

## ‘I remember’, core formative task 4 – informative dialogue

**Teacher note:** this core formative task provides steps that can be used in the planning of the informative dialogue. There is an opportunity to supplement this task by incorporating the resources, activities and advice on [The Student Podcaster](https://t4l.schools.nsw.gov.au/resources/teaching-and-learning-resources/the-student-podcaster.html) to support students in their completion of this task.

The steps provided in this task are one approach you could take to planning your dialogue. In your formal assessment task, you will need to demonstrate detailed knowledge of the poems you have studied (through verbal and written expression). Knowing how to scaffold your thinking and making deep connections between the ideas expressed in the poems and how they are expressed will help you when you get to the assessment task.

1. You are going to work in groups of 3 to produce and record a short informative conversation about ‘I remember’. This recording will only include the audio aspect of your conversation. This is not a filmed version of your conversation. Your conversation will be informative, and you will be required to contribute ideas, thoughts and reflections to a conversation with your group that is approximately 3–5 minutes long. Each group member should contribute at least one-minute’s worth of content for this task.
2. You will discuss the poet’s use of language forms, features and structures for particular effect. You may wish to explore the poet’s unique style and the way they have used this to affirm or challenge established cultural attitudes and values. Use the suggested discussion points provided to you.

Use the following discussion points:

* the hybrid nature of the text
* the motif of memory and use of polysyndeton and asyndeton
* the representation of personal, cultural and political contexts
* the primary audience and subsequent secondary audiences.

Use the steps outlined below to plan for your recording.

**Step 1 – collaborate with your group**

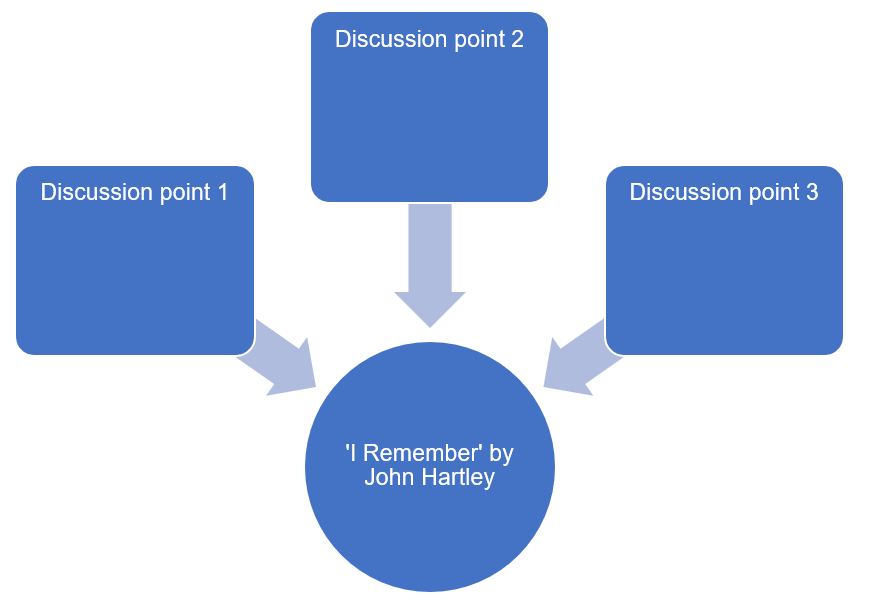
1. Meet with your group to discuss the following:
2. How does ‘I remember’ affirm or challenge established cultural attitudes and values?
3. Allocate a discussion point for each group member.

**Step 2 – planning your informative dialogue**

Given your time limit and the need to ensure all members of the group participate equally, it is important to have key discussion points to cover that will guide your informative conversation.

1. Choose one discussion point per group member. Remember that each group member has at least 1 minute of allocated time.

Figure 1 – planning discussion points for ‘I remember’



1. Now that you have your ideas, use the table to record some of your individual responses and allocate which group member(s) are going to focus on which discussion points.

**Student note:** although you are making note of appropriate audio events that would enhance your informative dialogue, you are not required to integrate them in your 3-minute recording for this task. The purpose of completing the column ‘Audio effects’ is to consider ways to effectively transition from one idea to the next or to enhance engagement by drawing on your understanding of podcast conventions.

Table 22 – organising your ideas

|  |  |  |  |
| --- | --- | --- | --- |
| Discussion points | Planning notes | Roles | Audio effects |
| Point 1: |  | Student 1: take the lead  Student 2 and 3: interject with ideas |  |
| Point 2: |  | Student 2: take the lead  Student 1 and 3: interject with ideas |  |
| Point 3: |  | Student 3: take the lead  Student 1 and 2: interject with ideas |  |

**Step 3 – practise dialogue and run sheet**

1. Sit with your group and share the notes you have individually made in the table around the discussion points. It is a good idea to take note of any similarities or differences in opinion as you may choose to comment on these through your informative dialogue.

While your recorded audio conversation should remain free and flexible, it will be useful to have a run sheet to keep you on track.

1. Use the table below to plan your conversation in more detail.

**Teacher note:** it will be important to define ‘segue’ for students: is a verb that means ’to move without stopping from one topic, song or other aspect to another.’ It is also at the teacher’s discretion as to which ICT platform students will use for this task. Ideally it would mirror what would be used for the assessment task to allow students to become familiar with the platform. Students are not required to generate these audios segues or transitions. They are only required to note down a plan for how they might be used.

Table 23 – run sheet planner

|  |  |  |  |
| --- | --- | --- | --- |
| Section | Content | Group member responsible | Audio effects |
| Introduction | * Introduce speakers * Introduce the poet and poem * Introduce the focus for the conversation | Group to negotiate |  |
| Segue into discussion point 1 | * Student 1 to segue from introduction to the first discussion point. * Consider making a connection between ideas to assist in this | Student 1 |  |
| Discussion point 1 | * Student 1 to start by introducing the discussion point and giving their thoughts, feelings, reflections and so on * Student 2 and 3 to interject with own ideas | Student 1: take the lead  Student 2 and 3: interject with ideas |  |
| Segue into discussion point 2 | * Student 2 to segue from the first discussion point into the second discussion point * Consider making a connection between ideas to assist in this | Student 2 |  |
| Discussion point 2 | * Student 2 to start by introducing the discussion point and giving their thoughts, feelings, reflections and so on * Student 1 and 3 to interject with own ideas | Student 2: take the lead  Student 1 and 3: interject with ideas |  |
| Segue into discussion point 3 | * Student 3 to segue from the second discussion point into the third discussion point * Consider making a connection between ideas to assist in this | Student 3 |  |
| Discussion point 3 | * Student 3 to start by introducing the discussion point and giving their thoughts, feelings, reflections and so on * Student 1 and 2 to interject with own ideas | Student 3: take the lead  Student 1 and 2: interject with ideas |  |
| Segue to conclusion | * Student(s) to segue into the conclusion | Group to negotiate |  |
| Conclusion | * Briefly recap discussion points * End with an ‘offer’, inviting listeners to reflect on their own thoughts rather than telling them what to think * Consider the use of rhetorical questioning and reflective tone | All group members should be involved |  |

# References

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