English Stage 5 (Year 9) – resource booklet

Poetic purpose – phases 1, 2 and 6

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

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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 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 – 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/) due to its hybrid form, length and content. It is a non-fiction, informative text which uses organisation markers such as subheadings to separate information and connect ideas. Some prior or cultural knowledge is required to understand the content. **EN5-RVL-01** requires students to interpret complex texts. 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’ in 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 figurative language including extended metaphor and its structure. Some prior or cultural knowledge is required to understand the 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 explores how identity and connection to culture are forever complicated by consequences of past injustices. It explores the navigation of a ‘split’ identity, an individual trying to exist in 2 worlds and feeling that they will never wholly belong to either one. It underpins the resilience of culture, the desire to heal and strong pull of reconnection to roots.  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, Australia, 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 the way themes are represented using multiple language features. Prior or cultural knowledge is required to understand the 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 layers of inferred meaning. Prior or cultural knowledge is required to understand the 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. |
| 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 lexical cohesion across the text and complex abstract concepts. The text blends English and Wiradjuri language and some prior or cultural knowledge is required to understand the 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 written from the perspective of a Wiradjuri woman and explores the meaningful connection to land and Country experienced by Aboriginal peoples. Money’s ‘song’ explores the beauty of Wiradjuri country and its strength and resistance to interference by colonisation. Money creates effective sensory imagery to celebrate this deep connection with country. |

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

In the ‘engaging with the unit and the learning community’ phase, students will develop an appreciation of the podcast form as a means of connection and reflection and as a vehicle for change. The assessment task for this program will take the form of a podcast and the assessment notification could be issued in this early phase. A range of structured 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 will help to support students to establish a clear link between the assessment and their exploration of a suite of poems by Aboriginal authors.

**Student note:** Over the course of this program, you will be studying a suite of poems. The formal assessment for this program will be an 8–10-minute podcast. The series of resources and activities below have been designed to encourage you to explore the podcast form.

## Phase 1, resource 1 – creating a transcript

**Teacher note:** this resource supports **Phase 1, resource 2 – vocabulary mapping** below and can be used as a differentiation strategy.

There are several ways to convert speech to a text transcript. One of the most easily accessible is via Microsoft Word. Follow this process to create a transcript for each podcast students listen to during the program. Not all podcasts are accompanied by a transcript.

1. Follow the hyperlink to Microsoft’s [‘Transcribe your recordings’](https://support.microsoft.com/en-us/office/transcribe-your-recordings-7fc2efec-245e-45f0-b053-2a97531ecf57) support page.
2. This support page provides a video and drop-down list to help you to navigate and explore how to record and transcribe speech.
3. While you play your podcast file you can record directly in Word. You will then be prompted to transcribe the recording.

## Phase 1, activity 1 – engaging with the podcast form

Answer the following questions.

1. What is a podcast?

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1. Have you listened to a podcast?

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1. Where can you hear podcasts?

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1. What is the difference between a podcaster and a Youtuber?

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1. How might listening to a story on your phone be different from reading a story, or watching a video?

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1. How do you think you might have to change the way a story is told in a podcast?

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1. Why would you listen to a podcast?

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1. Have you ever been influenced or inspired by a podcast? Why?

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**Listening to a podcast**

1. You will be listening to a short podcast called [Robots Writing Songs (5:46)](https://www.bbc.co.uk/sounds/play/p0g1x7z4). The aim of this listening task is for you to gain an overall impression of the way podcasts are ‘put together’. Once you have listened to the podcast, you are going to engage in a [Think, Pair, Share](https://pz.harvard.edu/resources/think-pair-share) activity. You are going to respond to the following questions, and then compare your answers with a peer. You will then discuss your ideas as a class.

**Think**

1. What did you like or dislike about the podcast?

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**Pair**

1. Spend a few moments comparing and discussing your ideas with your selected peer. Share your response to the ‘Think’ task with your peer.

**Share**

1. Share your observations with the class.

## Phase 1, resource 2 – vocabulary mapping

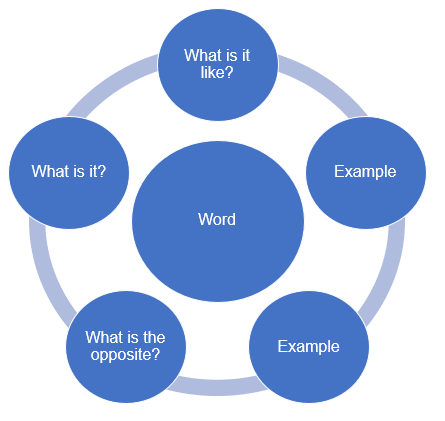
**Teacher note:** this resource has been included for use as a differentiation strategy and can be removed if not needed. This resource explores Tier 1 and 2 words (Quigley 2018). Tosupport students, use a [think aloud](https://www.education.vic.gov.au/school/teachers/teachingresources/discipline/english/literacy/speakinglistening/Pages/teachingpracmodelling.aspx) to model how to complete the vocabulary map. For example, you might choose to model how to investigate the word ‘dazzling’:

* verbalising actions – ‘I (the teacher) am going to write down as many forms of the word ‘dazzling’ that I can think of.’
* verbalising thoughts – ‘Next, I am going to ask a question that captures what I think this word means. The way it is used in the statement suggests … and then I am going to use this word in another sentence.’
* verbalising thoughts – ‘Now, I am going to consider what the opposite of the word ‘dazzling’ might be.’

**Student note:** words tend to be classified as either Tier 1, 2 or 3 words. Tier 1 words are basic words that we use every day. For example, hello, good or other. Tier 2 words are a little trickier and you will come across them in academic texts. However, it is possible for you to adopt the use of this type of vocabulary in your own writing. Tier 2 words can often have more than one meaning; it depends on the context and the sentence. One way to gain a better understanding of a Tier 2 word is to compete a vocabulary map.

1. Using the modelled vocabulary map for ‘dazzling’, identify at least 2 more Tier 2 words from the podcast with your peer and complete a vocabulary map for each word. Once you have completed your vocabulary maps, glue them into your books.

Figure – Phase 1, resource 2 – vocabulary map (adapted from the HSC Minimum standard resource, [Vocabulary: control of language](https://sites.google.com/view/hsc-minimum-standard/writing/vocabulary))



## Phase 1, resource 3 – what is a podcast?

**Teacher note:** the following questions can be used to informally pre-test students’ knowledge about the podcast form.

1. Answer the following questions in your books:
2. What is a podcast?
3. Have you listened to a podcast?
4. Where can you hear podcasts?
5. What is the difference between a podcaster and a Youtuber?
6. How might listening to a story on your phone be different from reading a story, or watching a video?
7. How do you think you might have to change the way a story is told?
8. Why would you listen to a podcast?
9. Have you ever been influenced or inspired by a podcast? Why?

## Core formative task 1 – listening task 2

**Student note**: there are 2 parts to **Core formative task 1 – listening task 2**. Each part is designed to encourage you to focus on the way in which the podcast is structured. We call this the podcast’s structural conventions. Part 1 is below and supported with **Phase 1, activity 2 – podcast transitions template**. Part 2 is supported by **Phase 1, activity 3 – personal response to the podcast**.

## Phase 1, activity 2 – podcast transitions template

1. Listen to the podcast [The Life of a Song: Let It Go (6:26)](https://www.ft.com/content/4671bcb9-3c78-4a83-81d0-d491f0200cb8). As you did with the last podcast, when you listen to the podcast for the first time you are gaining an overall impression of how the podcast is presented.
2. As you listen to the podcast a second time you should complete the **Phase 1, activity 2 – podcast transitions template**. The first 2 have been completed for you.

Table – podcast transitions template

|  |  |
| --- | --- |
| Transition | Describe what is happening |
| Advertisement | There is an advertisement about … (there are several advertisements on rotation).  This tells you the platform is funded by advertising revenue. |
| Introduction to the program | The show is introduced by someone called Grizelda Murry-Brown who tells the audience the series is called ‘The Life of a Song’. She goes on to introduce the host and writer Helen Brown. |
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## Phase 1, activity 3 – personal response to the podcast

1. In pairs, read and discuss your responses to the following questions:
2. Does the podcast have a clear theme?
3. Does the podcast have an introduction? Do you know what the podcast is about straight away?
4. Does the host(s) introduce themselves?
5. What do you like or dislike about the host?
6. Does the host use a tone, pace or timing to make the podcast more engaging?
7. Does the episode have an advertisement? If so, what is the advertisement about? Do you think it ‘fits in’ with the theme of the podcast?
8. Does the podcast have a clear structure or style?
9. Do you think that this podcast would make you want to listen to other similar podcasts in this series?
10. Who do you think this podcast is aimed at? What would attract them to this podcast?
11. What was your favourite section of the podcast?
12. Once you have discussed your ideas with your peer, answer these questions yourself by completing the following table. Make sure that you answer every question.

Table – your personal response

|  |  |
| --- | --- |
| Question | Personal response |
| Does the podcast have a clear theme? |  |
| Does the podcast have an introduction? Do you know what the podcast is about straight away? |  |
| Does the host(s) introduce themselves? |  |
| What do you like or dislike about the host? |  |
| Does the host use a tone, pace or timing to make the podcast more engaging? |  |
| Does the episode have an advertisement? If so, what is the advertisement about? Do you think it ‘fits in’ with the theme of the podcast? |  |
| Does the podcast have a clear structure or style? |  |
| Do you think that this podcast would make you want to listen to other similar podcasts in this series? |  |
| Who do you think this podcast is aimed at? What would attract them to this podcast? |  |
| What was your favourite section of the podcast? |  |

**Homework**

Source and listen to a short podcast and come to class prepared to share your ideas during your next lesson.

## Phase 1, activity 4 – engaging with the assessment task notification

**Teacher note:** issuing the assessment task for any program of learning within the first few weeks is good practice. The research findings and learnings in the [What works best: 2020 update (CESE 2020)](https://education.nsw.gov.au/about-us/educational-data/cese/publications/research-reports/what-works-best-2020-update) draw important connections between quality assessment and teaching and learning. As the research suggests, using data to inform instruction and differentiation should be an iterative process and should support students in all stages of their learning.

In addition to the assessment task notification, which includes the task details, marking criteria, steps to success and an annotated student work sample, a range of support resources have been provided in Phase 6. While these resources are included in that phase, it is recommended that the assessment task support resources are integrated into the other phases, in a purposeful and strategic way, to support the learning needs of your students.

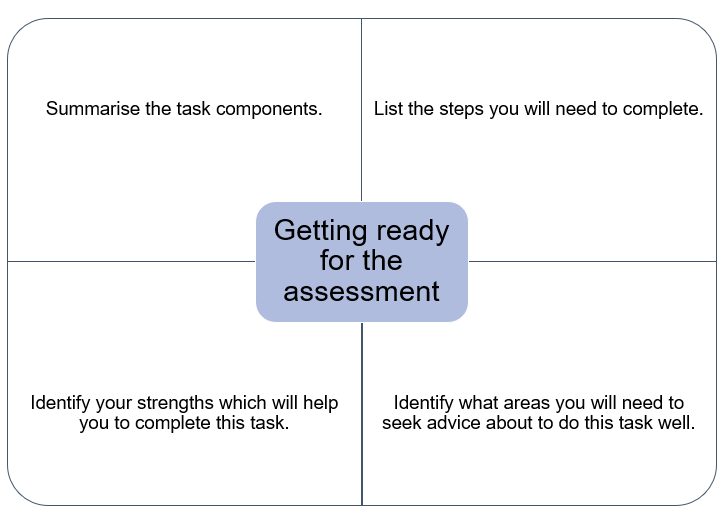
Integrating the assessment support resources will demonstrate to students that writing is a recursive process and establishes expectations for writing throughout the program.

**Exploring the assessment notification**

As your teacher explains the task, make sure that you ask questions if there is anything you do not understand or where you need further clarification.

1. Highlight or underline words which you do not understand.
2. Complete the top 2 boxes of the graphic organiser below. This will help you to identify if you understand the task or if there are any other questions you might need to ask.
3. Write down ONE question that you have about the assessment (it might simply be a word you do not understand). Write this question on a sticky note and place the sticky note on the whiteboard.
4. As your teacher responds to the questions make sure that you annotate your copy of the assessment (your assessment task notification should be covered in ideas and clarifying points).
5. After the explanation, complete the bottom 2 boxes. This will help you to identify what you can do and what you need help with to complete this task successfully.
6. Next, create a bullet list of steps you think you might take to complete the task. Use the steps to success in the notification but rephrase these in your own words.

Figure – graphic organiser – how will I complete the assessment?



## Phase 1, activity 5 – podcast jargon

1. Go to the ‘steps for success’ section of your assessment task notification and search the table for the row labelled ‘Listen to a range of podcasts’. Within this row you will find listed a range of jargon used to talk about the podcast structural conventions.
2. Translate the jargon into words that you can understand. For example, the word ‘segue’, can be translated as a clear and smooth transition from one section to another. This could be in a conversation or between musical interludes.
3. Complete the table below. You can use this table to start building a glossary. This will be especially important as you begin to study your suite of poems. The row for the word ‘segue’ has been completed for you.

Table – podcast jargon

|  |  |  |
| --- | --- | --- |
| Jargon or technical language | Describe in your own words | Example |
| Intro |  |  |
| Outro |  |  |
| Segue | A clear and smooth transition from one section to another. | A presenter might comment ‘Here's the film version of the song, sung by Idina Menzel …’ before playing a clip of the song.  Music: The cold never bothered me anyway. |
| Jingle |  |  |
| Advertisement |  |  |
| Sponsor message |  |  |

**Teacher note:** this activity could be extended or differentiated focusing on the language in more depth using **Phase 1, resource 2 – vocabulary mapping.**

**Reflection**

1. You have listened to podcasts which are scripted, and which use a question-and-answer style format. Start to think about how you might like to present your podcast. You may find that you are using a combination of both.

Think about an issue that is important to you. How might you be able to use the podcast form to explore this issue and to bring attention to your ideas? Consider:

* Who would be your intended audience?
* How might your podcast act as a vehicle for change or inspiration?

1. Think about these ideas and reflect on the question:

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

Use the space below to respond to this question.

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# 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.

## Phase 2, resource 1 – representations of Australian culture

**Teacher note:** the questions in this resource can be used as examples to prompt class discussion. This activity does not require significant written answers by students. It is designed to instigate thinking about representations of Australian culture. Students may share a diverse range of perspectives. Resources like [Discussion Guidelines](https://tll.mit.edu/teaching-resources/inclusive-classroom/discussion-guidelines/) could be useful when deciding how to establish and agree classroom discussion protocols.

**Advertisement 1 –** ['Shrimp on the Barbie' (1:00)](https://www.nfsa.gov.au/collection/curated/shrimp-barbie-paul-hogan)

Possible discussion questions:

* In what era is the video set?
* Who is the target audience?
* What stands out for you in this video?
* What iconic Australian landmarks did you see?
* How many examples of Australian slang did you hear? What were they? Teachers may need to recap what slang is for students. Using an example from the video such as ‘fair dinkum’ will help to illustrate your definition. Students will consider slang language more closely in the next activity.

**Advertisement 2** – ['Tourism Australia Dundee Super Bowl Ad' (1:30)](https://www.youtube.com/watch?v=NNJKWVmK-GM)

Possible discussion questions:

* Who is the target audience?
* What similarities do you see between the 2 tourism videos?
* There is almost 40 years between these videos. Do you think this is reflected in this second video? What does this tell us about the way Australia is still marketed overseas?
* Do you think either video fully represents Australian culture?
* Who or what is missing?

## Phase 2, activity 1 – reflecting on language, culture and identity

You are going to engage in a [Think-Pair-Share](https://app.education.nsw.gov.au/digital-learning-selector/LearningActivity/Card/645) activity.

There are 3 parts to the following activity. Firstly, respond to the following questions on your own, before moving onto the semantic mapping activity which you will complete with a partner or in small groups.

**Think**

1. Respond to the following questions using the lines provided for you.
2. What does Australia mean to you?

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1. What might Australian identity look like to an overseas audience?

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1. Do you know any Australian slang? Identify at least one example and explain what it means.

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1. What are some words, abbreviations or phrases that we use in Australia that someone from overseas might need explained?

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1. What does the phrase ‘fair dinkum’ mean? What does it reveal about a cultural attitude or value?

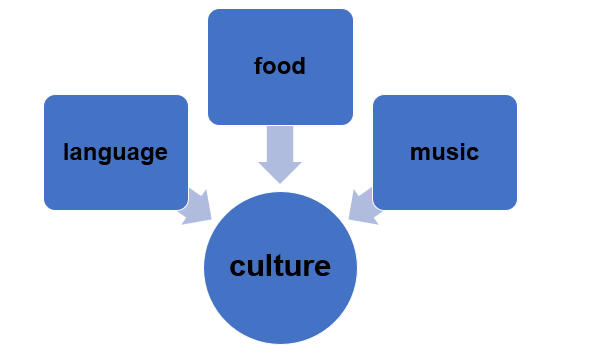
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**Pair**

1. In your pair or small group complete a semantic map for the following words:
2. language
3. culture
4. identity.

A semantic map allows you to create a visual display that you can use to make connections between words.

1. You will need to create a ‘brainstorm’ for all 3 words.
2. A sample has been started for you below. You should add your own ideas. Notice how when adding ideas for ‘culture’ the word language has been used. Once you have completed all 3 brainstorms you will have the beginnings of a semantic map. Start to identify the links between these 3 different words/concepts.



**Share**

1. Share your ideas with the class.

**Reflect and consolidate**

Consider the following question:

1. If one of these concepts was removed, such as language, what do you think the impact might be? Write your response in your books.

## Phase 2, activity 2 – the importance of language

**Teacher note:** this activity requires students to have viewed the ABC’s 90-year celebratory video ‘[I am Australian (1:30)](https://www.youtube.com/watch?v=xh9DusRmM-0)’ which is outlined in the program. The following activities also build upon students’ knowledge gained in Stage 4. The **Year 7, Term 2 – seeing through a text** program establishes prior knowledge in terms of the deep relationship that exists between Aboriginal and Torres Strait Islander peoples and the land.

**Activating prior knowledge**

1. In pairs or small groups discuss the following questions:
2. What stood out the most for you when comparing the Australian tourism advertisements and the ABC-produced ‘I am Australian’ video?
3. What do you know about Aboriginal language, culture and identity?
4. What do you know about the experiences of Aboriginal people?
5. How do you think these experiences might have impacted their connections with their language, their culture, and their identity?
6. Watch the video ['Meriam' (3:40)](https://aiatsis.gov.au/explore/languages-alive). You may need to watch the sections of the video twice, so that you can answer the questions in the following table.
7. Complete the following table.

Table – the importance of language

|  |  |
| --- | --- |
| Question | Response |
| How did you feel when the video began with the narrator speaking Meriam Mer? |  |
| Why is language important to the Meriam Mer people? |  |
| How does Bua Benjamin Mabo describe language? |  |
| How did you feel when you saw the children singing in their own language?  How do you think the children felt singing in their own language? |  |

1. Read the following [statement](https://aiatsis.gov.au/explore/languages-alive):

‘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.

**Student note:** you are going to complete a [Step in - Step out - Step back](https://pz.harvard.edu/resources/step-in-step-out-step-back) routine. The aim of this routine is to encourage you to explore perspectives other than your own, and to help you to make connections between the way you view the world and the way others view the world.

1. Record responses to the following questions:

**Step in**

1. Why do you think that language is so important to the Meriam Mer people?

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**Step out**

1. What would you need to know to understand the perspectives of the people in the video better?

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**Step back**

1. Access the semantic map which you created in your last lesson. This semantic map is a visual display which demonstrates the links between your own ideas about language, culture and identity. Now, consider the statement by Lynnice Church, the views of the people in the video, and your semantic map.
2. What is the connection between language, culture and identity?

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## Core text – *Welcome to Country* by Marcia Langton

**From Chapter 3 ‘Language’**

p 30

More than 600 distinct language dialects and at least 250 languages were spoken across the continent before colonisation. Many of these languages were completely different from one another, and the majority of people spoke more than one language.

There is a strong cultural association between language and land. This means that when the Indigenous people lost their land, in many cases they also lost their language. Australia is one of the world’s hotspots for language loss. Many Indigenous languages are no longer spoken; for some languages only a few words are remembered. Since colonisation, governments and organisations, such as the churches that ran the missions, banned or discouraged Indigenous people from speaking their languages. So, it is remarkable that 120 of those languages are still spoken.

Aboriginal languages strengthen the connections people have with their land, their culture and their identity. This is one of the reasons why it is important to preserve, record and learn them.

**From Chapter 7 ‘Performance’**

p 110

Music, storytelling and cultural change

Aboriginal and Torres Strait Islander performers are committed to keeping alive the traditional styles of music, dance and storytelling, and to creating new forms of performance. The peoples whose traditions were all but destroyed by colonisation and assimilation see the traditional forms of dance, singing and music as a precious legacy inherited from their ancestors.

The terrible history of oppression has not stopped the flow of cultural energy and creativity. Events, ceremonies and festivals featuring Indigenous performance styles are held all around Australia. Storytelling through performance is a distinctive part of our First peoples culture. Many Indigenous performers work to maintain and revitalise our culture, offering our young people the opportunity to learn our stories, identify with their traditions and develop their identities and self-respect. Bringing the sacred past and ancestral events to life through performance lies at the heart of our cultures.

**From Chapter 8 ‘Storytelling’**

p 111

Storytelling is the original classroom. Through storytelling, history, beliefs and knowledge about people, places and the world are relayed to each new generation. Storytelling is also entertainment, bringing people together to laugh about life, adventures, love, travelling and mishaps. When the best storytellers are in charge, humour and tragedy bring stories to life. Stories can be told through art, song and dance. A traditional Indigenous performance often combines theatre and storytelling.

For people on the verge of extinction in the early twentieth century, due to the frontier wars and introduced diseases, the Indigenous people have shown great resilience. Many of them are cultural warriors who paint, sing, write and tell stories. This is a testament to the power of our culture. Storytelling continues in the same form as before European contact (e.g. oral history), as well as introduced forms (e.g. literature). Our storytellers can be heard at Indigenous festivals and writers’ festivals around the country.

Many collectors of Aboriginal stories are surprised at how little the traditional stories have changed over the generations. There are stories that tell of the rising of the oceans around 7000 years ago, erupting volcanoes 30,000 years ago, and the very different climate, landscapes and animals of the long distant past.

Aboriginal poets, playwrights, script writers and authors of novels, histories and memoirs continue the tradition of storytelling that has preserved the history and myths of our people for thousands of years. Their works have won national and international awards and hold a highly respected place in Australian literature.

**Storytelling is culture**

**p 126**

There are Aboriginal and Torres Strait Islander storytellers working across most genres and formats. They are continuing ancient traditions of sharing culture, knowledge, ideas, wisdom and understanding about people and our world, and above all, entertaining audiences. Now our creators have access to global publication and the broadcast potential of film, television and, increasingly, the worldwide web.

As Indigenous storytelling adapted to new ways of communicating in the twentieth and twenty-first centuries, the positive reception to this creative outpouring has been encouraging. Best of all, our most accomplished storytellers keep our cultures alive and make a living from their talents. Our children and youth, indeed all children and youth, have a right to hear and read these great stories. They will help them to learn about themselves and about the Aboriginal and Torres Strait Islander worlds, and to enjoy them.

## Phase 2, resource 2 – features of informative writing

**Teacher note: the bolded parts of the extract from *Welcome to Country* match the annotations in the table below. The original extract, which can be found in the English Stage 5 (Year 9) – core texts booklet – poetic purpose, does not contain any bold text.**

**Definition:** [informative text](https://curriculum.nsw.edu.au/resources/glossary#:~:text=Texts%20whose%20primary%20purpose%20is%20to%20provide%20information%20through%20explanation%2C%20description%2C%20argument%2C%20analysis%2C%20ordering%20and%20presentation%20of%20evidence%20and%20procedures.) – texts whose primary purpose is to provide information through explanation, description, argument, analysis, ordering and presentation of evidence and procedures.

Informative texts are a subset of non-fiction writing. Their primary purpose is to provide the reader with information about a specific issue or subject.

1. Read the following passage from Welcome to Country by Marcia Langton, and then read the annotations in the second column.

Table – features of informative writing

|  |  |
| --- | --- |
| Excerpt from Welcome to Country,  Chapter 3 – ‘Language’ (p 30) | Annotations |
| From the Chapter ‘Language’  **More** than 600 distinct language dialects and at least 250 languages **were spoken across the continent before** colonisation. **Many of these languages were completely different from one another, and the majority of people spoke more than one language.**  **There is a strong cultural association between** language **and land. This means that when the Indigenous people lost their land, in many cases they also lost their** language**. Australia is one of the world’s hotspots for** language **loss. Many Indigenous** languages **are no longer spoken; for some** languages **only a few words are remembered. Since** colonisation, governments and organisations**, such as the churches that ran the** missions, banned or discouraged **Indigenous people from speaking their languages. So, it is remarkable that** 120 **of those languages are still spoken.**  **Aboriginal languages strengthen the** connections people have with their land, their culture and their identity**. This is one of the reasons why it is important to preserve, record and learn them.** | Informative texts tend to have a contents list. This passage is drawn from the chapter entitled ‘Language’.  Facts and statistics are a feature of informative texts. Here, data is used to highlight the considerable number and diverse nature of Aboriginal languages.  Key words (colonisation) used to illustrate links to historical events. Loss of language and colonisation are linked.  Key words used to identify important links with Aboriginal culture. The repeated use of the word ‘language’ clearly identifies the specific issue that is the focus of the chapter.  Key words such as ‘colonisation, governments and organisations’ link back to the first paragraph (colonisation).  Written cues indicate how/why Aboriginal languages have been lost. The author is not seeking to persuade, simply to present ideas.  Data used as a comparison.  Clear written cues and key words which link the importance of land, culture, and identity.  Language is formal throughout the excerpt. |

**Questions on theme**

Respond to the following questions:

1. What do you think are the main themes woven through this excerpt?

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1. Why do you think the author includes statistics?

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1. Why do you think the author draws our attention to the link between colonisation and loss of language? Provide an example from the excerpt in your response.

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## Phase 2, activity 3 – annotating informative texts

**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.

1. Use the following tables to annotate the Welcome to Country excerpts. All of the excerpts are quite short. Use a coloured highlighter to highlight words or phrases in the text that you think are a feature of informative writing. An annotations column has been included for you to make annotations and notes.
2. Use a different coloured highlighter to highlight words or phrases that you think convey ideas about language, culture or identity. When you write your annotations you may decide that some words or phrases convey ideas about more than one of the concepts. If this happens, try to add a comment to your annotations reflecting on why this might be the case.

Table – music, storytelling and cultural change

|  |  |
| --- | --- |
| Excerpt from Welcome to Country,  Chapter 7 – ‘Performance’ (p 110) | Annotations |
| **Aboriginal and Torres Strait Islander performers are committed to keeping alive the traditional styles of music, dance and storytelling, and to creating new forms of performance. The peoples whose traditions were all but destroyed by colonisation and assimilation see the traditional forms of dance, singing and music as a precious legacy inherited from their ancestors.**  **The terrible history of oppression has not stopped the flow of cultural energy and creativity. Events, ceremonies and festivals featuring Indigenous performance styles are held all around Australia. Storytelling through performance is a distinctive part of our First peoples culture. Many Indigenous performers work to maintain and revitalise our culture, offering our young people the opportunity to learn our stories, identify with their traditions and develop their identities and self-respect. Bringing the sacred past and ancestral events to life through performance lies at the heart of our cultures.** |  |

Table – storytelling

|  |  |
| --- | --- |
| Excerpt from Welcome to Country,  Chapter 8 – ‘Storytelling’ (p 111) | Annotations |
| **Storytelling is the original classroom. Through storytelling, history, beliefs and knowledge about people, places and the world are relayed to each new generation. Storytelling is also entertainment, bringing people together to laugh about life, adventures, love, travelling and mishaps. When the best storytellers are in charge, humour and tragedy bring stories to life. Stories can be told through art, song and dance. A traditional Indigenous performance often combines theatre and storytelling.**  **For people on the verge of extinction in the early twentieth century, due to the frontier wars and introduced diseases, the Indigenous people have shown great resilience. Many of them are cultural warriors who paint, sing, write and tell stories. This is a testament to the power of our culture. Storytelling continues in the same form as before European contact (e.g. oral history), as well as introduced forms (e.g. literature). Our storytellers can be heard at Indigenous festivals and writers’ festivals around the country.**  **Many collectors of Aboriginal stories are surprised at how little the traditional stories have changed over the generations. There are stories that tell of the rising of the oceans around 7000 years ago, erupting volcanoes 30,000 years ago, and the very different climate, landscapes and animals of the long distant past.**  **Aboriginal poets, playwrights, script writers and authors of novels, histories and memoirs continue the tradition of storytelling that has preserved the history and myths of our people for thousands of years. Their works have won national and international awards and hold a highly respected place in Australian literature.** |  |

Table – storytelling is culture

|  |  |
| --- | --- |
| Excerpt from Welcome to Country,  Chapter 8 – ‘Storytelling’ (p 126) | Annotations |
| **There are Aboriginal and Torres Strait Islander storytellers working across most genres and formats. They are continuing ancient traditions of sharing culture, knowledge, ideas, wisdom and understanding about people and our world, and above all, entertaining audiences. Now our creators have access to global publication and the broadcast potential of film, television and, increasingly, the worldwide web.**  **As Indigenous storytelling adapted to new ways of communicating in the twentieth and twenty-first centuries, the positive reception to this creative outpouring has been encouraging. Best of all, our most accomplished storytellers keep our cultures alive and make a living from their talents. Our children and youth, indeed all children and youth, have a right to hear and read these great stories. They will help them to learn about themselves and about the Aboriginal and Torres Strait Islander worlds, and to enjoy them.** |  |

## Phase 2, activity 4 – research activity

**Student note:** to support your understanding of some of the complex ideas highlighted in the excerpts, you will now carry out your own research. For example, in Table 7, the phrase ‘colonisation and assimilation’ is used. You may or may not have a clear understanding of what is meant by this phrase **in this context**. It is important to remember that words can have different meanings or implications dependent on context.

**How to conduct research**

1. Identify something that was referred to in the **core text – *Welcome to Country* that you would like to learn more about. Some suggestions include:**
2. colonisation and assimilation
3. award-winning Aboriginal and Torres Strait Islander literature.
4. Use a reputable website. A great place to start for this research activity is the [Australian Institute of Aboriginal and Torres Strait Islander Studies](https://aiatsis.gov.au/explore) (AIATSIS) website. Most websites will have a homepage with a search bar (sometimes there will be a magnifying glass icon).
5. Initially, be as specific as you can about what you are looking for. If that method does not yield results, try a broader search. For example, using the website above you could search for the phrase ‘colonisation and assimilation’. A search of this phrase on this website displays over 400 ‘hits’ (articles). You now have 2 options: you can skim and scan these articles until you find one you would like to explore, or you can do another search. You could narrow your search to just the word ‘assimilation’. A search of this word displays around 40 ‘hits’, which is a much more manageable number of articles to skim and scan.
6. When entering the phrase ‘colonisation and assimilation’ consider using a Boolean operator. Boolean operators help you to limit the number of ‘hits’ by narrowing your search parameters. So, instead of using a lower case ‘and’, use an upper case ‘AND’. The Australian National University has [Boolean cheat sheets](https://libguides.anu.edu.au/c.php?g=906017&p=6628409) that you can download and keep in the back of your books.
7. Some websites will display a contents page. [Working with Indigenous Australians](http://www.workingwithindigenousaustralians.info/content/History_1_AUSTRALIA.html) has a contents page on its homepage which you can use to navigate to where you want to go.
8. It is important to consider what multiple sources say about the same topic. This will help you build a wider understanding of your area of research. According to these websites, assimilation:
9. meant that ’[many Indigenous people [were] forced to speak AusE at the expense of ancestral language](https://aiatsis.gov.au/blog/aboriginal-english#:~:text=many%20Indigenous%20people%20have%20been%20forced%20to%20speak%20AusE%20at%20the%20expense%20of%20ancestral%20language%2C)’ [(AIATSIS 2022)](https://aiatsis.gov.au/blog/aboriginal-english).
10. was a policy aimed at ensuring that [’Aboriginal people would lose their identity’](http://www.workingwithindigenousaustralians.info/content/History_5_Assimilation.html#:~:text=Aboriginal%20people%20would%20lose%20their%20identity) ([Working with Indigenous Australians 2020](http://www.workingwithindigenousaustralians.info/content/History_0_Introduction.html)).
11. Add this or any other relevant information to your annotations.

## Phase 2, resource 3 – informative text summary

Use the following resource to plan your excerpt summaries. This resource is designed to focus you on the key elements of each excerpt.

You will need to think about:

* What are the key words (words that keep appearing)?
* Do these key words tell me what the excerpt is about?
* What is the focus of the excerpt? For example, the word ‘language’ is used often and consistently – the excerpt is focused on language.
* How many ideas are introduced? For example, the word ‘colonisation’ appears several times.
* Once you have identified one of the main ideas you will need to find relevant details which clarify or explain something about the main idea.

You will be using these summaries to write your information report.

## Phase 2, activity 5 – excerpt summaries

**Teacher note**: the table in this activity has been adapted from one of Sedita’s worksheets in The Writing Rope, 2023.

In the following table the first ‘main idea’ with relevant details has been completed for you.

1. Add another 2 ideas – the sample idea has been drawn from the excerpt on ‘Languages’.
2. Repeat this process for each of the excerpts.

Table – informative text summary

|  |  |
| --- | --- |
| Main ideas | Relevant details |
| Main idea 1 | Detail 1 – over 600 language dialects were spoken |
| **Aboriginal people used to speak a range of languages.** | Detail 2 – many Aboriginal people spoke more than one language |
| Main idea 2 | Detail 1 |
|  | Detail 2 |
| Main idea 3 | Detail 1 |
|  | Detail 2 |

## Phase 2, resource 4 – writing a summary

**Teacher note:** the table in this resource has been adapted from one of Sedita’s worksheets in The Writing Rope, 2023.

The following table provides a sample summary paragraph. The paragraph contains the main ideas from the excerpt ‘Languages’; the idea that as a result of colonisation and forced assimilation Aboriginal peoples have lost hundreds of languages.

1. Use this sample to help you to construct your summaries for the remaining excerpts.

Table – writing a summary

|  |  |
| --- | --- |
| Summary steps | Details |
| Write an introductory statement (a topic sentence). | As a result of colonisation Aboriginal peoples have lost most of their traditional languages. |
| Turn the main idea(s) into sentence. | At one-point, Aboriginal peoples spoke over 600 language dialects. |
| Support this sentence with relevant details. | However, because Aboriginal peoples were forced to leave their land, they lost their connection to the land and to their culture.  Furthermore, government policies were designed to force Aboriginal peoples to assimilate. This meant that they were not able to speak their own language and were only allowed to speak English.  There are less than 120 Aboriginal languages still spoken today. |
| Use transition words to connect sentences and ideas. | At onepoint, however, furthermore. |

**Reflection**

In **Phase 2, activity 2 – the importance of language**, you responded to the question ‘What is the connection between language, culture and identity?’

Take a moment to reflect on your initial response before completing the following reflection:

1. Use the [Harvard Project Zero](https://pz.harvard.edu/resources/i-used-to-think-now-i-think) thinking routine, **‘I Used to Think… Now I Think…’** to reflect on your initial answer to the question. Consider what you have learnt as a result of reading the excerpts and your own research. You might like to begin your reflection with something like:

* When we began our study about language, culture and identity I thought …
* As a result of reading excerpts from Welcome to Country, and my own research I now think …

**‘I used to think… now I think…’**

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## Core formative task 2 – informative report

**Student note:** you will be able to transfer what you learnt about story telling from both the **Year 9, Term 1 – Representation of life experiences**, and **Year 9, Term 2 – shining a new (stage) light**, to inform your responses.

This core formative task is to be completed in pairs. You will be drawing on the excerpts from Marcia Langton’s Welcome to Country, your excerpt summaries, and your own research.

You will compose an informative report for your peers about the role of storytelling in Aboriginal and Torres Strait Islander cultures.

1. As a pair you will research ONE of the storytelling modes:
2. oral storytelling
3. performance and dance
4. poetry and song
5. film and multimedia.
6. Use the following questions to structure your informative report. You can use these questions to create subheadings in your informative report:
7. What is the mode of storytelling researched?
8. What is its historical significance?
9. How is the storytelling mode used to represent cultures, identities and experiences?
10. What are some examples of composers or texts that are renowned for this form of storytelling?
11. Use the following planning and writing scaffolds to help you to plan and structure your response. The planning scaffold provided below is designed as a prompt for you to complete. Your planning page might look colourful and messy as you draw lines and arrows linking ideas.

Table – informative report – planning

|  |  |
| --- | --- |
| Details | Annotations |
| Collate your ideas (brainstorm) | If you decide to focus, for example, on poetry and song, create a brainstorm or mind map in your books pulling together everything that you have learnt from the excerpts, your summaries and your own research about poetry and song. |
| Group similar ideas and align them with the subheadings that you have created | Use your brainstorm or mind map to organise your ideas. You might like to use a highlighter to group similar ideas together. You can also add your subheadings to the brainstorm to help you to organise your ideas. |
| Unpack idea 1 – align your ideas with the subheadings that you have created | Using subheadings, unpack each idea. Your excerpt summaries will be a valuable source of information for this unpacking activity. |
| Unpack idea 2 – align your ideas with the subheadings that you have created | Using subheadings, unpack each idea. Your excerpt summaries will be a valuable source of information for this unpacking activity. |
| Unpack idea 3 – align your ideas with the subheadings that you have created | Using subheadings, unpack each idea. Your excerpt summaries will be a valuable source of information for this unpacking activity. |
| Unpack idea 4 – align your ideas with the subheadings that you have created | Using subheadings, unpack each idea. Your excerpt summaries will be a valuable source of information for this unpacking activity. |
| Conclusion ideas | Start thinking of ways to summarise all of the information. For example, re-stating the overarching idea or purpose of the report introduced at the start. |

1. Once you have completed your planning, use the following writing scaffold to structure your response.
2. Your response should follow the conventions of an informative text:
3. Your response should be based on facts not opinion.
4. Use a passive voice – you are not trying to persuade (see **Phase 2, resource 2 – features of informative writing**).
5. Your language should be impersonal – remember you are simply presenting facts.
6. Use formal language – again, you are presenting ideas in an informative report. Informal language would not be appropriate.
7. Submit your informative report to your teacher making sure that both of your names are on the report.

Table – informative report – writing scaffold

|  |  |
| --- | --- |
| Structure | Details |
| Title | [What is the title of your informative report?] |
| Opening statement | [Introduce and explain what you are going to focus on.] |
| Section 1 | [Use subheadings to guide and inform the information you will include in each paragraph. As an informative text, your focus is on facts not opinion.] |
| Section 2 | [Use subheadings to guide and inform the information you will include in each paragraph. As an informative text, your focus is on facts not opinion.] |
| Section 3 | [Use subheadings to guide and inform the information you will include in each paragraph. As an informative text, your focus is on facts not opinion.] |
| Section 4 | [Use subheadings to guide and inform the information you will include in each paragraph. As an informative text, your focus is on facts not opinion.] |
| Conclusion | Make a closing statement that summaries your ideas. |

# 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.

## Phase 6, activity 1 – engaging with a podcast

1. **Listen to** [‘Episode 33 Lyrical Fury & Social Media with Evelyn Araluen and @NichTopher’ (36:16)](https://www.sbs.com.au/nitv/podcast-episode/take-it-blak-podcast-episode-33-lyrical-fury-social-media-with-evelyn-araluen-and-nichtopher/0yplxrnto)**. For this activity, you need to listen from 00:00–20:30.**
2. **Write your answers to the questions in the second column. The questions have a time stamp. You may need to pause the podcast or rewind to ensure you can answer the questions.**

Table – engaging with a podcast

|  |  |
| --- | --- |
| Question and time stamp | Space for student response |
| Podcast title – What is the intended use of pun in the podcast title ‘Take It Blak’? |  |
| 0:27 – What does the introductory podcast theme song communicate and why is this significant? |  |
| 1:00 – What significant biographical details does the host share about the first guest, Evelyn Araluen? |  |
| 1:30 – How does the host creatively introduce the discussion about Araluen’s collection of poems *Dropbear*? |  |
| 2:00 – How does the host use open-ended and probing questions to ask thoughtful questions about audience and purpose? |  |
| 3:00 – What does Araluen share about her writing process? |  |
| 4:30 – What probing questions has the host used to continue the conversation about the way in which *Dropbear* has been received by the audience? Do you think the host built on what Araluen had shared about her writing process in a creative and engaging way? Why or why not? |  |
| 6:00 – How does the host use narrative and open-ended questions to prompt a discussion about writing craft and inspiration from Araluen?  Did you find this approach engaged you as a listener? Why or why not?  What would be a less engaging way to ask the same question? |  |
| 6:00–9:30 – What does Araluen share about her inspiration, writing processes and her cultural identity? Summarise her ideas as a bullet point list. |  |
| 9:40 – How has the host used narrative to engage the listener and to introduce the question about the reception and perception of poetry?  Note: in your answer, note down the host’s use of anecdote and how it supports the open-ended and probing question asked of Araluen. |  |
| 9:50–11:40 – What are the main ideas Araluen explores in her answer to this question? |  |
| 11:40 – How does the host use informative language and narrative to ask her question about the role of poetry?  Note: in your answer, focus on the way in which the inclusion of informative context invites a complex and rich answer from Evelyn Araluen. |  |
| 11:40–14:00 – The answer that Araluen provides is rich and nuanced. She touches on the following ideas:   * contemporary Aboriginal poets * sharing of cultural knowledge and history * representation and the importance of minority voices * poetry that boldly engages in discourse * poetry and communal participation * cross-cultural understandings.   Note down Araluen’s ideas in relation to one of the bullet points above. |  |
| 14:00 – The host asks a question which deals with content that is culturally unsafe. How has the host asked this question in a culturally safe manner?  What should be avoided when exploring content that has the potential to be culturally insensitive or unsafe? |  |
| 14:00–17:00 – How does Araluen use narrative to answer the question? What insights does she share about the representation of Aboriginal stories and voices? |  |
| 17:00 – Outline how the host has used a probing question to build on what Araluen has just shared. Did you find this segue satisfying? Why or why not? |  |
| 17:00–18:30 – How did Araluen use narrative to promote cultural safety for all listeners? |  |
| 19:00 – How does the host conclude her interview with Araluen? |  |
| 19:20 – What advice does Araluen offer to the audience? |  |
| 20:00 – The host has promoted *Dropbear*. Was this a suitable time for this inclusion? Why or why not? |  |
| 20:30 – Summarise the outro and media inclusions and explain how they complement the ideas expressed in the podcast episode. |  |

## Phase 6, activity 2 – podcast writing guide

1. Write your notes in the third column in response to the guiding questions in the second column.

Table – podcast writing guide

|  |  |  |
| --- | --- | --- |
| Area | Guiding questions | Notes |
| Audience | Your audience will be Stage 5 students.  What are your audience’s interests?  What are their values?  Why do they listen to this podcast? |  |
| Purpose/s | Remember that your main purpose is to explore the meaning of the poems and to address the question posed to you in the assessment task.  Consider the following:   * In what ways might your podcast also be informative? * In what ways might your podcast also be entertaining? * In what ways might your podcast also be imaginative? |  |
| Context | Who produces this podcast?  Which organisations sponsor (support) the podcast?  Where is the podcast hosted? (where can you find it?) |  |
| Format | Will you use an interview format where a host interviews one or more guests?  Will your podcast have one host, or more than one host?  How many guests will there be? Who are the guests – school students, poets, academics?  Will the guests ask each other questions? |  |
| Informal register | How will you use informal register?  For example:   * humour, jokes, laughter * exclamations: wow! No way!? Amazing! * contractions: I’m, we’re, g’day * fillers: um… ah… so… well… * colloquial language (like everyday speech) * idiom: a cultural language expression that cannot be taken literally. For example, ‘fair go’. |  |
| Academic register | How will you show your understanding and analysis of the poem(s)?   * Metalanguage: words for describing and explaining language, such as ‘metaphor’ * Academic vocabulary: words that are found more in academic texts and not so much in normal conversation, such as ‘accomplishment’. |  |

## Phase 6, resource 1 – structural conventions of a podcast

**Teacher note:** the hybrid nature of podcasts means that the way in which a podcast is structured is open for interpretation. The structural conventions identified below reflect one way to structure a podcast. The outline reflects the conventions of both informative and analytical texts. Students will use this structure to complete a podcast plan in **Phase 6, activity 3 – structuring your ideas**.

The table below provides one way to structure your podcast for your assessment task. Keep in mind that a podcast, like any text you compose or create in English, needs to have a clear and logical structure which engages and shows an awareness of the audience and the purpose of the task.

1. Read through the table below.
2. Take notes using a note-taking system such as Cornell notes.

Table – structural conventions of a podcast

|  |  |
| --- | --- |
| Structural convention | What happens in this stage |
| Introductory audio | A pre-recorded short audio segment of no longer than 30 seconds which integrates the name of the podcast.  This might be followed by a recorded sponsor message or advertisement.  As this podcast will discuss poetry written by Aboriginal authors, it is important to include a cultural sensitivity message. |
| Introduction to program | Host greets the audience and introduces themselves, introduces the podcast and previews the topic of this episode. |
| Introducing the guest or co-host | Host introduces the guest if students choose to adapt a persona for this task. Alternatively, the co-host introduces themselves. If you are not completing this task in pairs or including multiple presenters/guests then you can omit this row entirely. |
| Unpacking the question and the statement of provocation | The host or co-hosts clearly and creatively unpack the statement ‘Poetry prompts us to reflect on, make connections with and expand our understanding of others and the world.’ The hosts may offer personal reflections and insights and introduce the poems that will be discussed and analysed in the podcast. This section here should include your response to the assessment question. This is your thesis statement. It will inform the evidence you select from the poems to support your ideas. |
| Context and building the field for the informative aspect of the task | Provide the necessary context to the listener as someone who has not read or engaged with the poem or poems that will be discussed and analysed in the podcast.  Context can include:   * the context of the poet * the political, social, historical and cultural context of the poem and the context in which it is being received.   You may wish to show an awareness of the original audience of the poem and the context in which you are presenting your analysis and discussion of the poem. |
| Context for the listener | Provide an overview of what the poem is about. This means unpacking the plot points or the general idea of the poem for the listener. This will provide appropriate field building for your audience before you unpack the poetic forms and features and dive into an analysis.  You don’t want to spend too much time on this as you need to keep in mind the requirements of the task. A key requirement is to discuss the figurative and stylistic elements of the poem. |
| Analysing the poem or poems in relation to the question | Although you are being asked to analyse poetry, the way in which you present this analysis in your podcast can be through a series of open-ended questions (how, why?) that invite longer, more interesting answers. These questions can even be posed as a feature of rhetoric in the podcast if there is not a co-host.  Some key features in this part of the podcast include:   * statements or questions drawn directly from the statement about the poem being analysed * clear topic sentences or ideas to lead an aspect of the analysis and discussion * direct references and key quotes from the poems, read with a clear focus on prosody to reflect key features being analysed * use of correct metalanguage when discussing the figurative and stylistic elements of the poem * clear links back to the topic sentence or reference to an aspect of the question. |
| Sponsor message or advertisement | A sponsor message lets the listener know who the sponsor is, the other services they offer and how to find out more.  An advertisement might be for a product, a different podcast, an organisation or an event that is raising awareness about an issue.  Note: this can be included at any time in the podcast, you can even include it as a segue between one poem to the other or even to break up the analysis of a poem. You can include a statement such as: ‘We will be right back after this short message from our sponsor’. |
| Close | Host thanks the guest for sharing their thoughts. The host might   * thank the guests and listeners (your audience) * give the audience information about where to find out more * tell the audience what the next episode will be about.   There may be theme music to conclude the program. |

## Phase 6, resource 2 – class discussion prompts

**Teacher note:** use the following prompts to facilitate a discussion. Students may use a [Jamboard](https://app.education.nsw.gov.au/digital-learning-selector/LearningTool/Card/593) or another digital tool to facilitate the sharing of ideas.

**Discussion prompts**

* **Should a podcast host greet their audience? What is one benefit and one limitation of this approach?**
* **How can a podcast make their content inclusive of all listeners?**
* **Why has** the table in **Phase 6, resource 1 – structural conventions of a podcast** **included a section where the assessment task question and statement are being unpacked?**
* **What might be gained by immersing the audience in the poem itself and then exploring the context of the poem and the poet?**
* **What is the benefit of introducing the context of the poet and the poem and then analysing and engaging with the poem?**
* **What are some ways to creatively introduce a poem in a podcast?**
* **When is a good time to break to a sponsor message or an advertisement?**
* **When is a bad time to break to a sponsor message or an advertisement?**
* **How is an analysis of a poem in an analytical extended response different to the way in which you will present your analysis of the poems in the podcast?**
* **What are some interesting or engaging ways to conclude the podcast?**

## Phase 6, activity 3 – structuring your ideas

1. Revisit your ideas and planning notes.
2. Re-read **Phase 6,** **resource 1 – structural conventions of a podcast**.
3. In the table below, make note of your plans in the column titled ‘Student planning notes and ideas’. This may be completed in bulleted points or you may wish to write down your ideas in sentence and paragraph form so that you can use this template to support your writing of the transcript.

Table – structuring and planning your ideas

|  |  |
| --- | --- |
| Structural conventions of a podcast | Student planning notes and ideas |
| Introductory audio |  |
| Introduction to program |  |
| Introducing the guest or co-host |  |
| Unpacking the question and the statement of provocation |  |
| Context and building the field for the informative aspect of the task |  |
| Context for the listener |  |
| Analysing the poem or poems in relation to the question |  |
| Sponsor message and/or advertisement |  |
| Close |  |

## Phase 6, resource 3 – language devices

A podcast is a hybrid text and is both informative and analytical. This means that the language devices used to compose a podcast may be narrative based, persuasive, informative and analytical in nature.

The table below details language features that are specific to the podcast form and are specific to the question-and-answer format of podcasts. You can use the blank rows at the bottom of the table to include information about additional features.

Table – language devices

|  |  |  |
| --- | --- | --- |
| Feature | Meaning | Effect |
| Colloquial language | Informal language that is more like everyday speech. | Can create a connection between the speakers, and between the speakers and the audience. |
| Closed questions | Questions with only a small number of possible responses. For example, ‘yes’ or ‘no’ questions. | Can be used to check facts before asking for more information. |
| Open-ended questions | Questions that often start with ‘Why’ or ‘How’ and that ask for longer responses. | These questions prompt the speaker to give more thoughtful, extended responses discussing their opinions. |
| Probing questions | **These are the types of questions that you ask after an original question. The interviewee might give you some information that you want to know more about – this is when you would ask your probing question.**  This might include questions that start with or include the following phrases: can you tell me more about …? I recall you mentioned … Can you explain the impact this had on …? | These questions ensure that topics and ideas are discussed deeply. Probing questions help the interviewee to make connections and to offer more detail to the questions being posed. |
| Evaluative language | Words that give a judgement or opinion about a person or thing. For example: *innovative, powerful.* | Can convey understanding, respect or appreciation for the poems or the poets. |
| Metalanguage | Language that describes and explains language; for example, *metaphor, tone.* | Identifies features of the poems and supports your interpretation of their meaning and impact. |
|  |  |  |
|  |  |  |

## Phase 6, resource 4 – using reflective and evaluative language

**Writing reflectively**

**In the assessment task, you are asked to consider the many ways that poetry offers opportunities for reflection. The table below provides a range of verbs you can use when writing reflectively. Be sure to use a variety of vocabulary choices and avoid repetition.**

1. **Read the resource and reflect on the way you have written reflective statements in the past.**
2. **Write a series of reflective statements explaining how the poem has led you to reflect.**
3. **Refine your statements using the information in the resource.**

Table – writing reflectively

|  |  |  |
| --- | --- | --- |
| Verb | Definition | Used in a sentence |
| Reflect | To think carefully about something, usually in order to understand it better or learn from it. | While discussing the poem in class, our teacher encouraged us to **reflect** on the emotions it evoked and how it related to our own experiences. |
| Think | To use your mind to consider, reason or understand something. It involves processing information, making decisions and forming opinions or ideas. | After reading the poem, I had to **think** deeply about the ideas it explored. |
| Reassess | To take another look at something and reconsider or reevaluate it, often to see if your opinion or understanding has changed. | Upon a second reading of the poem, I had to **reassess** my initial interpretation in light of my understanding of context. |
| Consider | To think about something carefully before making a decision or forming an opinion about it. | When analysing a poem, it is important to **consider** the emotions and themes the poet is exploring. |
| Reconsider | To think again about a decision or opinion you previously made, especially to see if you want to change it based on new information or thoughts. | Following a Think-Pair-Share activity with a peer, I decided to **reconsider** my initial thoughts about the poem. |
| Contemplate | To think deeply and seriously about something, often for a long period of time, to understand it better or make a decision. | As I read the poem, I took a moment to **contemplate** the impact of the metaphor and how it made me feel. |
| Meditate | To spend time in quiet thought or focus your mind to relax and increase self-awareness. | After reading the poem, I decided to **meditate** on the poet’s use of imagery to better understand the themes. |
| Muse | To think deeply and thoughtfully about something, often while letting your mind wander and consider different possibilities. | As I read the poem, I began to **muse** on the images that formed, wondering what the poet was trying to express. |
| Speculate | To form a theory or guess about something without having all the facts or complete information. | Our teacher asked us to **speculate** on the content of the poem using only the title. |
|  |  |  |
|  |  |  |
|  |  |  |

**Writing evaluatively**

**When writing evaluatively, you are using verbs to describe what the poet has achieved and how well they have achieved a particular impact on the audience. The table below provides a list of synonyms for the word ‘shows’. Ensure you are using a variety of vocabulary choices in your writing and avoid repetition. The table below may be familiar to you, it was provided in Year 9, Term 2 – shining a new (stage) light.**

1. **Read the resource and reflect on the way you have written evaluative statements in the past.**
2. **Write a series of evaluative statements explaining how the poem has impacted your understanding.**
3. **Refine your statements using the information in the resource.**

Table – synonyms for shows

|  |  |  |
| --- | --- | --- |
| Synonym | Definition | Used in a sentence |
| Communicates | To share information, thoughts or feelings with others. | In the novel, the author effectively **communicates** ideas about survival and friendship. |
| Demonstrates | ‘Show by example.’ (NESA’s English K–10 Syllabus glossary) | The play **demonstrates** the consequences of being greedy and unkind. |
| Describes | ‘Provide characteristics and features.’ (NESA’s English K–10 Syllabus glossary) | The poet **describes** the countryside setting in detail. |
| Emphasises | To highlight or give special importance to a point, idea or object. | The poem **emphasises** the emotional journey of the travellers. |
| Evokes | To awaken or bring forth a strong emotion or sensory experience for the reader. | The image of the sunset over the ocean **evokes** a sense of calm and awe. |
| Expresses | To show or tell others thoughts, feelings or wants in a clear and understandable manner. | The poem beautifully **expresses** the poet’s emotions and experiences. |
| Highlights | To draw attention to the most important aspects of something. | The author’s use of imagery **highlights** the natural beauty of the mountain ranges. |
| Illuminates | To make something clearer, more visible or easier to understand. | The author’s use of characterisation **illuminates** the complex relationships in the story. |
| Illustrates | To create a clear image of an idea or situation. This helps the reader or the audience to better understand an idea, character, event or situation in a text. This can be achieved in visual texts and in written texts. | The protagonists’ actions **illustrate** their determination and resilience. |
| Orients |  |  |
| Portrays |  |  |
| Proves |  |  |
| Provokes |  |  |
| Represents |  |  |
| Reveals |  |  |
| Supports |  |  |
| Unveils |  |  |
| Ushers |  |  |

## Phase 6, activity 4(a) – locating and describing question types

**Teacher note:** **this activity requires students to read an extract from the student work sample which has been included in the assessment task. The script for the podcast task includes a series of questions and answers, conforming to the conventions of the podcast form. Students will pay close attention to questions which appear in bolded text and will assign the correct questioning type (closed, open-ended or probing). Students will also need to complete an annotation, explaining their choice and the intended impact of that questioning type. The first row has been completed for students as a model of what is expected.**

1. Review your notes on the 3 types of questions (closed, open-ended and probing).
2. Read through column 1, titled ‘Extract from student work sample’ in the table below. Pay close attention to the question which appears in in each row of the student work sample. Decide whether the bolded question is an example of a closed, open-ended or probing question. Write your answer in column 2, titled ‘Type of question’. Keep in mind that the extracts provided from the student work sample are out of sequence.
3. Justify the choice you made in deciding whether the bolded text was a closed, open-ended or probing question by completing an annotation in column 3, titled ‘Annotation’. Your annotation should provide enough information about what is being revealed by the questioning type. Consider the context in which the question is being asked. The first row has been completed for you.

Table – locating and describing questioning types

|  |  |  |
| --- | --- | --- |
| Extract from student work sample | Type of question | Annotation |
| ****TAYLOR:** Her work sounds really interesting. Is there a particular poem that you like the most? (Closed question)**  ****PARKER:** My favourite piece of work is her poem, ‘GUDYI’. This poem explores poetry as a method of ‘song’ for elements of country. She uses Wiradjuri language throughout, reinforcing to her audience the strong connection she is building with her heritage and country. It is incredibly powerful.** | **Closed question** | The question asked by **Taylor** is a closed one because **Parker** could have answered with ‘Yes’ or simply given the name of the poem.  In this example, **Parker** has chosen to provide an answer beyond what is asked. |
| ****TAYLOR:** It is normal to feel a bit nervous when you know you are going to be heard by the thousands of Stage 5 students across New South Wales! Why don’t you start by giving the audience a brief rundown of one of the poets you would like to discuss today, Jazz Money?** |  |  |
| TAYLOR: I would like to explore that more closely. You used the word ‘powerful’. Can you tell the listeners out there what makes this poem so powerful? Perhaps you can read to the audience the stanza in ‘GUDYI’ you found most powerful and explain why that is? |  |  |

## Phase 6, resource 5 – completed annotation for questioning types

The table below contains suggested answers for Phase 6, activity 4(a) – locating and describing question types.

Table – understanding questioning

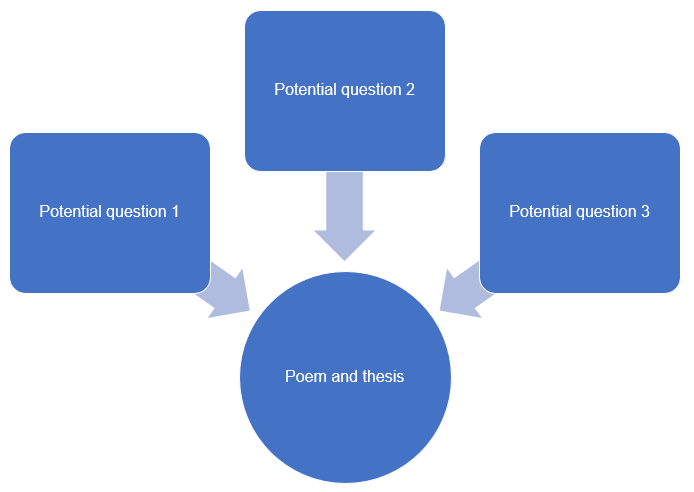
|  |  |  |  |
| --- | --- | --- | --- |
| Type of question | Purpose | Extract from student work sample | Annotation |
| Closed question | **These are direct questions that you ask when you are seeking a quick and accurate answer. Answers to these questions are usually ‘Yes’, ‘No’ and/or one word/short phases.** | **TAYLOR: Her work sounds really interesting. Is there a particular poem that you like the most? (Closed question)**  **PARKER: My favourite piece of work is her poem, ‘GUDYI’. This poem explores poetry as a method of ‘song’ for elements of country. She uses Wiradjuri language throughout, reinforcing to her audience the strong connection she is building with her heritage and country. It is incredibly powerful.** | The question asked byTaylor is a closed one because Parkercould have answered with ‘Yes’ or simply given the name of the poem.  In this example, Parkerhas chosen to provide an answer beyond what is asked. |
| Open-ended question | **These are questions that invite the interviewee to share more detailed answers. Answers will usually be longer sentences and may give you the chance to probe further.** | **TAYLOR: It is normal to feel a bit nervous when you know you are going to be heard by the thousands of Stage 5 students across New South Wales! Why don’t you start by giving the audience a brief rundown of one of the poets you would like to discuss today, Jazz Money?** | **Taylor had used an open-ended question to provide an opportunity for Parker to include biographical information about the poet.** |
| Probing question | **These are the types of questions that you ask after an original question. The interviewee might give you some information that you want to know more about – this is when you would ask your probing question.** | **TAYLOR:** I would like to explore that more closely. You used the word ‘powerful’. Can you tell the listeners out there what makes this poem so powerful? Perhaps you can read to the audience the stanza in ‘GUDYI’ you found most powerful and explain why that is? | In this example, Taylor has asked a probing question to guide Paker’s analysis of the poem. |

## Phase 6, **activity 4(b) – using open-ended and probing questions**

**Teacher note: this activity provides appropriate scaffolding to support students in considering, devising and reviewing their use of questioning types. Students will write open-ended questions, aligned with their thesis and the poem selected for the assessment task. Students will then predict the responses generated by the open-ended question and follow this with a probing-question using the information provided.**

1. With your assessment partner, or your group members, think about and discuss the poems you have chosen to analyse for the assessment task and the thesis statements you have developed.
2. Brainstorm some open-ended questions you think you could use to draw out the information you want to share to support your thesis. You can use Figure 3 to structure this activity. Do not limit yourself to 3 open-ended questions. The more questions you devise, the easier it will be to narrow down which questions to use.

Figure – brainstorming template



Use the following table ‘Developing open-ended and probing questions’ to complete 3–6. The first row has been completed for you as a model of what is expected in this activity. The poem, ‘The Black Rat’ by Iris Clayton has been used to inspire the answers in the first row.

1. Review and refine your open-ended questions through discussion and reflection, then copy them into Column 1, labelled ‘Original open-ended question’.
2. Ask your partner or group members to come up with an answer to the open-ended question (this does not have to be their final answer and could be in bullet point form). Write this in column 2, labelled ‘Predicted answer’.
3. Review the answer provided and see how you could ask a probing question to allow your partner or group members to share information that will support their thesis further. To do this, use column 3, labelled ‘Purpose of the probing question – What do you want from this?’ to note down what information you want from the question and why you want it (remember, connect to the thesis!).
4. In column 4, labelled ‘Probing question’ write down your probing question based on the ideas you included in column 3. Remember, for a probing question to be effectively embedded, the person asking the question should draw specifically on part of the answer given, then use that to move into asking the next question.

**Teacher note:** the sample answer in the first row refers to the study of the poem ‘The Black Rat’ by Iris Clayton. This example will need to be modified if you have not studied this poem.

**Table 23 – developing open-ended and probing questions**

|  |  |  |  |
| --- | --- | --- | --- |
| Original open-ended question | Predicted answer | Purpose of the probing question – What do you want from this? | Probing question |
| **Can you tell me a bit about what your study of ‘The Black Rat’ by Iris Clayton illuminated for you about our past?** | * **The history of Aboriginal soldiers in Australia.** * **The civil rights movement and racial inequities.** * **How past injustices and traumas live on through the ripple effect felt through families.** * **How we choose to romanticise war and our Australian idealised war heroes.** * **How we treat veterans.** | **I want the speaker to continue their discussion and ideas about how past injustices and traumas can live on through the ripple effect felt through families. I want the speaker to focus on the persona in the poem and the purposeful way in which the soldier remains unnamed.** | **I recall that you mentioned the impact of trauma on Clayton’s family. Can you tell me a bit about how the poet makes us feel about the persona of the poem (her father)? How do you think she achieves this in her writing?** |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |
|  |  |  |  |

## Core formative task 5 – podcast script

**Teacher note: the podcast script will draw on the students’ understanding of 2 of the poems studied during Phases 3–5, as well as their prior knowledge of the textual form of a podcast from Phase 1. The script should demonstrate an informed understanding and analysis of the poems, the context of the author and the perspectives explored. The script must demonstrate the codes and conventions of the podcast and show understanding of its purpose and the intended audience.**

**This core formative task will provide you with an opportunity to bring together your learning from this unit and to draft the script for your podcast. Your podcast script must conform to the conventions of podcast script writing. You can adapt the structural conventions to suit the purpose, context and audience of your podcast. The structure is here as a guide.**

1. **Individually or in pairs, plan and compose a podcast script that will be used in your assessment task.**
2. If you have not done so already, complete **Phase 6, activity 3 – structuring your ideas** together as a group**.** This ensures that all your ideas and planning notes are integrated.
3. Use the table below to write your podcast script. Use **Phase 6, resource 6 – podcast script writing conventions** to ensure your script is formatted correctly.

Table – structuring and writing a script

|  |  |
| --- | --- |
| Structural convention | Script |
| Introductory audio  Provide a description of the intro message or intro audio you want to include. |  |
| Introduction to program  Include the script which includes either the host or co-hosts introducing the program. |  |
| Introducing the guest or co-host  This script includes an exchange between 2 or more people. Use the conventions of podcast script writing to clearly indicate who is speaking and how they are delivering their lines (include line delivery notes where relevant). |  |
| Unpacking the question and the statement of provocation  This script includes an exchange between 2 or more people. |  |
| Context and building the field for the informative aspect of the task  This script includes an exchange between 2 or more people. |  |
| Context for the listener  This script includes an exchange between 2 or more people. |  |
| Analysing the poem or poems in relation to the question  This script includes an exchange between 2 or more people. Use the conventions of podcast script writing to clearly indicate who is speaking and how they are delivering their lines. This will be especially relevant to the recitation or performance of your selected poems. |  |
| Sponsor message and/ or advertisement  Provide a description of the sponsor message or advertisement you want to include. |  |
| Close  Include a script which concludes the program. |  |

## Phase 6, activity 5 – unpacking the assessment statement

**Teacher note**: this activity could be used when distributing the assessment notification in Phase 1.

**Your task – podcast**

This activity includes an extract from the assessment task notification. This task will help you unpack the assessment statement.

1. In pairs or small groups, create and record an 8–10 minute podcast which explores the statement:

‘Poetry prompts us to reflect on, make connections with and expand our understanding of others and the world.’

1. Use the table below to unpack this statement. Note down your ideas in the column titled, ‘Planning notes’.

Table – unpacking the assessment statement

|  |  |
| --- | --- |
| Breaking down the statement | Planning notes |
| What does the verb, ‘prompt’ mean in the context of responding to poetry? |  |
| Write down synonyms and antonyms for the word, ‘prompt’.  Write a sentence using one of the synonyms for the word ‘prompt’ which expresses your understanding of the impact that poetry can have on us (the audience or responder). |  |
| What does the word ‘reflect’ mean in the context of responding to poetry?  How can poetry facilitate self-reflection, reflection about the human condition or reflection about a social issue?  What does it mean to ‘make connections’ in the context of responding to poetry?  What does a reader naturally do when engaging with any text?  In what ways can a poem encourage a connection with the responder?  How can a responder make connections through exploring the themes of a poem?  How can a responder make connections through exploring the poem at a word-level or an image level? |  |
| What do you think ‘expand their understanding of others and the world’ means in the context of the poems you have studied?  How can a poem offer valuable insights about the personal experiences of Aboriginal people?  How can a poem offer valuable insights about historical injustices?  How can a poem offer opportunities to imagine the future?  What is unique about what a poem can achieve as opposed to a different text-type? |  |

**Reflecting on a personal response to poetry**

1. In your own words, write what you think the statement means and what it is asking you to explore in the poetry you have studied.

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

## Phase 6, activity 6 – selecting your poems

**Teacher note:** students could complete the tables in this activity when they have concluded their study of each individual poem in phases 3–5.

**Context**

The podcast form is a personal and engaging form which allows an audience to connect with the podcast host and, optionally, any invited guests. An effective podcast invites the listener to share in the experiences, reactions and stories shared in the podcast. This means that the content delivered needs to be an informed personal response. This is where your understanding of informative and analytical types of texts comes in handy. You also want to ensure that your content is engaging, thought-provoking and gives the listener enough context to assist in their understanding of what is being presented. This means that what you choose to write about needs to be inspired by your own learning, reflections, experiences, and curiosities.

You will use open-ended and probing questions as well as other language devices to prompt that thinking and reflection from your audience. It is important to note that analysis and discussion should be informed by your personal response to the poetry you have studied.

This activity will provide you with the tools you need to consider which poems you will choose for your assessment task.

**Themes explored in the poems**

1. Enter the details of the poems you have studied in the table below, in the column labelled ‘Poem studied’. Complete a row for each poem.
2. Consider the themes explored in each poem you have studied. Enter this information in column 2, labelled ‘Themes explored’. The first row has been completed for you as an example.

Table – themes explored in the poems

|  |  |
| --- | --- |
| Poem studied | Themes explored |
| For example, ‘The Black Rat’ by Iris Clayton | Conflicted sense of identity |
|  |  |
|  |  |
|  |  |
|  |  |

**Personal response to poems**

1. In the table below, state the poem and the poet in column 1.
2. In column 2, note down what this poem made you reflect on and any connections prompted by your engagement with the poem. The first row has been completed as an example.
3. In column 3, note down how this poem expanded your understanding of others and the world. The first row has been completed as an example.
4. You may wish to add more rows, alternatively, you can complete this for the poems that you wish to analyse and discuss in your podcast.

Table – personal response to poems

|  |  |  |
| --- | --- | --- |
| Poem studied | Reflecting and making connections | Expanding understanding of others and the world |
| ‘The Black Rat’ by Iris Clayton | This poem prompted me to reflect on the enduring impact of war on veterans. It also prompted me to reflect on historical injustices and how Aboriginal people were treated during this time. The connections I made were to the legacy of other war veterans who should be considered heroes and how I did not consider the legacy of Aboriginal soldiers. | This poem expanded my understanding of our nation’s history before the referendum of 1967. It expanded my thinking about global war efforts and the tension that Aboriginal soldiers might feel. I was also engaged in considering the poet’s deep affinity for her father and how this time in his life has impacted the family. |
|  |  |  |
|  |  |  |
|  |  |  |
|  |  |  |

1. Which poem(s) had the great impact on you and why?

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

1. How did your study of the poetry prompt your reflection and engagement?

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

1. How did your study of the poetry expand your understanding of others and the world?

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

1. What key messages do you intend for your audience to take away from your podcast?

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

1. How do you intend on ensuring that your key messages are effectively received by your audience?

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

## Phase 6, activity 7 – planning your thesis

**Teacher note:** students could complete this activity when engaging with the poems in Phases 3–5.

**Part 1 – drafting your thesis**

1. You have identified the key demands of the question and you have chosen your poems. Now it is time to draft your answer to the question using the space below. Make sure you answer the question. Do not include supporting information at this stage. This will be included later in your podcast script.

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

Now that you have written your answer, is it possible to expand it slightly by adding in a noun group or adverbial phrase? Annotate your sentence above with suggestions for where you can expand it.

**Part 2 – peer feedback**

**Use the questions below to provide feedback on a peer’s thesis statement.**

1. Does the response include synonyms of the key terms in the statement?
2. Does the response directly answer the question?
3. Does the response use key metalanguage?
4. Does the response address all aspects of the question?

## Phase 6, activity 8 – planning your supporting evidence

**Teacher note:** students could complete this activity when they have concluded their study of each individual poem in Phases 3–5.

1. Using the table below, identify possible examples that you could use to support your answer. You do not need to use all of these in your answer. However, it is good to have lots of options.
2. In the first column, write in a direct quote(s) from the poem, identify the figurative language used, state whether the quote(s) relates to an aspect of the statement and state any connection to theme.
3. In the second column, explain how the quote selected could be used to support how Aboriginal poets use figurative language to represent their culture, identity and experiences through their poetry.

Table – planning your supporting evidence

|  |  |
| --- | --- |
| ****Example from the poem**** | ****How the example could support your answer**** |
|  |  |
|  |  |
|  |  |
|  |  |

## Phase 6, resource 6 – podcast script writing conventions

**Teacher note**: this resource provides information regarding the writing conventions of a podcast script. Using the conventions of podcast script writing ensure ideas are clear and easy to follow.

1. Read through the information in the table below and compare the information and advice with your podcast script.

Table – podcast script writing conventions

|  |  |  |
| --- | --- | --- |
| Feature | Extract from the student work sample | Purpose |
| Structural features followed by a colon to indicate the title of the podcast and the names of the produces and presenters | **Podcast name: *What makes poetry powerful?***  **Episode #6: The poetry of Jazz Money and Ali Cobby Eckermann**  **Producers and presenters: Taylor and Parker**  ***Advertisement plays for a new podcast series by Stage 5 maths students , Come on a Mathventure, to be released in March.*** | This is to indicate the various structural elements of the podcast.  Having clearly labelled headings can help with organisation and editing. |
| Bolded speaker’s name in upper case letters followed by a colon (:) | **PARKER**: Hi Taylor and thank you for having me. *[pause]*  **TAYLOR**: It is normal to feel a bit nervous when you know you are going to be heard by the thousands of Stage 5 students across New South Wales! Why don’t you start by giving the audience a brief rundown of one of the poets you would like to discuss today, Jazz Money. | Podcast scripts are important as they guide the speakers and allow access to those who are unable to access the audio format. Given that podcasts can have a number of speakers, it is important that it is made clear who is speaking and when they are speaking. Similar to drama scripts, podcast scripts utilise **bolded** font, uppercase letters and a colon (**:**) to mark a change in speaker. |
| Use of line spaces | See example above, there is a clear line space between **Parker** and **Taylor**  See example below, there are line spaces between the advertisement introduction, advertisement and speaker. | It is important that a script is clear and easy to follow as speakers will use this to guide their dialogue delivery as they record. To ensure this, line spaces in between each new speaker and audio feature are necessary. |
| Use of *italics*   * For advertisement * Sponsor message introductions * [Marking speaking instructions] | ***Advertisement plays for a new podcast series by Stage 5 maths students, Come on a Mathventure, to be released in March.***  **Advertisement: [*Read in a ‘movie trailer’ voic*e]Do you like numbers? Is infinity just a never-ending story? Why do math problems seem to multiply when you least expect them? … Coming to your headphones this March. A new podcast series – brought to you by … ‘Come on a Mathventure’. If you think maths is ‘punny’, this is not a podcast you should miss! Stream the first episode on March 23.** | *Italics* are crucial in podcast scripts as they indicate a break from ‘regular’ dialogue/content.  *Italics* are used to mark text that indicate a shift into an advertisement, sponsor message or any audio that is not delivered by the host/guest(s). This makes clear to anyone reading the transcript that this is an interjection separate to the main content of the podcast.  *Italics* are also used to guide the speaker in the delivery of words and/or phrases; however, these need to be included using brackets *[ ]*. Pauses, laugher, speaking tone, pace, and so on can all be marked using italics in brackets and this will signal to the speaker a change in delivery. This is similar to a stage direction in a drama script. |
| Specific to this task – reading of poem sections | **PARKER: Sure. This is stanza 6 of ‘GUDYI’**  **song for the sun warm on our cheeks**  **mercy gift for life and destruction**  **who bends the will of a land dry and true**  **YIRAY** | In this task you will be reciting lines and/or stanzas from the poems studied. It will be important to format them as they appear in the original poem. This will allow the speaker to read using effective prosody. To support this, you may like to indicate where the stressed and unstressed syllables are in the poem. This shows an awareness of rhyme and rhythm. It will also make clear to those who are unable to access the podcast through the auditory mode that this is a section of a poem. |

## Phase 6, activity 9 – draft script self-assessment checklist

**Teacher note:** students are to follow the instructions below for: Table 30 – structural conventions of a podcast checklist, Table 31 – podcast script writing conventions checklist and Table 32 – language devices checklist. **You may wish to remove some rows from the checklists and adapt to your context as required.**

1. Using peer, self-assessment, or feedback provided by your teacher, use the questions in column 1 in the following table to assess your script.
2. Identify areas for improvement in column 2.
3. In column 3, write down your refinement plans. This should be a clear and simple way to resolve the issue identified in column 1.

Table – structural conventions of a podcast checklist

|  |  |  |
| --- | --- | --- |
| Structural conventions of a podcast | What have you done well or what can you improve? | How can you improve? |
| Have you included a description of your pre-recorded short audio segment?  How well does it align with the name of your podcast and the theme of your episode? |  |  |
| Does your introduction include a sponsor message or an advertisement? If so, does this align with the core ideas of your podcast and episode? |  |  |
| Have you included a cultural sensitivity message? Is this cultural sensitivity message accurate and have you included a contextually appropriate Acknowledgement of Country? |  |  |
| Have you clearly unpacked the statement and addressed the question?  This means that your thesis:   * addresses all aspects of the question * borrows language and uses terms synonymous with those in the statement * is informed by both a personal and informed response to the poems * does not include supporting information from the poems. |  |  |
| Does your script include context and field building for the audience of the podcast?  Have you used a range of rhetorical devices, questioning techniques and language devices to:   * provide information about the context of the poet * provide information about the context of the poem and the original audience * provide information about how a contemporary audience responds to the poem with a reference to context.   Note: you want to avoid long paragraphs of information, the informative aspect of your work should still work within the conversation and scripted nature of a podcast. |  |  |
| Does your podcast script acknowledge the audience, and does it work with the assumption that the listener has not previously engaged with the poems?  Have you thought of ways to creatively summarise the main plot points and themes of the poem?  Does your summary acknowledge that there are many ways of interpreting poetry as a work of art? |  |  |
| Does your script include appropriate transitions between questions, ideas and poems? |  |  |
| Do you have a topic sentence, presented either as a question, provocation or as informative text, to introduce your main ideas for analysis?  Does your topic sentence lead into a detailed analysis of poetic forms and features?  Have you included direct quotes from the poems or even quoted segments of the poems?  Have you annotated the stressed and unstressed syllables, and the rhyme scheme to ensure that the poem extract is being read with accurate prosody?  Have you ensured that your analysis aligns with your thesis and the ideas you established in the opening of your podcast script? |  |  |
| Does your script take breaks from the content to include a sponsor message or advertisement?  Have you considered the most appropriate timing to include an advertisement break or sponsor message?  Does your sponsor message align with the main ideas presented in your podcast?  Have you noted down the audio effects necessary to make this sponsor message or advertisement engaging and to differentiate this from other parts of your podcast? |  |  |
| Does your script include a satisfying, engaging and appropriate summary of the ideas, discussion points and poems discussed in the episode?  Have you thanked your co-host or guest?  Have you included a call to action to the audience to further enhance their engagement? |  |  |

1. Complete the checklist for podcast script writing conventions.

Table – podcast script writing conventions checklist

|  |  |  |
| --- | --- | --- |
| Podcast script writing conventions | What have you done well or what can you improve? | How can you improve? |
| Are all speakers’ names bolded in upper case letters and followed by a colon? |  |  |
| When including a speaker’s name in dialogue, does the speaker’s name appear in lowercase and is not followed by a colon? |  |  |
| Have you used appropriate line spacing to indicate a speaker, transition or other convention such as a sponsor message or advertisement? |  |  |
| Have you used italicised text to indicate how specific content is presented or performed? |  |  |
| Have you used square brackets to indicate a speaking cue or instruction? |  |  |
| Have you included an annotation of stressed and unstressed syllables to indicate how the extract of the poem included will be performed? |  |  |

1. Complete the checklist for language devices.

Table – language devices checklist

|  |  |  |
| --- | --- | --- |
| Language devices | What have you done well or what can you improve? | How can you improve? |
| Have you used inclusive and colloquial language to orient and engage your audience?  Have you used colloquial language where appropriate and not in a way that undermines the message of the poems or the experiences of the poet? |  |  |
| Have you used closed questions where appropriate to get a direct answer from a guest or a co-host?  Have you used closed questions in a rhetorical manner to engage your audience and prompt their thinking? |  |  |
| Have you used open-ended questions with purpose and clarity?  Do your open-ended questions align with your thesis statement and the ideas you will explore in the poems?  Do your open-ended questions create opportunities for thoughtful discussion and extended responses? |  |  |
| Have you used probing questions as a follow up to an open-ended question?  Do your probing questions acknowledge what the speaker (guest or co-host) has explored in their response?  Are your probing questions direct enough to elicit an appropriate response that aligns with your poetry analysis? |  |  |
| Have you used evaluative language to convey your understanding and response to the poetry?  Have you used evaluative language to convey your appreciation or response to the answers being offered by the speaker (co-host or guest)?  Have you used a range of evaluative language to avoid repetition? |  |  |
| Have you used correct metalanguage when exploring and analysing the forms and features of poems?  Have you used correct metalanguage when exploring context?  Have you used correct metalanguage when exploring audience engagement and reception to the poetry? |  |  |

## Phase 6, resource 7 – spoken devices

**Student note:** this resource outlines some important information regarding spoken devices. Ensure you read through this information carefully and ask your teacher if you have any questions or would like further support.

Table – spoken devices

|  |  |  |
| --- | --- | --- |
| Feature | Meaning | Possible effect |
| Pace | How fast or slow the speaker talks. The speaker might increase or decrease their pace. | Faster pace can show excitement.  Slower pace might show the speaker is thinking carefully. |
| Pause | When the speaker stops deliberately for meaning. | A pause can be used to emphasise a key point.  A pause can give the listener time to think. |
| Stress | The speaker says a syllable in a way that is louder, longer and changes in pitch. | Applying stresses to particular syllables can add or change the meaning of a sentence by emphasising a key word. |
| Pitch | How high or low the sound is. | A low pitch can suggest seriousness.  A high pitch might suggest humour. |
| Intonation | When the pitch (above) rises or falls. | Rising intonation is often used for a question, or when the speaker is uncertain.  Falling intonation can show certainty or authority. |
| Tone | The emotion in the voice of the speaker. | Tone can show the emotions and attitude of the speaker.  Tone can show relationship between speakers. |

## Phase 6, resource 8 – production devices

This resource outlines some important information regarding production devices.

1. Read through this information carefully and apply this to your podcast.

Table – production devices

|  |  |  |
| --- | --- | --- |
| Feature | Meaning | Effect |
| Sound quality | This refers to the quality of the sound recorded on the podcast. The sound recorded will be the host or the guest speaking. You want to ensure that background sounds or static is minimal. | Good sound quality can improve engagement with the podcast. |
| Music | Music might include a theme song for the program. | Can create a mood or atmosphere.  Can signal the program or transition between different stages in the program. |
| Sound effects | Sounds that are added after the recording.  Often background noises. | Can help the listener imagine the setting (for example outdoors in a park) and can create an atmosphere. |
| Advertisement | A short, persuasive message that might advertise another podcast or a product that would relate to this context: for example, tutoring services. | Raises awareness or persuades the listener to try or learn more about a product, podcast or service. |
| Sponsor message | A short, spoken message from the sponsor, the organisation that supports the podcast. | Informs the listener about the other organisations that support this podcast. |
| Transitions and edits | This refers to the transition between different aspects of the podcast such as pre-recorded materials. Sound editing ensures that there is no cross-over between any sounds in the podcast, especially if it distracts the audience or makes the message unclear. | Guides the listeners’ journey in the podcast and keeps them engaged. |

## Phase 6, activity 10 – podcast recording self-assessment checklist

1. Once you have a draft recording of your podcast, engage in self-assessment, peer-assessment or teacher directed feedback to address the areas outlined in the following table, column 1, ‘Checkpoints’.
2. Identify any issues and note these down in column 2.
3. Devise a clear plan and strategy for refinement and note this down in column 3.

Table – podcast recording self-assessment checklist

|  |  |  |
| --- | --- | --- |
| Checkpoints | Identified issues – what can you improve? | Plans for refinement – how can you improve? |
| Spoken devices – pace, pause, stress, pitch, intonation and tone. |  |  |
| Transitions and editing:   * Are all of your audio recordings of good sound quality? * Have you edited the podcast so there is no cross over with any sections? * Are your audio transitions clear and easy to follow? |  |  |

# References

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