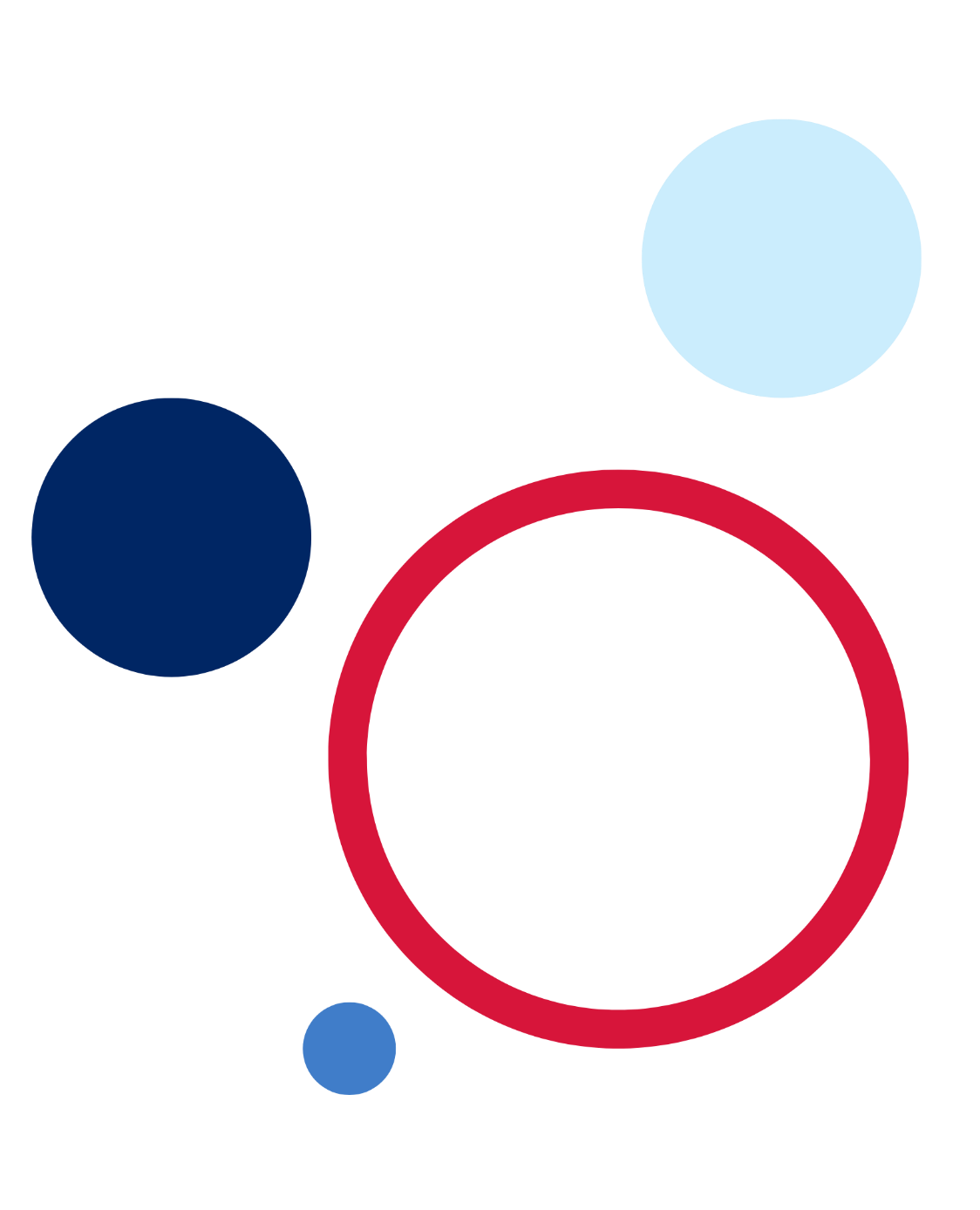
# English Stage 4 (Year 7) – Teaching and learning resources – Powerful Youth Voices – Term 1

This document contains the teaching and learning resources and activities that accompany the teaching and learning program, *Powerful Youth Voices*.



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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 document 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) and ‘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.

## Key

**Understanding this document:**

Text in blue features boxes – additional information related to the research background for strategies aimed at the classroom teacher engaging with the resource. This may be deleted or adjusted by the teacher as needed.

Text in pink feature boxes – instructions directed to the student. Teachers may adjust these based on their students’ interests, needs and abilities.

*Resources* provide additional information or support for teachers to be able to implement strategies. This may include explanations of key principles and terminology used in the program.

*Activities* provide examples, scaffolds and instructions to support teaching and learning activities in the program.

## Rationale

This resource booklet is not a standalone resource. It has been designed for use by teachers in connection to the Year 7 program for *Powerful Youth Voices*. The material is a sample and is intended to support teachers as they develop contextually appropriate teaching and learning resources for their students’ needs. It is not intended to be taught exactly as is presented in its current format. There are instructions for the teacher and instructions for the student throughout the resources and activities. Teachers using this resource should edit and refine these to suit their students’ needs, interests, abilities and the texts selected.

The content in this resource booklet has been prepared by the English curriculum team, unless otherwise credited. The English curriculum team have created a series of other support resources for Stage 4 Year 7, including the [teaching and learning program for *Powerful Youth Voices*](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/english/media/documents/english-s4-year-7-term-1-teaching-and-learning-program.docx) and the [sample assessment task](https://education.nsw.gov.au/content/dam/main-education/teaching-and-learning/curriculum/english/media/documents/english-s4-year-7-term-1-assessment-sample.docx) which could be used to complement this resource.

Some of the information in this resource is collated from relevant NESA and department documentation. It is important that all users reread 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 6 March 2023.

### Purpose, audience and suggested timeframes

In the Year 7 program *Powerful youth voices*, students develop an awareness of how an engaging writing voice can be used to effectively communicate ideas that are important to young people. Focusing on memoirs and performance poetry, this program supports students to appreciate the connection between style and a strong personal voice. Students then compose with an awareness of audience, purpose and context in order to have a powerful impact on their audience.

### Using this resource booklet

The program has been designed for Term 1 of Year 7. It provides opportunities for the teacher to develop a rapport with their class while getting to know their needs, interests and abilities. Short texts have been chosen to facilitate the exposure to and exploration of a range of types of texts. This helps students develop an understanding of high school English. It also helps the teacher build awareness of students’ knowledge and understanding of various types of texts as well as their compositional skills. All resources and activities are aligned to the syllabus outcomes and the [National Literacy Learning Progressions V3](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/).

The following is an outline of some of the ways this resource booklet can be used:

* Use the resources and activities as samples and models and make modifications to reflect your context.
* Examine the resources and activities during faculty meetings and planning days and collaboratively refine them based on faculty or school goals.
* Examine the resources and activities during faculty meetings and planning days and collaboratively plan opportunities for team teaching, mentoring, lesson observation and/or the sharing of student samples.
* Use the resources and activities as samples with students.
* Use the examples of resources and activities as a model for designing student-specific tasks.
* Set resources and activities independently or as flipped learning in preparation for class collaboration and revision activities.
* Use the strategies, texts, assessment practices, pedagogical practices and syllabus planning as an opportunity to backward map Years 10–7.

## Texts required

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

Table 1 – texts required for the program

|  |  |  |
| --- | --- | --- |
| Name and overview | Syllabus requirements | Points of note |
| ‘Australian Air’ by Solli Raphael (2018), in *Limelight*, Puffin Books Australia. ISBN: 978-0-14-379376-2 | This text is:   * from a collection of poetry * award winning (quality literature) * by an Australian author * representative of popular and youth culture. | This text contains:   * some technical vocabulary and poetic play with vocabulary * references to depression and racial violence in the line ‘blacks…killed by whites’ * key concepts include youth response to difference and climate change * strong personal voice. |
| ‘Introduction’ by Yasar Duyal (2012), from *Paper Boats*, Cambridge University Press Australia ISBN: 9781107608887 | This text is:   * taken from a non-fiction collection * by an Australian author * representative of a range of cultural, popular and youth perspectives. | This text contains:   * strong personal voice * background to the collection of refugee memoirs. |
| ‘My Mother, My Hero’ by Kobra Moradi (2012), from *Paper Boats*, Cambridge University Press Australia ISBN: 9781107608887 | This text is:   * taken from a collection of non-fiction memoir writing * by an Australian author * representative of popular and youth cultures. | This text contains:   * strong personal voice * intentional use of complex sentences to structure ideas * discussion of refugee experiences from Afghanistan. |
| ‘Welcome to the Wonderful World of Poetry’ by Solli Raphael (2018), in *Limelight*, Puffin Books Australia. ISBN: 978-0-14-379376-2 | This text is:   * from a collection of poetry * award winning (quality literature) * by an Australian author * representative of popular and youth culture. | This text contains:   * references to social and political issues, such as poverty * strong personal voice * perspectives about art and poetry. |
| ‘Salt Water’ by Mohammed from *Paper Boats*, Cambridge University Press Australia ISBN: 9781107608887 | This text is:   * from a collection of non-fiction memoir writing * by a (young) Australian author * representative of a range of cultural, popular and youth perspectives. | This text contains:   * descriptions of the refugee experience, especially a journey to Australia by boat * discussion of the tensions between Hazara and Sunni Muslims, and the Taliban, in Afghanistan. |

Yasur Duyal (2012). Introduction. In[*Paper Boats An Anthology of Short Short Stories*](https://www.cambridge.edu.au/education/titles/Paper-Boats:An-Anthology-of-Short-Stories-about-Journeys-to-Australia:edition-1ed#.ZBjWIXZBzD4) (p. viii). Cambridge University Press. Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Cambridge University Press.

Mohammed Mohsin Jafari. (2012). Salt Water. In [*Paper Boats An Anthology of Short Short Stories*](https://www.cambridge.edu.au/education/titles/Paper-Boats:An-Anthology-of-Short-Stories-about-Journeys-to-Australia:edition-1ed#.ZBjWIXZBzD4) (pp. 38-40). Cambridge University Press. Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Cambridge University Press.

Kobra Moradi. (2012) My Mother, My Hero. In[*Paper Boats An Anthology of Short Short Stories*](https://www.cambridge.edu.au/education/titles/Paper-Boats:An-Anthology-of-Short-Stories-about-Journeys-to-Australia:edition-1ed#.ZBjWIXZBzD4)(pp. 19-21). Cambridge University Press. Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Cambridge University Press.

Solli Raphael (2018). Australian Air. In [*Limelight*](https://www.penguin.com.au/books/limelight-9780143793762) (pp. 63-65). Puffin Books Australia. Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Puffin Books Australia.

Solli Raphael (2018). Welcome to the Wonderful World of Poetry. In[*Limelight*](https://www.penguin.com.au/books/limelight-9780143793762) (pp. 51-53). Puffin Books Australia. Reproduced and made available for copying and communication by NSW Department of Education for its educational purposes with the permission of Puffin Books Australia.

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

In this introductory phase, ‘engaging with the unit and the learning community’, students develop a personal response to a significant text that uses a powerful writing voice to convey its ideas. The learners experience, discuss and respond personally to the ideas and textual features of the text. This helps students engage with the ways youth voices can be valued, and the range of approaches they may take to impact on the reader. In doing so, students express their own values and experiences in structured activities designed to break the ice at the start of high school and create a cohesive learning community.

The teacher recognises students’ prior understanding of some of the key features of performance and spoken word poetry. This is especially valuable in the context of youth voices and social media communities focused on social change, diversity and inclusion. Students are invited to share their own experiences, their responses to the model text, and their understanding of the ways in which youth voices may be amplified and/or silenced.

Students practise writing about what is important to them in order to build the relationship with the teacher and peers.

The following texts and activities accompany the ‘engaging with the unit and the learning community’ phase.

### Core text 1 – ‘Australian Air’ by Solli Raphael

Australian Air

Air

it's the invisible goodness, that links our brain

with full gain,

so we can think without a strain,

and without it, we would probably go insane.

And it goes through our blood veins,

and acts like a water main,

the more we get, the more our plants grow,

the more our cells grow,

the more we grow,

in wealth and health,

and although our lives are stressful and pressurised with

anxiety and control, and you're still working on relaxing

your soul, while running around the magnetic pole,

looking for your self-control, and although it’s taking its toll,

we still breathe.

We breathe in, we breathe out

Since the day of our arrival, we've been killing our own

survival, and it's vital, that our sidle title is put aside, so

we can become ONE with our rivals.

We breathe in, we breathe out.

So don’t sit around waiting for your life to caper, instead –

grab your pens and your paper – your voices and your eyes,

so we can reach for the sky, and look down on the world,

and tell them why,

we need to make a change

To our lives.

Because we don’t have to be these average everyday

humans anymore.

We can show this world what we feel, see and think,

and that might be the hidden link,

between peace, war and humans causing our own race to

be extinct.

And sometimes

We need to breathe out,

just so we can breathe in kindness

and passion.

Because this Australian air is polluted with,

Choking from our own depression,

and if we don’t fight for our rights … it’s like mixing

hemimorphite and pegmatite, so that you can think as

fast as the speed of light, but if you’re not speaking your

own sight, even though you might despite the fright to

be polite and rewrite how we should reunite, we may as

well do a plebiscite, for if we should keep celebrating

how the blacks were killed by the whites.

So –

get out of your seats,

rise up,

open your windows,

let fresh air flood your homes, flood your lungs,

flood your brains!

Change the way you think,

CHANGE the way you LIVE.

Open your eyes and breathe out yesterday’s air,

and – breathe in – Today’s

Opportunities.

**To the teacher:** the suggested teaching and learning strategies in this sequence link with UnT7 in the [National Literacy and Numeracy Learning Progressions](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/). A student:

‘uses strategies to predict and confirm meaning’. For example, the repetition of ‘grow’, and the connotations of ‘health, wealth, gain’ in opening 10 lines.

‘interprets unfamiliar words using grammatical knowledge’. For example, students check meaning developed through prefixes (‘rewrite’) and suffixes (‘kindness’). Students find and check meaning of others.

### Phase 1, resource 1 – word cline for ‘like’

A word cline is a way of organising vocabulary so that synonyms are arranged in order of strength or certainty. For example, a word cline for the word ‘like’ might be:

Appreciate – like – be fond of – enjoy – value – love – can’t get enough of – adore – relish

A word cline should be:

* created collaboratively with or between students (it may be co-created as a class, or students may be guided to re-order terms they are given)
* the subject of meaningful discussion, compromise, dictionary work and agreeing to disagree as fundamental parts of the process
* used to introduce the metalanguage of modality if needed (notice that words increase in modality towards the right of the cline - our ‘little and often’ approach to literacy)
* included immediately as part of a writing activity so that students can use it authentically – in this case as an element of evaluative language.

**To the teacher – research base note:** A word cline is one way of exploring word families, and interesting synonyms and antonyms. This is an example of a strategy from the *explore* phase of the SEEC model outlined by Quigley (2018:139). SEEC is an explicit vocabulary teaching strategy standing for: select, explain, explore, consolidate.

### Phase 1, activity 1 – direct (literal) versus suggestive (figurative) expressions

Students use a comparative table to collect words and phrases from the poem.

Table 2 – literal and figurative expression from 'Australian Air'

|  |  |
| --- | --- |
| Direct (literal) expressions | Suggestive (figurative) expressions |
| ‘Our lives are stressful’  ‘We need to breathe out’ | ‘Our lives are…pressurised’  ‘We can reach for the sky’ |
| [add extra rows for additional terms] | [add extra rows for additional terms] |

### Core formative task 1 – letter or reflective piece

**To the student:** this task will give you an opportunity to introduce yourself to your teacher in a form of writing that you will be learning more about through this year. It will allow you to practise your understanding of literal, figurative and evaluative language. Engaging in creative tasks such as this one allows you to practise your composing skills knowing that you are writing to a specific person for a particular reason.

Compose one of the following using learning from this lesson sequence:

* a letter or voice recording to the teacher introducing yourself
* a persuasive piece about yourself
* a ‘reflective’ piece on what gives you hope or what matters to you.

In your writing you may wish to consider including:

* evaluative language such as ‘I prefer’ and high modality language such as ‘I adore…’
* figurative language
* literal language.

### Phase 1, resource 2 – the process writing strategy

The writing process (or process writing, or writing workshop approach) is further developed for use in the assessment task preparation phase. The research base is also discussed under **phase 6, resource 4**.

During the development of the student presentation, the teacher could introduce ways of working that will become consistent classroom practices over the year. For example:

1. Students should be encouraged to plan and prepare a timeline for the project.
2. Students should use brainstorming processes to generate and organise ideas before writing.
3. The teacher should support an explicit vocabulary building process as part of planning – time for generating vocabulary appropriate to the topic, the register and form should be incorporated throughout.
4. The first draft of the presentation should be completed early enough so that feedback can be given.
5. Peer feedback should be positive, constructive and specific.
6. A specific time, person and/or activity should be set up for the sole purpose of editing and refining. Use a co-created checklist for elements such as punctuation or spelling.
7. Include time for reflection on the process and presentation after the publication or presentation is complete.

## Phase 2 – unpacking and engaging with the key concept

In this more extensive – though still introductory – phase, ‘unpacking and engaging with the key concept’ of voice, students develop from their initial engagement to consider the layers of meaning behind the key concept of the program. Students will consider an introduction to a collection of student writing as a second model text. Other core texts will be drawn from this anthology. Students will be challenged to consider the nature of a writing voice, and the ways it can be encouraged, amplified and silenced. Note the teaching and learning activities in this phase focus on student discovery and personal response to key textual and language features. Analysis and critical response are developed in the following phases.

The teacher recognises students’ prior understanding of elements of personal style, including speaking voice, as well as Stage 3 and 4 work on tone and language features such as repetition or figurative language.

Students practise writing an introduction to a collection. They also experiment with developing their own memoir piece and have opportunities to begin poetry and persuasive pieces towards the assessment task.

The following texts and activities accompany the ‘unpacking and engaging with the key concept’ phase.

### Phase 2, resource 1 – curating an exhibition

The following sites are examples and models that can be used for **activity 1 – evaluating a curator’s instructions**.

* Centre for Arts and Language, [Curatorial statement guidelines](https://static1.squarespace.com/static/5979f27e579fb3cca0a88824/t/59a8a29246c3c499b01e1dfa/1504223890254/curatorial_statement.pdf)
* TASAWAR, [What is a curatorial statement](https://tasawar.net/what-is-a-curatorial-statement/)
* West Australian Museum, [curator’s notes to Nick Cave – the exhibition](https://museum.wa.gov.au/whats-on/nick-cave/curators-notes) (for extension or HPG students)
* Lonely Planet, [Virtual tours](https://www.lonelyplanet.com/articles/virtual-tours-travel-destinations)
* Queensland Museum, ‘Dinosaurs of Patagonia’, [About the exhibition](https://www.museum.qld.gov.au/queensland-museum/whats-on/dinosaurs-of-patagonia)
* Australian Screen, [National treasures – Bradman’s Bats](https://aso.gov.au/titles/documentaries/bradmans-bats/notes/).

### Phase 2, activity 1 – evaluating a curator’s introduction

Students co-compose a brief email to the Director of one museum or tour explaining what they found effective or ineffective in the curator’s introduction. The language of evaluation can be introduced here with:

* sentence starters, such as ‘I thought the … was particularly effective because it…’ or ‘I prefer x over y as it was more…’
* explicit instruction on how modal words can influence the reader, such as ‘we should…’
* a word cline to develop personalised vocabulary around key evaluative adjectives, such as ‘important’
* discussion and practice in choosing the most appropriate connotation to suit the intention. For example, is a curator’s introduction ‘wordy…long…extensive…thorough…’ or does it take ‘forever and a day’ to read it?

**To the teacher:** for more information on evaluative language, see the glossary for the [ACARA National Curriculum](https://australiancurriculum.edu.au/f-10-curriculum/english/Glossary/?term=evaluative+language) and the entry for *modality* in the  [English K–10](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=glossary) Glossary (NESA 2022). Within the [National Literacy Learning Progression](https://www.australiancurriculum.edu.au/resources/national-literacy-and-numeracy-learning-progressions/version-3-of-national-literacy-and-numeracy-learning-progressions/) (NLLP), do a **ctrl+f** search for ‘modal’. Within ‘texts forms and features’ for persuasive texts (CrT9) for example, is ‘uses a broader range of modal verbs and adverbs (for example, definitely).’

### Core text 2 – ‘Introduction’ to the *Paper Boats* anthology by Yasar Duyal

It all started on the train on an excursion with my students at the end of 2009.

That day, I was moved hearing about the dreadful journeys and the traumas the students had gone through at such a young age, just so that they could have some kind of normal life. It felt like the first time I read about my father's last words during the war; like hearing about my mother and her parents' experiences as refugees in North Cyprus in 1963. Those words hurt but they inspired. So, the idea for the collection was born.

The collection aims to provide, for the very first time, a rare but very critical window of opportunity for these young students, mostly from refugee backgrounds, to have a louder voice and share the stories of their journeys to Australia. What is also critical is for other young people to hear, appreciate and get to know these voices. This will no doubt make it easier for such students from refugee backgrounds to settle in at school and in other environments, holding their heads up with pride and building a better life.

The authentic nature of each non-fiction story gives life to the collection. Hence, the stories are powerful in resonating with real-life people and places and delivering significant messages for us all.

The writer Kimberly Ridley said, 'When we let our stories flow, we can astonish and renew each other.' I hope the stories in this collection also flow into the minds and hearts of all the people who read them. I just wanted the students to know that their stories matter. They matter.

**To the teacher:** Clarifying difficult or interesting vocabulary before reading activates interest, clears roadblocks to comprehension and builds independent strategic reading skills. See Quigley (2020) and Scarborough (2001) for the activating background knowledge element of the ‘reading rope’.

### Phase 2, activity 2 – tone, and code and convention

Students use the discussion of the terms *code and convention* and *tone* to complete this activity about the introduction to the collection *Paper Boats*.

The English K–10 [Glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=glossary) (NESA 2022) defines *code and convention* as ‘agreed systems of making, communicating and interpreting meaning’, while *tone* is usually understood as the attitude of the writer to the subject, for example light-hearted or passionate.

**Student activity**

1. What is the tone of Duyal’s introduction?
2. Possible answers include: supportive, passionate
3. What are your first impressions of how that tone is created?
4. Possible answers include: the intention to let them ‘share their stories’, or the emotive language of ‘dreadful’
5. Identify the codes and conventions of this text.
6. Possible answers include: the writer’s personal story and motivation; the explicit statement of the aim; some information about the contributors.

### Core formative task 2 – introduction to a collection

**To the student** – This task gives you an opportunity to experiment and write about a topic of your choosing. It allows you to practise your understanding of the structure of an introduction to a collection.

Students are to imagine and plan a collection they would like to curate. Use the line ‘so the idea for the collection was born,’ to end a paragraph introducing the idea. Students must identify the tone they would like to create in a one-to-one check-in with the teacher.

In your writing you may wish to include:

* the codes and conventions of an introduction to a collection
* language features to create a specific tone, for example puns for a light-hearted tone
* appropriate vocabulary linked to earlier activities, for example evaluative language and modality.

### Phase 2, resource 2 – best practice in assessment procedures

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

* Notice the key sections in the sample assessment task for Term 1 Year 7, accompanying this resource, and ensure all sections are written in student-friendly language.
* Ensure that practices focus on establishing ‘where students are in their learning so that teaching can be differentiated, and further learning progress can be monitored over time’ (CESE 2020a:25).
* Build in explicit opportunities for peer and teacher feedback, both during task preparation and after return of the assessed task (CESE 2020a; Hattie and Timperley 2007).
* Create clear marking rubrics, explain the place of the task in the learning context, and set up consistent and objective marking practices (CESE 2020b; NESA 2021).
* Support the students’ writing process through the task preparation stage by explicitly scheduling brainstorming, planning, drafting, editing and redrafting time. See for example, *The process writing approach: A meta-analysis* (Graham and Sandmel 2011).

### Phase 2, activity 3 – pre-listening engagement

Depending on the audio memoir chosen, the teacher could activate engagement and background knowledge through the following strategies. For the personal story of an Olympic athlete, for example, the listening could begin after:

* discussion – what do students already know about this topic? What experiences have they had? What would they like to find out about?
* a debate – start with a controversial question such as, ‘Should we do more to look after retired athletes?’
* a quiz – true or false statements related to the athlete’s life.
* reorganising important details or information – write a list of key words from the audio text onto the board for students to categorise. These might be categorised into sub-topics such as ‘places’, ‘activities’ and ‘technical language’. This activity will also work to pre-teach vocabulary and provide an opportunity for in-context spelling work.

### Phase 2, activity 4 – elements of an engaging memoir

In this introductory activity, students are supported to consider the main ways that a storyteller makes their story interesting. The focus is on introducing and distinguishing between the content or story events, and the *way* in which the story is told, including speaking voice, and elements of the writing voice. It is important to encourage students to classify the list into sub-elements after the initial brainstorm.

Table 3 – content, compared to speaking and writing voice

|  |  |
| --- | --- |
| Story, content, ideas – what | Other – how |
| Answers may include:   * humorous anecdote * dramatic events * interesting ideas   [delete these examples before providing students with the table or provide a series of examples to guide their thinking] | Answers may include:   * pacing – slowing down and speeding up * clarity * a passionate or light-hearted tone * the order in which events are told * speaking directly to the listener * passionate vocabulary * humour |
| [add extra rows to record ideas and observations] | [add extra rows to record ideas and observations] |

Post brainstorm discussion and classification – classify the elements in the right-hand column into:

* structure
* style
* voice.

Questions to guide class discussion:

1. Are there elements that do not fit into either category?
2. What other categories do you need for the right-hand column?
3. What happens if a memoir has a lot of elements on one side of the table, but none on the other?

### Phase 2, resource 3 – tone, voice and style

The following explanation is based on the English K–10 [Glossary](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=glossary) (NESA 2023) and content elaborations from within the [Australian Curriculum, English](https://v9.australiancurriculum.edu.au/).

* *Tone* is a textual feature that is used and manipulated for effect by the composer. It can reveal the composer’s attitude towards the topic, and it can evoke emotion in the responder. It is created by specific language features such as connotation, emphasis and emotive language, and can change within a text according to the purpose, and to suit the interaction with an audience.
* *Voice* is an element of a composer’s style that is distinct and individual. It tends to remain consistent within a text and is the result of the specific arrangement of language and textual features that are used to meet the composer’s purpose in relation to audience and context. A composer, for example Dr Seuss, tends to deploy a certain narrative or authorial voice which is recognised as an element of their overall style.

**Elements of writing style may include:**

* syntax
* imagery
* register
* humour
* figurative language
* punctuation
* word choice.

**Discussion prompts for ‘experimenting part 1’ – recording a personal memoir**

* Which one key aspect of speaking voice will be focused on? For example
  + volume
  + pacing
  + stressing key words.
* Which one element of style will be focused on? For example
  + varying sentence length
  + humour
  + use of figurative language.

**Discussion prompts for ‘experimenting part 2’ – rewriting of memoir extract in different types of text:**

* What information is the same between the 2 texts?
* What information was omitted or is different in the second text?
* How does the tone change between the different types of texts?
* What are the advantages of writing an imaginative text vs an informative text?
* What elements of language are similar between the 2 texts? For example, imagery between persuasive and imaginative texts.
* What challenges did you face as you changed writing style?
* Was there a particular style of writing that you prefer using? Why this preference?

### Phase 2, resource 4 – writing voice links

The following sites contain ideas and strategies that will assist the teacher with their work on writing voice:

* Pub(lishing) Crawl – [Literary Voice](https://publishingcrawl.com/p/literary-voice-developing-it-and-defining-it)
* The Classroom – [List of Voice Types](https://www.theclassroom.com/list-voice-types-literature-8467115.html)
* The Children’s Book Review – [How to Teach Kids About Writer’s Voice](https://www.thechildrensbookreview.com/2021/04/how-to-teach-kids-about-writers-voice).

### Phase 2, resource 5 – pre-reading for persuasive texts

**Approach 1 – the arduous eight**

Teachers could investigate Quigley’s (2020) work on the ‘arduous eight’. These are aspects of text structure that make school texts difficult to read and comprehend. One potential strategy is to identify one element from the list that is particularly complex in the chosen text students are about to read, and explicitly pre-teach to clarify and prepare students. The ‘arduous eight’ are:

1. background knowledge
2. vocabulary complexity
3. abstract and metaphorical language
4. sentence length and syntax
5. narrative or whole text structures
6. genre
7. present or absent scaffolds, such as glossaries
8. text length.

See also Quigley’s blog [The Confident Teacher](https://www.theconfidentteacher.com/2020/04/tricky-texts-and-the-arduous-eight/).

**Approach 2 – colour-coding for textual features**

Ask students to colour code one or 2 of the codes and conventions of a persuasive type of text that they know. They could code for evidence, topic sentences, links back to the line of argument, or subjective or objective statements depending on the class context.

**To the teacher:** there is in-depth work on the persuasive type of text in phases 3–6 of this program; this activity is a good opportunity for pre-testing or formative assessment. Students should colour code one or 2 features they know. The focus of the activity is on pre-reading and activation of existing knowledge about print structures.

### Core formative task 3 – writing in response to model texts

Students use one of the model texts from this sequence of learning to develop their own piece of writing that may be used for the anthology assessment task.

**To the teacher:** to complete this formative task, students could compose a full curator’s introduction to an exhibition or tour, a memoir piece, or a persuasive piece.

**To the student –** This task is designed to give you an opportunity to compose a piece of writing that you may use for the formal assessment task at the end of this term. It allows you to practise your understanding of some of the language and textual features that you have been learning about. Engaging in creative tasks such as this one allows you to practise your composing skills with a specific purpose in mind, knowing that you will get useful feedback from your teacher and peers.

**Prompts for writing**

Some examples have been provided below for inspiration:

* Use the extract(s) you have read from Roald Dahl's *Boy* as inspiration for your own piece. You may like to consider writing about a funny or embarrassing story from your family, or a moment when you realised something for the first time. You should try to incorporate the language forms and features use by Dahl in his writing.
* Think about a fantastic true story that a relative or friend has told. Write the story from the point of view of the family member who experienced it, or from your own point of view as someone who has been told the tale many times. As you write, incorporate some of the language and form features that inform the ‘tall tales’ genre, such as hyperbole, embellishment and humour.
* Make a list of common adages or cliches. Some examples might include:
* strike while the iron is hot
* look before you leap
* two heads are better than one
* birds of a feather flock together
* opposites attract
* don't judge a book by its cover
* children should be seen and not heard.

Choose one adage and rewrite it to change the meaning, for example, ‘Don’t judge a book by its cover...but do read the blurb’ or ‘Strike while the iron is unplugged’. Use this as inspiration for a persuasive piece of writing on an issue you feel passionate about. Be sure to incorporate the form and language features you explored in ‘Children should be seen and heard’ and ‘Your voice matters’.

## Phase 3 – discovering and engaging analytically with a core text

In the ‘discovering and engaging analytically with a core text’ phase, students will move through a process of reading and responding in order to develop a deep understanding of a significant text. Students will first engage in structured reading activities designed to refine reading and comprehension skills. Students will deepen their conceptual understanding by analysing the writing voice of the core text, and then engage in compositional activities designed to strengthen their writing skills. This is an important opportunity to recognise students’ prior understanding of reading comprehension strategies (such as prediction) and the features of informative texts (such as chronological ordering). Students will practise reading a text and applying a range of comprehension strategies to identify meaning. They will also experiment with complex sentence structures, particularly adverbial clauses, in their own writing.

The following texts and activities accompany the ‘discovering and engaging analytically with a core text’ phase.

**Teacher note:** the activities throughout this phase are designed to provide **one** example of the way teachers may design teaching and learning activities that move students through a phase of learning. The progression starts with reading activities, before moving to activities to support students in the understanding and responding to texts. It concludes with writing and reflection activities. Please use, adapt and modify these resources as necessary for your context and student needs.

### Core text 3 – ‘My Mother, My Hero’ by Kobra Moradi

I was born during a time of uncertainty. The first sounds that echoed their way through my ears were the loud and daring sounds of bomb blasts, along with the feelings of woe and grief. This was the case for many children born in Afghanistan during the civil war.

Born in a country where many females have limited rights, I had few opportunities of having a bright future. This is how it was for hundreds of girls like me. Women in Afghanistan had very limited rights and opportunities to hold on to.

But in the past years, Afghanistan has been moving forward. People are starting to realise that in order for Afghanistan to be a sustainable country, it needs to give its women the rights to take part in economic, social and political life. In today's Afghanistan, many of the teachers, doctors, politicians and activists are women. Afghanistan might not be the best place for women to thrive, but there is a hope...

Three or four months after I was born, my family moved from Kabul to Jaghori, in Hazarajat. We lived there, in the midst of poverty and segregation, for seven years. Life was hard. It was difficult for my family because my dad was away and we did not know anything about his safety or survival. My mum sewed clothes and sold them in order to take care of her children. When I think about my mum in those days, I see a brave woman and a hero who did her job very well, despite the fact that she was taking care of seven children in a country where there was little support for women. She has been an inspiration and a motivation to me. Looking at my mum and other brave women of my country, I can say that a man may be physically stronger or more powerful than a woman, but a woman is emotionally resilient and can endure terrible pain.

After years of living without my father, we received news that he was alive and safe in a country called Australia. We did not know what Australia was or where it might be. One of my siblings thought it was like Hazarajat, mountainous and isolated.

When my uncle told my mum about my dad, she dropped to her knees and cried. I did not know whether they were tears of happiness or hope, or maybe both. For my siblings and I, Australia was a new hope, a wonderland where we could study, experience the wider world, interact with different people and learn new things.

We decided to go back to Kabul. The entire family walked through the mountains for endless cold nights. We were hungry, exhausted, thirsty and terrified. Each time someone stopped us, my mum hid all her children under her big *chador*. Even though our feet were swollen and we were dehydrated and hungry, we continued to push ourselves. With each step I reminded myself that we were getting closer to my dad. I could feel safety. It was near yet so far… With each step, my gloomy heart lit up with joy.

At last, we arrived in Kabul. It was February 2001. We all held hands and looked around, confused about where to go. After Jaghori, the streets of Kabul were busy. Beggars were everywhere, some without arms or legs. They hummed words of sympathy and assistance, but no one paid attention. Maybe people were too selfish, or they had heard and seen too much pain and had become desensitised. Everyone was minding their own business: shoe makers were polishing shoes, shopkeepers were chanting slogans and advertising their products, buyers were bargaining, the poor were begging and the children ran around like desperate birds that have been let out of their cage.

A week later, my siblings and I were enrolled in a school. The first time I held a pen I immediately pictured myself sitting in an office and writing notes. As I examined my book in my pen more carefully, I thought of stories that I could write in my new book. I could not stop smiling.

As people looked forward to what 2004 would bring for them, we made our way to the city of Quetta in Pakistan. Our visas came through a year later. We said our goodbyes to our relatives at the Peshawar Airport and got on the plane. When we were on board, I showed my little brother a little dot and told him that it was Australia.

We arrived in Australia on 14 December 2005. The simplest things seemed incredibly clever and unimaginable at the time. One of these was the fact that doors opened and closed without me touching them. I remember thinking: ‘There are ghosts in Australia. Maybe we should move to another country’.

Life in Australia has been an amazing experience. I am very thankful to Australia for giving me the chance to live, the opportunity to study and make my own future, and more importantly, the chance to see a smile on my mum's face. Australia has taught me what it means to be kind and loving. Today I am very proud to say that whilst I am a Hazaragi girl from Afghanistan, I am an Australian as well.

After finishing my studies, I hope to work hard with different people and help those who are in need.

Being a victim of poverty and racism, and a witness of historical persecution, I know how it feels to be so desperate and in need of kindness. I know how traumatic and aching it is to be displaced and misplaced as a refugee. Uncertain of your future, uncertain of whether you are going to make it to safety alive, uncertain of whether you will ever see your family happy... Uncertainty – an agonising pain that grips every refugee by the throat. I am really looking forward to the day where every child in the world gets an equal chance at a better life.

### Phase 3, activity 1 – predicting

1. Based on the title and structure of the text, answer the following predictive questions:
2. What type of text do you think this is, and what do you think it will be about?
3. What characters and settings are you expecting to encounter?
4. What makes you say that?
5. The opening sentence of this story is ‘I was born during a time of uncertainty’. What different times of uncertainty can you think of to which this could be a reference? What makes a time ‘uncertain’? Answer this question as a brainstorm in your English books.
6. Continue reading until the end of the first paragraph. Come back to your predictions, and make any required changes based on what you have read so far.
7. What are 3 key pieces of information that you learned when reading the text that would have influenced your predictions if you knew them before reading?

### Phase 3, activity 2 – vocabulary

Using the table below, create a list of words that were new or unfamiliar to you. Some possible words have been added to the table to get you started. Complete the table using the following steps:

1. Add any new or unfamiliar words to the first column. Some suggestions have been added here already for you.
2. Re-read the entire sentence or paragraph in which the word is found. Based on the other words in the sentence, write what you think the word might mean in the second row. Consider:
3. is the word being used as a noun, verb, adjective or adverb?
4. what other words might fit into the space if you take that word out of the sentence?
5. In the third column explain what context clues you used to get your definition.

Table 4 – vocabulary

|  |  |  |
| --- | --- | --- |
| New vocabulary | What I think the word means | What context clues I used |
| Sustainable | I think it means something that can continue to exist and grow. | The sentence with the word ‘sustainable’ in it is talking about the things that need to happen for Afghanistan to develop. |
| Hazarajat | I think this is a place in Afghanistan. | The writer talks about living there and the capital letter means it is a proper noun and therefore a place name. |
| Segregation | [insert in here what you think the word means] | [insert in here what context clues you used to come up with your definition] |
| Resilient | [insert in here what you think the word means] | [insert in here what context clues you used to come up with your definition] |
| Chador | [insert in here what you think the word means] | [insert in here what context clues you used to come up with your definition] |
| [insert unfamiliar word here] | [insert in here what you think the word means] | [insert in here what context clues you used to come up with your definition] |
| [insert unfamiliar word here] | [insert in here what you think the word means] | [insert in here what context clues you used to come up with your definition] |
| [insert unfamiliar word here] | [insert in here what you think the word means] | [insert in here what context clues you used to come up with your definition] |
| [insert unfamiliar word here] | [insert in here what you think the word means] | [insert in here what context clues you used to come up with your definition] |
| [insert unfamiliar word here] | [insert in here what you think the word means] | [insert in here what context clues you used to come up with your definition] |
| [insert unfamiliar word here] | [insert in here what you think the word means] | [insert in here what context clues you used to come up with your definition] |

### Phase 3, activity 3 – comprehension

**Literal**

**To the student:** to answer these questions, you will need to locate the information directly from the text.

1. How long did the author’s family live in Jaghori for?
2. How many siblings does the author have?
3. How did the author’s mother make money to take care of her children?
4. What would the author like to do after finishing her studies?

**Inferential**

**To the student:** to **answer these questions, you will need to find information from different parts of the text and bring them together to get the right answer.**

1. Why does the composer start by telling the audience ‘I was born during a time of uncertainty’?
2. How did the author find out that her father had made it safely to Australia?
3. Describe the consequences of the civil war on the citizens of Afghanistan.
4. How long did the author’s family stay in Kabul before they left for Australia?
5. The author writes ‘women in Afghanistan had very limited rights and opportunities to hold on to.’ What rights and opportunities did the author gain when she moved to Australia?

**Main idea**

**To the student:** to answer this question effectively, you will need to consider the information that you have already gathered and structure this into a logical response. The GIST structure below will support you in this process.

1. What is the main idea or message that the author is trying to communicate in this piece of writing? To prepare to answer this question, use the GIST method:

* **G**ather information about background knowledge and vocabulary (you have already done this by answering all the questions so far).
* **I**dentify the topic – if you had to identify the main ideas or topics in this text in one word, what would it be?
* **S**ummarise the text by placing vocabulary into key points.
* **T**op and tail sentences – how does the first sentence and last sentence in the text reinforce the main idea?

### Phase 3, resource 1 – definitions

**To the student:** knowing how to structure and use different sentences is the first step to composing longer pieces of writing that are suitable for your audience and purpose.

**Definitions**

*Adverbial phrase* – a group of words that provides information about where, when, with what, how far, how long, with whom, about what, as what.

*Complex sentence* – a complex sentence is formed by adding one or more dependent (subordinate) clauses to a main (independent) clause using conjunctions and/or relative pronouns.

*Clause* (main) – a main clause (also known as principal or independent clause) is a clause that can stand alone as a complete sentence.

*Clause* (dependent) – a dependent clause (also known as subordinate clause) is a group of words that cannot stand alone as a sentence.

*Subordinating conjunction* – a word that links a dependent clause to an independent clause.

**Example from the text** – consider the following example from ‘My Mother, My Hero’ and the components that make it a complex sentence.

‘As people looked forward to what 2004 would bring for them, we made our way to the city of Quetta in Pakistan.’

Table 5 – sentence deconstruction

|  |  |
| --- | --- |
| Sentence component | Example from the sentence |
| Adverbial phrase | ‘As people looked forward’ (this phrase provides information about when)  ‘in Pakistan’ (this phrase provides information about the where) |
| Main clause | ‘we made our way to the city of Quetta’ (this clause can stand alone as its own grammatically complete sentence) |
| Dependent clause | ‘As people looked forward to what 2004 would bring for them’ (these words don’t make sense as a sentence without the main clause) |
| Subordinating conjunction | ‘as’ (this is the word that links the two clauses together) |

### ****Phase 3, activity 4 – experimenting with adverbial phrases****

**Identifying and experimenting with adverbial phrases**

1. Below is a list of the opening sentences from several of the paragraphs in ‘My Mother, My Hero’. For each sentence, identify the adverbial phrase, main clause, dependent clause and subordinating conjunction. For some of these sentences there may be more than one adverbial phrase. An example has been provided below:
2. ‘Three or four months after I was born, my family moved from Kabul to Jaghori, in Hazarajat.**’**
3. ‘After years of living without my father, we received news that he was alive and well in a country called Australia.’
4. ‘When my uncle told mum about my dad, she dropped to her knees and cried.’
5. **‘**At last, we arrived in Kabul.’
6. ‘A week later, my siblings and I were enrolled in a school.’
7. ‘After finishing my studies, I hope to work hard with different people and help those that are in need.’

**Teacher note:** an answer guide for these questions is included as **Resource 3, activity 5**. You may wish to model or provide some of these answers on the board to students.

1. Select 3 of the sentences from question one and reorder the words in the sentence so that the adverbial phrase is in a different place but the sentence still makes grammatical sense. An example has been provided below:
2. ‘**At last**, we arrived in Kabul.’
3. ‘We arrived, **at last**, in Kabul.’
4. ‘We arrived in Kabul **at last.**’

**To the teacher:** for question 2 above, you could choose to print out the sentences on strips of paper. Students could then experiment with reordering the sentence by literally moving the parts of the sentences around.

1. Reorder each of the following words in the list in 2 different ways so they make sense as a complex sentence with an adverbial phrase. Then, find the sentence within the text and see if your structure matches with the author’s:
2. heart, joy, step, with, up, lit, gloomy, with, each, my
3. hands, around, go, we, held, looked, to, confused, and, where, about, all
4. Australia, I, brother, dot, a, that, showed, was, little, it, board, my, when, told, we, and, on, were, little, him
5. How does the intentional structure used by Kobra Moradi in ‘My Mother, My Hero’:
6. make the piece of writing easy to follow?
7. engage the reader with her personal story?
8. help to create and maintain an authentic voice?
9. For each of the following sentences, add an adverbial phrase (either at the beginning, middle or end) to provide further information which supports the verb:

* He slumped into the chair and sighed.
* Michelle rushed through the door.
* The water raced down the river.

### Phase 3, resource 2 – answers for ‘experimenting with adverbial phrases’ activity

1. **Identifying and experimenting with adverbial phrases**

* ‘Three or four months after I was born, my family moved from Kabul to Jaghori, in Hazarajat.’
* Adverbial phrase(s) – ‘three or four months after’ and ‘from Kabul to Jaghori, in Hazarajat’
* Main clause – ‘my family moved’
* Dependent clause(s) – ‘after I was born’
* Subordinating conjunction(s) – ‘after’ ‘from’ ‘in’
* ‘After years of living without my father, we received news that he was alive and well in a country called Australia.’
* Adverbial phrase - ‘After years’
* Main clause (s) - ‘we received news’ and ‘he was alive and well’
* Dependent clause - ‘after years of living without my father’
* Subordinating conjunction - ‘after’
* ‘When my uncle told mum about my dad, she dropped to her knees and cried.’
* Adverbial phrase - ‘when my uncle told mum about my dad’
* Main clause – ‘she dropped to her knees and cried’
* Dependent clause - ‘when my uncle told mum about my dad’
* Subordinating conjunction - ‘when’
* **‘**At last, we arrived in Kabul.’
* Adverbial phrase (s) – ‘at last’ and ‘in Kabul’
* Main clause – ‘we arrived’
* ‘A week later, my siblings and I were enrolled in a school.’
* Adverbial phrase – ‘a week later’
* Main clause – ‘my siblings and I were enrolled in a school’
* ‘After finishing my studies, I hope to work hard with different people and help those that are in need.’
* Adverbial phrase – ‘in need’ and ‘with different people’
* Main clause – ‘I hope to work hard’ ‘
* Dependent clause – ‘after finishing my studies’
* Subordinating conjunction – ‘after’

### Core formative task 4 – informative writing about a key event

**To the student:** this task gives you the opportunity to practise some of the language forms and features you have encountered in these activities. It will allow you to experiment with sentence structures so that your writing becomes more engaging and informative. Engaging in writing tasks such as this one allows you to practise your composing skills while writing about something important and relevant to you.

**Planning to write**

**One of the most important steps in developing a piece of writing is to plan what you would like to say. These activities will support you in your development of an extended piece of writing.**

1. **Brainstorm a list of events from your life which you could write an informative piece of writing. This could be things like a party, a cultural or religious celebration, a holiday, or a sporting event.**
2. **Create a timeline of this event – what were the key stages of the event and in what order did they happen. This could involve the planning in the days leading up to the event and the consequences that occurred as a result of the event, as well as the event itself.**
3. **For each of the stages on your timeline, write an adverbial phrase that indicates the time that the stage happened in relation to the previous event. For example, ‘A few days later,…'.**
4. **Using the adverbial phrases you created to begin your paragraphs in question 3, compose a piece of writing that chronologically describes your life event. In your writing, remember to:**
5. **use first person to help create your personal voice**
6. **add information in each paragraph that shows why that part of the overall event was important**
7. **use complex sentences to start each paragraph.**

**Teacher note:** the importance of the explicit teaching of sentence level writing is explored in chapter 1 of Hochman and Wexler’s *The Writing Revolution* (2017). Providing sentence-level instruction is imperative to the creation of longer texts. Before we can expect students to grasp structures for longer pieces of writing, they need to know how to structure and phrase their ideas into cohesive sentences. This need is reflected in the [English K–10 Syllabus](https://curriculum.nsw.edu.au/learning-areas/english/english-k-10-2022?tab=teaching-and-learning) (NESA 2022) through the sentence level language content group that sits for Stage 4 within EN4-ECA-01. Hochman and Wexler also explore the role of the planning and revising phases of the recursive writing process. This resource contains one strategy to planning for writing which incorporates the consideration of ideas, and the controlled and intentional use of complex sentence structures before writing begins.

## Phase 4 – deepening connections between texts and concepts

In the ‘deepening connections between texts and concepts’ phase, students return to a close study of text, this time further pieces from the collection of poems by Solli Raphael that frames this program. The focus of this section is on examining the language and textual features of Raphael’s poetry, so that students develop a critical engagement with the ways in which his compositions allow him to embed his perspectives and use a powerful writing voice to position the audience for maximum impact.

The teacher recognises students’ prior understanding of poetry forms and language features, as well as other mediums through which youth voices are heard. A deepening awareness of the ways in which the textual features of poetry are used by composers to impact on the audience, also underpins this phase.

Students practise their inference-making skills during the critical response to poetry. They analyse language forms and features and then develop increasingly well-organised analytical writing to express their informed personal responses. Teaching and learning activities progress generally from teacher-centred, through guided and collaborative, towards independent application.

The following texts and activities accompany the ‘deepening connections between texts and concepts’ phase.

### Phase 4, resource 1 – cut up sections of the poem

Here is one suggestion for how you might cut up ‘Australian Air’ so that the re-making activity focuses students on key textual features that determine the reading pathway.

Australian Air

it's the invisible goodness, that links our brain

with full gain,

so we can think without a strain,

----------- cut here ------------------

and without it, we would probably go insane.

And it goes through our blood veins,

and acts like a water main,

the more we get, the more our plants grow,

the more our cells grow,

the more we grow,

in wealth and health,

and although our lives are stressful and pressurised with

anxiety and control, and you're still working on relaxing

------------ cut here -------------

your soul, while running around the magnetic pole,

looking for your self-control, and although it’s taking its toll,

we still breathe.

We breathe in, we breathe out

Since the day of our arrival, we've been killing our own

survival, and it's vital, that our sidle title is put aside, so

we can become ONE with our rivals.

---------------- cut here ------------------

We breathe in, we breathe out.

So don’t sit around waiting for your life to caper, instead –

grab your pens and your paper – your voices and your eyes,

so we can reach for the sky, and look down on the world,

and tell them why,

we need to make a change

To our lives.

Because we don’t have to be these average everyday

humans anymore.

------------- cut here --------------

We can show this world what we feel, see and think,

and that might be the hidden link,

between peace, war and humans causing our own race to

be extinct.

And sometimes

We need to breathe out,

just so we can breathe in kindness

and passion.

Because this Australian air is polluted with,

Choking from our own depression,

and if we don’t fight for our rights … it’s like mixing

hemimorphite and pegmatite, so that you can think as

------------- cut here --------------

fast as the speed of light, but if you’re not speaking your

own sight, even though you might despite the fright to

be polite and rewrite how we should reunite, we may as

well do a plebiscite, for if we should keep celebrating

how the blacks were killed by the whites.

So –

------------ cut here -------------

get out of your seats,

rise up,

open your windows,

let fresh air flood your homes, flood your lungs,

flood your brains!

Change the way you think,

CHANGE the way you LIVE.

Open your eyes and breathe out yesterday’s air,

and – breathe in – Today’s

Opportunities.

### Phase 4, activity 1 – creative reworking

For the first 10 lines of ‘Australian Air’, guide students through each line one at a time after they have decided on a topic. Give students time to work but also emphasise that the writing is a rough draft so they should move quickly through the task. Remind students not to overthink their response in this activity – first thoughts are often best. Write each line up, or reveal each line digitally, only **after** students have had a chance to think and write. Give them 5–10 minutes at the end to go back and refine their work.

(Title) adjective + noun

1. It’s the + adjective + noun, that + verb + noun phrase
2. with + adjective + noun
3. so + pronoun + modal verb + verb + without + noun
4. and without it, we + verb phrase
5. And it + verb + noun group (pronoun + adjective + noun)
6. And + verb + simile
7. (to line 9) Set up an anaphora and carry it across the 3 lines

Noun + noun

### Phase 4, resource 2 – LEAD for an embedded approach to grammar

The acronym LEAD. is used to signal an approach to grammar teaching in the context of authentic use. Metalinguistic knowledge is taught in the context of writing lessons so that students see the connections between language and its impact on the reader.

* L – link – make a link between the grammar or language feature and its function in making meaning.
* E – examples – explain the grammar or feature through examples.
* A – authenticity – give examples of how the grammar or feature works in authentic texts.
* D – discussion – build in high quality discussions around language choices.

In this activity, we are adapting the principles for use with the language features of the poem which create its pace. For example, for the lines beginning with ‘and although our lives are stressful…’:

* Link – the multiple rhymes of ‘control…soul…pole’ create a repeating sound that quickens the pace.
* Examples – explore further examples of rhyme and its impact on pace.
* Authenticity – check the impact of rhyme in advertising and song lyrics.
* Discussion – for example, how does the rhyme interact with other language features to quicken, or slow, the pace?

**Note:** LEAD is taken from the work of Myhill (2018) on the ways that teaching grammar can be integrated into the writing classroom.

### Phase 4, resource 3 – collocation

Collocation refers to the expected, common or familiar combinations of words. In English, these are most often pairings of adjectives and nouns, or verbs and nouns. For second language learners these can be difficult to pick up. For example, why do we ‘do homework’ but ‘make the bed’? ‘Make homework’ and ‘do the bed’ are clearly incorrect because they do not collocate in English.

Poetry often creates a distinctive feel by playing with collocations; this may be one of the reasons students can find it challenging. Here are some examples from ‘Australian Air’.

Table 6 – collocations and unusual pairings in 'Australian Air'

|  |  |
| --- | --- |
| Collocations | Creative or unusual pairings |
| ‘breathe in + air’  ‘water + main’  ‘plants + grow’ | ‘breathe in + kindness’  ‘killing + our own survival’  ‘speaking + your own sight’ |

The teacher can show these examples and ask students to find and discuss further instances. Note that unusual collocations are both challenging for comprehension, and part of the creation of a distinctive writing voice.

**Word cline for ‘passionate’**

**To the teacher:** this is one way to approach a discussion about the tone of the poem, using the example of ‘passionate’. Students could rank words provided by the teacher, find their own, or fill in blanks left by the teacher.

Apathetic – blasé – indifferent – ambivalent – interested – eager – excited – passionate – obsessive – fiery

### Phase 4, activity 2 – links to context

Students could use a table to link references to real world events and issues in the poem, and the quotes that reveal the poet’s perspectives on them.

Optional activity – teachers may like to explore [Solli Raphael's website](https://www.solliraphael.com/about) with students to help them gain insight into Raphael's personal context. This may support students to better understand the text and Solli's purpose and perspective. This could be done as a group or independent research task, or through a teacher-guided class exploration of the website.

Table 7 – links to context in 'Australian Air'

|  |  |
| --- | --- |
| Real world links in ‘Australian Air’ | Quotes that reveal the poet’s perspective |
| Peace and war | ‘causing our own race to/be extinct’ suggests the blame he feels, highlighted by the enjambment that emphasises what the poet believes will be the result. |
| Mental health | [insert a quote and how it reflects the real world issue] |
| [insert real world issue here] | [insert a quote and how it reflects the real world issue] |
| [insert real world issue here] | [insert a quote and how it reflects the real world issue] |

**To the teacher:** Quigley (2020) emphasises the importance of establishing a ‘why’ for reading each time students are asked to read. The intention is to establish both metacognitive awareness and an element of self-control to their classroom reading. REAL goals (you may like to co-create a classroom poster) can help establish routines.

R – retrieve – reading to retrieve specific information (such as examples of context)

E – enjoy – reading simply to enjoy

A – analyse – reading to dig into layers

L – ink – reading to connect or corroborate

### Phase 4, resource 4 – reader’s theatre

Reader’s theatre is a strategy that aims to use performance to enhance the comprehension of a text. Typically, students:

* work collaboratively to write or prepare the text for performance (to the class, or recording)
* practise extensively through multiple readings
* rehearse, focusing on intonation, fluency and phrasing to meet the aims of the performance.

This work can have the benefit of developing reading skills, comprehension, engagement in reading and the specific text, and collaboration.

**To the teacher:** see Young, Stokes and Rasinski (2017) on reader’s theatre and consult Rasinski, Rikli and Johnston (2009) on reading fluency. The latter reference is contained in the department’s [Research Toolkit](https://education.nsw.gov.au/teaching-and-learning/curriculum/leading-curriculum-k-12/k-12-research-toolkits).

### Phase 4, resource 5 – the gradual release of responsibility model

This approach to structuring the sequence and type of teaching and learning activity is focused on developing student independence on a strong foundation of explicit instruction.

The 4 phases of this model are usually described as:

1. Focused activities – direct instruction and teacher modelling
2. Guided instruction – application and practice supported by the teacher
3. Collaborative activities – application in small cooperative groups
4. Independent practice – students apply learning individually, perhaps as out-of-class learning.

**To the teacher:** see Pearson and Gallagher (1983) for the initial use of the concept, but also more recent work such as Webb et al. (2019) on this widely used and discussed strategy.

### Phase 4, activity 3 – annotations for the poem

The table below provides an example of language features from the poem that may be annotated by teacher and students working collaboratively. Students can be guided to find further examples of language features, then add supporting examples from the poem.

Table 8 – example annotations for language features connected to tone in 'Australian Air'

|  |  |
| --- | --- |
| Language feature | Example for annotation |
| simile | ‘like a water main’ |
| hyperbole | ‘choking on our own depression’ |
| idiom | ‘reach for the sky’ |
| repetition | ‘flood’ |
| rhyme | ‘brain…strain’ |
| high modality | ‘grab your pens and paper’ |
| [add language feature] | [student to add example] |

### Core text 4 – ‘Welcome to the Wonderful World of Poetry’ by Solli Raphael (2018)

*Welcome to the wonderful world of poetry!*

*Welcome to the wonderful world of poetry!*

*Welcome to the wonderful world of poetry!*

*Welcome to the wonderful world of poetry!*

They call it the language of rhythm; words of meaning,

thoughts and sound symbolism.

Throughout history, power has occurred through words

where from the depths poets have risen.

Overcoming crusades and problems, though this is no

algorithm.

This is greatness.

This is verses and stanzas.

This is artists using words to seize an empty canvas.

For those who have changed circumstances,

for those who’ve been abandoned,

for those who are going through cancer,

for those who wanted chances and for those who have

a passion to make change and want to change their

actions.

This is for you.

A place where everyone belongs.

A language to live and pursue. Give and renew.

A world of equality.

And a future of greatness for all of us to continue.

*Welcome to the wonderful world of poetry!*

*Welcome to the wonderful world of poetry!*

*Welcome to the wonderful world of poetry!*

*Welcome to the wonderful world of poetry!*

They call it pen and paper. A busy cursor. A literature

educator.

An odyssey, further prophecies for equality,

Like philosophies.

Poetry economies grow to possibly help ecology

globally, and rhyming archaeology grows to differ

politics. Political policies can be described as comedy

to those who create a colony to serve it with prosody

ferocity which can make harmony grow with generosity

to fight dishonesty,

fighting for those who live in proper poverty, fighting for

those with no proper property, fighting for those who

think that we obviously need to save our world properly.

Because this is poetry.

*Welcome to the wonderful world of poetry!*

*Welcome to the wonderful world of poetry!*

*Welcome to the wonderful world of poetry!*

*Welcome to the wonderful world of poetry!*

Through stresses and rhymes there's a power to find,

hiding between the rhyme schemes and lines.

From your mind to the reader’s eyes, let a message appear.

Because these are words of experiences, passions and ideas.

To help the world rise above and shine.

Because this is creative writing.

Writing where you can create something exciting.

From the moment you start writing or typing

to the moment you’re reciting to the moment when

you’re sighting the audience while alighting and igniting

a spark to embark on a journey that’s delighting.

This is poetry.

*Welcome to the wonderful world of poetry!*

*Welcome to the wonderful world of poetry!*

*Welcome to the wonderful world of poetry!*

*Welcome to the wonderful world of poetry!*

### Phase 4, activity 4 – scaffold for poetry analysis

The table below is a sample of how the teacher might scaffold guided and collaborative practice for the initial analysis of a poem such as ‘Welcome to the Wonderful World of Poetry’. Note that multiple tables could be used for the 3 poems, or the teacher could add columns to this table for comparison.

Table 9 – analysis scaffold for poetry

|  |  |
| --- | --- |
| Elements to explore | Notes |
| What is the poem about? | [answer goes here] |
| What is the writer’s purpose and what tone(s) are created? | [answer goes here] |
| What are the main historical or cultural contexts of the poem? | [answer goes here] |
| How is the poem structured? (stanzas, free verse, enjambment?) | [answer goes here] |
| What are the key language features used to create meaning? | [answer goes here] |
| How would you describe the voice and how is it created? | [answer goes here] |
| Describe the pace or rhythm of the poem. | [answer goes here] |
| How and why is sound used in the poem? (rhyme, onomatopoeia, alliteration?) | [answer goes here] |
| What is your favourite image from the poem and why? | [answer goes here] |
| What characters, situations or issues are you most interested in personally, and why? | [answer goes here] |
| Summary – what is the overall impact of the poem on you? | [answer goes here] |

### Phase 4, activity 5 – independent reading guide

Students should use the independent reading scaffold M.I.R.O. (My independent reading organiser) to support their initial response to the poem they have chosen.

Students use the following questions as prompts for reflection in their reading journals or class workbooks. Note that this is not a critical reading or analysis framework, but a guide to encountering a text for the first time in the context of a wider study of the composer or similar types of texts. Students should be encouraged to choose one or 2 options from within each section.

**Section 1 – before reading**

* What does the title make you think of? What can you predict about this text?
* ‘Flick’ through the text. How long do you think it will take to read?
* What do you know about the composer that might help you engage with the text?

**Section 2 – while reading**

1. Circle words, phrases or ideas that you like. Underline difficult words.
2. Check in with yourself about how your predictions are turning out.
3. After your first read, ask yourself ‘what does it remind you of?’ ‘What did you like most?’
4. During your second read, colour code the vocabulary – one colour for key words connected to the subject matter; one for unknown or confusing words; one for interesting words you’d like to use sometime.
5. Can you identify any patterns?
6. What does this text make you think of that you had never considered?
7. Are there any layers of meaning in the poem? What is one thing you have discovered only after reading it 2 or 3 times?

**Section 3 – after reading**

1. Does this text have ‘enduring value’? Do you think people would respond to this text differently 100 years ago and 100 years into the future?
2. What does your knowledge about the life of the composer add to your understanding of the text? (You may need to do a little research if you haven’t already). If you have read other texts by them, in what ways is this one similar?
3. What perspectives can you see embedded in the text, and how do they relate to the context of composition?
4. What is the most striking phrase in the text? How did the composer achieve the effect on you?

### Core formative task 5 – responding analytically, persuasively or imaginatively

**To the student:** This task will give you an opportunity to respond to the texts you have been studying in a variety of ways. Whichever types of text you choose, write with a clear idea of the purpose, audience and form you are using.

Compose one of the following using learning from this lesson sequence:

* **analytical paragraph** – form an introduction to a poetry anthology. Complete and refine the analytical writing you have been developing in this phase into one paragraph from an introduction to an anthology of Australian youth poetry. You may choose to compare one Solli Raphael poem to the lyrics of a hip hop song of your choice. (This must be negotiated with teacher – see suggestions under additional resources at the beginning of **Phase 4 – deepening connections between texts and concepts**).
* **persuasive or reflective piece of writing** – write a post for the school website explaining why students should read and study youth poetry in year 7.
* **imaginative piece of writing** – for the anthology of Australian youth poetry in choice one above. Write your own performance poem in the style of Solli Raphael.

## Phase 5 – engaging critically and creatively with model texts

In the ‘engaging critically and creatively with model texts’ phase, students encounter 2 core texts that will act as model texts for further writing opportunities in preparation for the assessment task. By reading, understanding and responding critically to a persuasive piece, then a memoir, students explore the power of engaging textual and language features to position the responder according to the intentions of the writer. Each piece demonstrates how a powerful youth voice can allow the composer to embed their perspectives in an engaging and effective way. The 2 model texts are explored in separate tables in the teaching and learning sequence below; they can be studied consecutively, or the teacher may choose to explore only one to meet the contextual needs of the class.

The teacher recognises students’ prior understanding of the textual and language features of the persuasive type of text and the memoir. Students practise developing their strategic reading skills, their critical response to text skills, and their ability to express ideas in writing as a response to a model text.

The following texts and activities accompany the *engaging critically and creatively with model texts* phase.

### Phase 5, resource 1 – developing a thesis

This activity is to help you create an argument in a clear and cohesive manner. Knowing how to create and structure an argument will help to build the authority of your written voice. This type of argument creation is transferrable to a range of types of writing. Here, it is used to form an argument for a written persuasive text. However, it can also be used in spoken text, such as a speech or debate. It could also be used in analytical writing when you are answering specific questions about texts that you will study.

**Definitions**

Thesis – a thesis is an idea or theory that is expressed as a statement and is discussed in a logical way.

The ‘Thesis Machine’ structure below is one approach that you could take to developing a thesis for a persuasive piece of writing.

**Step 1:** State the topic that will be the focus of the piece of writing.

[Example – English]

[Example – youth voices]

**Step 2:** State the specific position on the topic which will be the focus of the piece of writing.

[Example – English is the most important subject.]

[Example – youth voices have the power to change the world.]

**Step 3:** Transform this statement into a complex sentence using a because clause. This should be used to provide the main reason behind the position.

[Example – English is the most important subject because the fundamental skills of reading and writing are essential in life.]

[Example – youth voices have the power to change the world because they bring enthusiasm and new perspectives.]

**Step 4:** Add a qualification using an although clause at the beginning of the sentence.

[Example – although it may be difficult at times, English is the most important subject because the fundamental skills of reading and writing are essential in life.]

[Example – although they may not always be listened to, youth voices have the power to change the world because they bring enthusiasm and new perspectives.]

### Phase 5, resource 2 – learning to swim will save your life (model text 1)

Although they may never be in a dangerous situation, all children should learn how to swim because it is a skill that could one day save their lives. The ocean is a dangerous place and knowing how to make it safely back to shore is an important skill. There are also lots of other places where knowing how to swim can come in handy. Swimming can also have a lot of physical and mental health benefits for all people. Therefore, learning how to swim as a child can have important life benefits.

Firstly, knowing how to swim is so important in a country like Australia which is surrounded by water. Did you know that drowning tragedies happen every year on Australia’s beaches? Royal Life Saving Australia keep a record of the numbers of fatal drownings each summer, and for the 2022-2023 summer, as at 15 February 2023, there had already been 38 people who had died in coastal waterways, including beaches, oceans, harbours and coastal rocks. The beach can be very dangerous, with rips and currents that can drag people out to the ocean before they can do anything to stop it from happening. Knowing how to float, tread water and to keep calm are basic skills that can be learned and that could save lives.

However, there are lots of other places where people can encounter bodies of water that could be dangerous. Inland waterways like rivers, creeks, lakes and dams can be very dangerous because often you can’t see the bottom and the water can be unpredictable. Home swimming pools can also be risky because at least at many beaches and at public pools there are lifeguards. At home, there is nobody qualified keeping an eye out for your safety. It is in home swimming pools that we often hear about children drowning and these deaths are preventable. Alongside proper fencing and supervision, learning how to safely swim back to the edge of the pool is a skill that all children should be taught when they are young.

Apart from reducing the chance of drowning, swimming also has lots of other benefits. Learning to swim and swimming regularly can increase a person’s fitness and muscle strength. Swimming is also great for increasing lung capacity. Did you know that swimming, like other forms of exercise, can actually help your mental health as well? Exercise helps the body to release endorphins which can relieve stress and improve peoples’ moods. Swimming can also benefit brain function because it increases the flow of blood and oxygen to the brain. With so many benefits to our health, who wouldn’t want to learn how to swim?

Swimming is such an important skill that everybody should learn. Hopefully, you will never have to be in a position where you are in danger in the water. If you ever do get into trouble, knowing how to swim could be what saves you from drowning.

**References**

Royal Life Saving Australia – [Summer Drowning Toll](https://www.royallifesaving.com.au/research-and-policy/drowning-research/summer-drowning-toll)

Health Direct – [Health benefits of swimming](https://www.healthdirect.gov.au/health-benefits-of-swimming)

### Core formative task 6 – persuasive writing

This activity will support you in planning your own piece of persuasive writing. Planning is an important step in the writing process because it allows you to gather and organise your ideas before combining them on paper. Engaging in structured planning will help you to clarify your ideas so that you can convey them to your audience for maximum understanding and emotional impact.

Effective persuasive writing requires brainstorming and planning before writing. Use the tables below to assist in preparing your persuasive response. Once you have completed these tables and planned out your thesis and argument, compose your piece of writing.

The first step is planning your thesis using the ‘Thesis Machine’ structure.

Table 10 – developing your thesis

|  |  |
| --- | --- |
| Thesis steps | Your thesis |
| Step 1: State the topic that will be the focus of the piece of writing. | [student response is written here] |
| Step 2: State the specific position on the topic which will be the focus of the piece of writing. | [student response is written here] |
| Step 3: Transform this statement into a complex sentence using a because clause. This should be used to provide the main reason behind the position. | [student response is written here] |
| Step 4: Add a qualification using an although clause at the beginning of the sentence. | [student response is written here] |

The second step is planning out your main arguments. Planning your argument will require you to consider:

* what your arguments are going to be
* what evidence you can use to support your arguments
* what persuasive language devices you might use to present your arguments.

Table 11 – planning your arguments

|  |  |  |
| --- | --- | --- |
| Argument | Supporting evidence | Persuasive language devices |
| [students write their first argument here] | [students add in evidence to support their first argument here] | [students create a list of persuasive language devices that they could use in this paragraph] |
| [students write their second argument here] | [students add in evidence to support their second argument here] | [students create a list of persuasive language devices that they could use in this paragraph] |
| [students write their third argument here] | [students add in evidence to support their third argument here] | [students create a list of persuasive language devices that they could use in this paragraph] |

The final step is putting your piece of writing together. Use the plan that you have constructed above to inform your piece of writing.

### Phase 5, resource 3 – learning to swim saved my life (model text 2)

When I was 7 years old, I came very close to drowning. It was a sunny day at Bronte Beach, in Sydney’s Eastern suburbs. It was one of my favourite beaches to go to because it had an ocean pool as well so I could pick between swimming in the waves or in the flatter water of the pool. There is also a shop there to buy ice cream from, which is my favourite treat on a hot summer day.

On this particular day, I was swimming in the ocean. I had with me a cheap plastic kickboard, and I was enjoying catching some waves with it while my dad watched on from the beach. Before I knew it, I was caught in a rip and the beach was getting further and further away. To make things worse, my cheap plastic kickboard had a little hole in it, and it was slowly filling up with water.

Thankfully, I was a confident swimmer because I had been going to swimming lessons for a few years. When I got into trouble, I knew that the first step was to keep calm. I tried kicking back into shore, but because of my leaky kickboard and the rip that was pulling me away from shore, it wasn’t working. But my swimming lessons meant that I knew what to do - I was able to tread water and keep myself afloat until a lifeguard came and helped me get back to shore. I could have died that day if it weren’t for my swimming lessons.

Although they may never be in a dangerous situation, all children should learn how to swim because it is a skill that could one day save their lives. Royal Life Saving Australia keeps a record of the numbers of fatal drownings each summer, and for the 2022-2023 summer, as at 15 February 2023, there had already been 38 people who had died in coastal waterways, including beaches, oceans, harbours and coastal rocks. This number increases to 64 people when we include drownings that happened in other locations like dams, rivers and backyard swimming pools. Many of these deaths could have been people who knew how to swim that suffered a tragic accident, but how many of them might have been avoided if they were strong swimmers who knew how to keep themselves out of danger?

I also love the other benefits of swimming. Swimming keeps me fit, but it also helps me relax. Life is hard, and we all need something to help us forget about the things that can make us sad or stressed or upset. Swimming is just that thing for me, and I always feel mentally refreshed after a swim, even if I’m physically tired. It was first learning how to swim that allowed me to find this way to manage my stress levels, and it could be for you too.

Australia is a big country and we are surrounded by water, which means that at some point in their lives Australian children would really benefit from learning how to swim. Knowing how to swim saved my life. I hope that no child ever finds themselves in the same situation that I did, but if they do, I really hope that they have taken swimming lessons as well, because it could be what saves them.

**References**

Royal Life Saving Australia – [Summer Drowning Toll](https://www.royallifesaving.com.au/research-and-policy/drowning-research/summer-drowning-toll)

Health Direct – [Health benefits of swimming](https://www.healthdirect.gov.au/health-benefits-of-swimming)

### Phase 5, activity 1 – subjective and objective language

Use a structure such as in the table below to prepare for an analysis of the subjective and objective language in the 2 model texts.

Table 12 – subjective and objective language in the model texts

|  |  |  |
| --- | --- | --- |
| Language type | Model text 1 | Model text 2 |
| Objective language | Swimming can also have a lot of physical and mental health benefits for all people  [students to add examples] | …for the 2022-2023 summer, as at 15 February 2023, there had already been 38 people who had died in coastal waterways  [students to add examples] |
| Subjective language | The ocean is a dangerous place  [students to add examples] | Swimming is just that thing for me, and I always feel mentally refreshed after a swim  [students to add examples] |

### Phase 5, activity 2 – engaging with ‘What Matters?’

The table in this activity could be used to structure an exploration of the [shortlisted texts](https://www.whitlam.org/what-matters-2022-shortlist) available on the [What Matters? website](https://www.whitlam.org/wm2022).

Table 13 – engaging with 'What Matters?' entries

|  |  |
| --- | --- |
| Questions | Answers |
| What is the name of the text and who is the author? | [Students put their answer to the question here] |
| Is the text written in first person or third person, or a mix of both? Provide an example. | [Students put their answer to the question here] |
| What is the thesis of the text? In other words, what is the main argument that is made throughout? | [Students put their answer to the question here] |
| What supporting evidence have they used to support their thesis? | [Students put their answer to the question here] |
| What persuasive language devices have been used throughout the piece to increase the authority of the tone? | [Students put their answer to the question here] |
| What is the purpose of the text? What does the author want to achieve by writing what they have? | [Students put their answer to the question here] |
| Does the piece contain any objective language? Give an example. | [Students put their answer to the question here] |
| Does the piece contain any subjective language? Give an example. | [Students put their answer to the question here] |
| Does the piece use a range of sentence structures? Find examples of simple, compound and complex sentences. | [Students put their answer to the question here] |
| How effective do you think the piece is in presenting a persuasive argument? What changes might you suggest to the author if they asked you for feedback? | [Students put their answer to the question here] |

### Phase 5, resource 4 – reflective writing

Students can draw on language and textual features discussed during this program. These include:

* modality through a word cline – resource 1, activity 1
* evaluative language – resource 2, activity 2
* the use of connectives – for example ‘At first, I thought…’
* the use of first person to discuss personal response.

**To the teacher:** this may be an opportunity to introduce the 3D format for reflective writing (Burke 2007). See also the [Scootle page on reflective writing [PDF 722KB]](https://www.scootle.edu.au/ec/viewing/S7033/pdf/tls2_reflective_writing_3d.pdf#:~:text=The%20three-dimensional%20writing%20strategy%20developed%20by%20Kerri-Jane%20Burke,analytical%E2%80%99%20in%20reflecting%20on%20their%20responses%20to%20texts.) that discusses this scaffold. Note that at this stage, the scaffold can be adapted, such as one sentence for each D, instead of one paragraph.

### Core text 5 – ‘Salt Water’ by Mohammed Mohsin Jafari

Salt Water – Mohammed Mohsin Jafari (2012)

It is with fear that I write the story of my life. I have a superstitious hesitation in lifting the veil on the past because the events I lived through may sound far-fetched and exaggerated. Besides, the task of writing an autobiography is difficult, though a few impressions stand out vividly from the different stages of life. But many of the joys and sorrows of childhood have lost their poignancy; and many incidents of vital importance have been forgotten in the excitement of great discoveries.

In order not to be tedious I shall present only the episodes of my life that are the most interesting and important. Although I am only 17 and haven't experienced much when compared to a 60 or 70-year-old, I have seen more than enough for a teenager.

The first thing you ought to know about me is that I am one of those refugees that came to this country by boat and was kept in a detention centre for a long time.

I was born in 1994, in a town in Helmand province. You might say that I was born during a really bad time in history. My father was killed when I was one. Civil war raged all over Afghanistan, bringing many disasters with it. As if that wasn't bad enough, the Taliban came to power in 1996 and made everything worse. NATO forces came to Afghanistan in 2001 to eliminate them, and war has been raging since. The other thing you ought to know about me is that I am Hazara, an ethnic minority in Afghanistan that is persecuted by Sunni Muslims. My family and I suffered at their hands. I still remember being beaten badly and stoned on the way to school. When you are little you don't understand why people treat you like this. As I grew older, I realised the same was happening to every Hazara living in the city.

Our school was burned down when I was in Grade 4. My mother was a teacher, so she home-schooled us from there on. But events at the start of 2009 changed my life forever. You see, it was not safe for my mother to be a teacher or even an educated woman. The Taliban and many Pashtuns do not like that; they have strict rules about education and women. Quite simply, they don't go together. And so it was that my mother was taken away from us in that year and I was compelled to leave my homeland.

My only companion was my elder brother. We left everything behind and took refuge in neighbouring Pakistan. We travelled illegally and rented a room in Quetta. I worked in a bakery. After living for a year in Pakistan we realised that it was not a safe place either. The Taliban and al-Qaeda had made inroads here too and they were killing Hazaras on a routine basis. Once again, my brother and I were faced with a dilemma: where to run next?

My brother heard about Australia and, since we did not have enough money for both of us, he decided that I must go alone. He made all the arrangements.

I started the journey with some other guys by going to Malaysia. From there we crossed the border to Indonesia on foot through a forest, walking all day till midnight. Then there was a long car journey to a safehouse. After a week a boat took us to Jakarta. It took three days to get there and the whole time I was scared the police would catch us. But nothing happened and we arrived safe and sound. I hid in a house for almost 25 days.

After that time, I was desperate to just get on a boat and begin the journey to Australia. My wish was granted when, one night, a few local people came and took us to a boat. As you expect, it was small, there was not enough food and far too many people crammed on board – there were 48 of us all together. It was my first time at sea and actually I had never seen an ocean before. It was scary, but it was also good to know that there was a beautiful destination ahead.

It was nearly morning on the first day. Rain was falling. I sat on the edge of the boat, getting drenched. A storm broke and the sea got worse. I honestly thought it was my last day on earth. Huge waves hit the vessel; the sea played it like a toy and tossed us about inside.

Suddenly, a big wave rammed the side of the boat. I slipped and fell into the sea. The water took me under the boat, injuring my right foot very badly. I could not swim and in my panic to stay afloat I thrashed around, swallowing litres of water.

The boat turned around. Someone threw a rope and I managed to haul myself back on board. I was exhausted and my foot was bleeding. I vomited all over the place. Finally, we came to an island. The boat stopped 50 metres from shore and waited for the sea to calm. In the meantime, someone wrapped my foot with a piece of cloth to stop the bleeding.

The journey started again after five or six hours rest. We were at sea for another 12 days until the Australian navy intercepted the boat.

The onboard doctor looked at my foot and said, 'How long have you been in the sea with your foot like that?'

I knew a little bit of English. I said, '12 days'.

He operated on my foot straight away. I got 50 stitches. Three days later we reached Christmas Island. I must have been very hungry and very thirsty because I ate and drank like it was my last meal. Then I slept for almost 30 hours.

There were almost 400 people in the detention facility. All I could see was barbed wire and lots of officers. I was very scared and I thought to myself, 'Why do they want to put me in jail?' I had been told that Australia helped refugees.

This was a very bad time for me. I was on Christmas Island for two months before I was moved to the Darwin detention centre for another nine months. It took almost a year for my application to come through, and then I was given a permanent protection visa.

On 13 April 2011, I got out of detention. Two months after that I came to Melbourne and started school.

One of my teachers asked me, 'How do you feel about coming to Australia?'

I said only one sentence: 'To me it was like coming from darkness to light'.

### Phase 5, activity 3 – language examples from ‘Salt Water’

How would you describe the writer’s voice in this memoir text?

Using the language features suggested in the table below, is there evidence to suggest that it is:

* restrained
* passionate
* matter-of-fact
* mature and philosophical?

Table 14 – language features creating the writer's voice in 'Salt Water'

|  |  |
| --- | --- |
| Language feature | Examples |
| Emotive language used to signal the writer’s perspective | ‘joys and sorrows’  ‘I suffered at their hands’ |
| Description of narrative events | ‘I remember being badly beaten and stoned on the way to school’  ‘too many people crammed’ |
| Dramatic verbs | ‘I **hauled** myself back on board’ |
| Coordinating conjunctions | ‘So…and so…’  ‘But’  ‘…and…’ |
| Clarifying (or restating or rephrasing) connectives | ‘You see…’  ‘You might say’ |
| Figurative language | ‘the sea played it like a toy’ |
| Noun groups | ‘a long car journey’  ‘a beautiful destination ahead’ |
| Structure and sequence markers | ‘After that time’  ‘It was nearly morning’  ‘Suddenly’ |

**Research note:** reviews of the effective teaching of writing strongly suggest that explicit teacher instruction of specific writing skills followed by guided opportunities to experiment are successful approaches. When these are accompanied by the analysis of ‘good models for the types of texts they are expected to write’ (Graham et al. 2013:19), and opportunities for students to choose topics and write to authentic audiences, effectiveness is increased.

### Core formative task 7 – memoir writing

This task will give you an opportunity to develop a piece of writing you may already be working on into a memoir that you can submit for the formal assessment task. Writing this will allow you to keep practising your skills with language used to make an emotional connection with the reader, as well as key textual features, such as cohesion and noun groups for engaging descriptions.

Compose a memoir piece as a possible submission for the summative assessment task.

In your writing, you may wish to include items on your checklist of language and textual features you have identified from the model text. Use the drafting process to experiment with using these features to make your own writing more engaging and effective. Don’t forget to create a writing voice that will suit your memoir subject matter.

## Phase 6 – preparing the assessment task

In the ‘preparing the assessment task phase, students are supported to complete a task that best represents their learning and effort. A series of planning, writing and reviewing activities are structured into the teaching and learning program at intervals. These are designed to encourage student understanding of, engagement with, and ownership of the response they create during the assessment task design process. The following strategies are not meant to be completed consecutively, nor are they a checklist. They should be introduced when required, running concurrently within the other phases. Some may take a few minutes in a once-off lesson, others will need to be repeated. Others may require an entire lesson. All will need to be adapted to the class context.

The teacher recognises students’ prior understanding of assessment practices but should use this phase as an opportunity to bring students into the customs and rules of the new school in a well-supported way. This is particularly so for student understanding of Stage 4 style marking criteria and school expectations for submission.

The following texts and activities accompany the preparing the ‘assessment task’ phase.

### Phase 6, resource 1 – peer editing

Peer editing has been found to be most effective when:

* students receive explicit instruction on how to give feedback effectively
* teachers provide students with guided and well-structured opportunities for peer feedback
* teachers share and discuss annotated model examples of the changes from first drafts to revised drafts with students and classes
* students are involved in processes such as peer feedback ‘rounds’ where groups read each other’s drafts, provide written feedback, and meet to discuss in a setting where writers can ask questions. Then students make a written plan for revision beginning with the line ‘After receiving feedback I plan to…’
* editing criteria are co-constructed by students and teacher.

**To the teacher:** The suggestions for peer editing and feedback are adapted from Deni (2011) and Early and Saidy (2014). See also ‘Peer and self-assessment for students’ (State of New South Wales (Department of Education) n.d.)

### Phase 6, resource 2 – feedback

The following strategy areas are outlined in CESE’s (2020b) report ‘*What Works Best in Practice*’. See this publication for more detail and consult the wide research base outlined below, in particular the AITSL (2017) webpage on feedback. In general, teachers should:

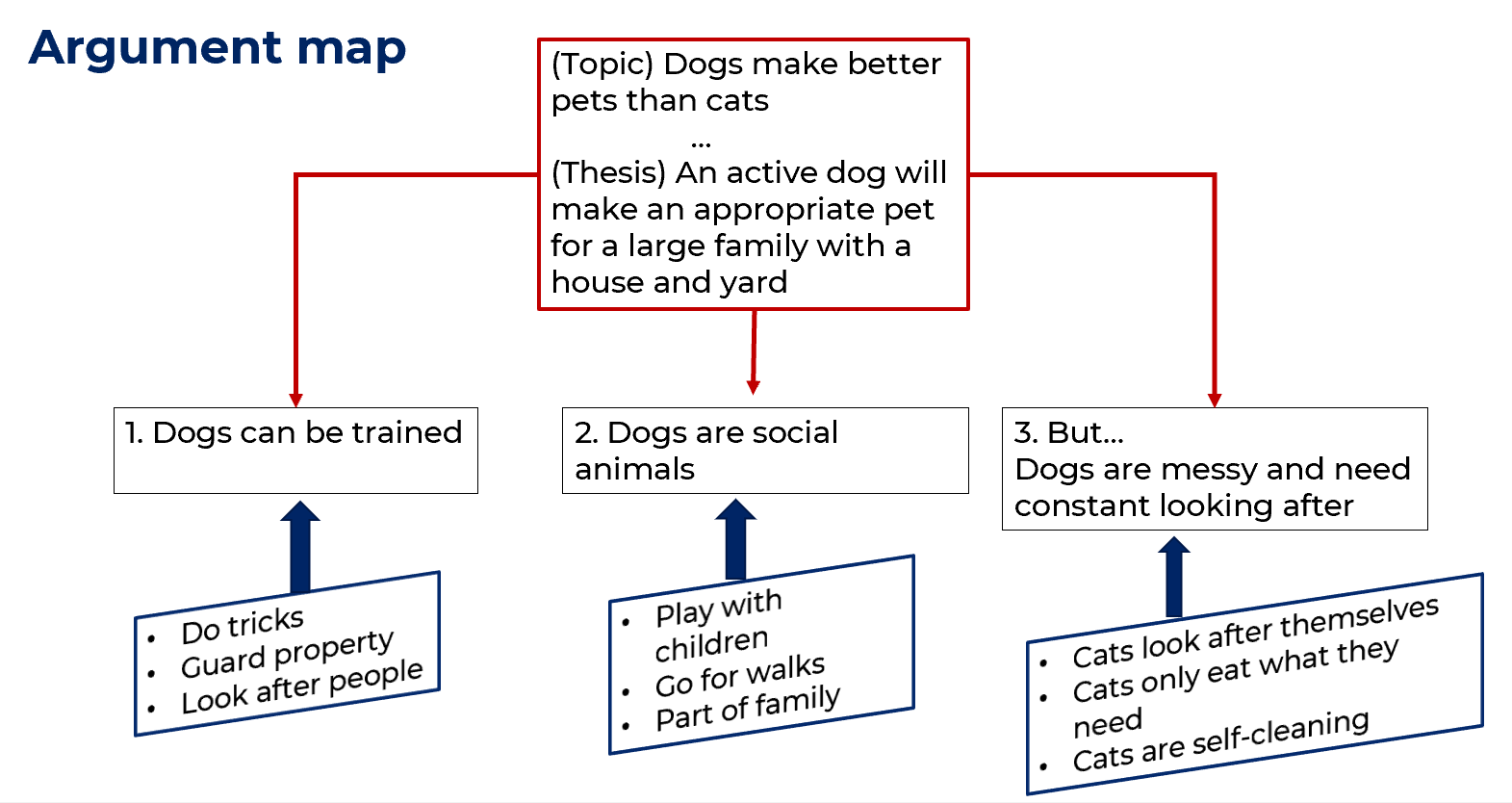
* ‘reflect and communicate about the learning task with students
* provide students with detailed and specific feedback about what they need to do to achieve growth as a learner
* encourage students to self-assess, reflect and monitor their work
* ensure that students act on feedback that they receive.’ (CESE 2020b:14–15)

**To the teacher**: literature outlining effective practices in this area includes AITSL (2017), Black and Wiliam (2010) and Brooks, Carroll, Gillies and Hattie (2019) and CESE (2020b).

### Phase 6, resource 3 – argument mapping

Notice the distinctive ‘inverted tree’ diagram type of the argument map. To illustrate quickly, brainstorm opinions about dogs and cats as pets. Ask students to categorise into themes, then demonstrate arranging them into a map. Students are encouraged to label the 3 levels: introduction and thesis; sub-topics to become paragraphs; evidence for each paragraph.

Figure 1 – example argument map



### Phase 6, resource 4 – the ‘process writing’ approach

The composition of a piece of writing intended for others to read usually follows a step-by-step process:

1. Planning – brainstorming, selecting and organising ideas on the basis of audience, intention and form.
2. Drafting – composing a first draft with a focus on engaging the reader in ideas and story.
3. Revising – engaging in feedback from teacher, mentor or peers in order to improve the writing.
4. Editing – proofreading and polishing to prepare for publication. Focus on spelling, punctuation, clarity and textual features.
5. Publication – final preparation of the piece with a focus on layout and style.

The research base for this approach is strong. The summary here is adapted from Graves (1994) and Calkins (1994). It is a foundation of contemporary practice, for example Graham, MacArthur and Fitzgerald (2013) and appears in Sedita’s (2022) adaptation of the reading rope idea into the writing rope. This model distinguishes composition skills such as critical thinking, syntax, text structure and writing craft, from transcription skills such as spelling, handwriting and keyboarding.

### Phase 6, resource 5 – feedback reflection sheet

This is a sample of one way that the teacher could structure the return of the assessment task so that students are guided to develop a more independent mindset about marking criteria.

Table 15 – post-task feedback reflection sheet

|  |  |
| --- | --- |
| Student activity | Student response |
| 1. Read through all teacher comments on your task. | Tick here when complete: |
| 1. Check against a clean marking criteria and predict the grade you will receive. | Circle one grade box:  A  B  C  D  E |
| 1. You will now receive your individual marking criteria sheet. Read the comments in the table and the final overall comment. Revise your grade prediction and write your predicted mark out of 20 next to it. | Circle the grade box and write your mark prediction next to it:  A  B  C  D  E |
| 1. Actual grade and mark received | Write here: |
| 1. Reflection – what three things did you do or not do to achieve this result? | Write here: |
| 1. Planning – what are the three main things you will do as a result of this feedback in your next task? | Write here: |

## Support and alignment

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

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

**Related resources:** Further resources to support Stage 4 English can be found on the [English K-12 curriculum](https://education.nsw.gov.au/teaching-and-learning/curriculum/english) page.

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