

Student writing and feedback – Stage 6 Creative Arts

Sequence

To get the most from these resources they should be used as a teaching and learning sequence. One set of activities leads on to the next.

1. Improve student writing through subject vocabulary ([DOCX](#) | [PDF](#))
2. Improve student writing through planning for writing ([DOCX](#) | [PDF](#))
3. **Improve student writing through writing and feedback (this document).**

Learning focus

With these literacy activities teachers use content that they have planned in their teaching and learning cycle. For each literacy activity an example from Music 1 has been provided. The example is a model for teachers. Teachers create their own specific examples for their subject and class. Teachers can modify the learning intentions and success criteria to reflect their context. Students draw upon their vocabulary and planning to complete a written response and engage with feedback to enable them to continue to build their skills.

Syllabus outcomes

For each Creative Arts subject, relevant syllabus outcomes have been provided in the [Stage 6 Creative Arts syllabus links \(PDF 118 KB\)](#) document. However, to support professional practice teachers are strongly advised to always refer to the syllabus documents on the [NESA website](#).

Learning Intentions

- Students respond to a writing task.
- Students provide effective peer feedback.
- Students engage with effective feedback.

Success criteria

- Students are able to effectively complete a written response.
- Students are able to effectively provide feedback to a peer.
- Students are able to reflect on their learning needs.

Teaching strategies

- [Activity 1: Turn and talk](#)
- [Activity 2: Writing activity](#)
- [Activity 3: Peer feedback](#)
- [Activity 4: Teacher feedback](#)
- [Activity 5: Student self-reflection.](#)

Activity 1: Turn and talk



Instructions:

- Teachers provide time in class for students to discuss the notes that they have taken and the plan that they have created for their written response.
- Teachers model their own example to share with students. An example from Music 1 has been included.

Differentiation:

- Teachers could provide a completed written response for students to use as a model for their own writing.
- Teachers could support students by providing specific questions for 'turn and talk'.
- Teachers could modify this activity for specific contexts through sentence starters, scaffolded sentences or word banks.
- Students and teacher could co-write and produce one written piece of work.

Further support:

- Classroom talk is a powerful tool for both teaching and learning. Rich, dialogic talk supports students in making sense of complex ideas and builds classroom communities centred on meaning-making. Tools to support rich talk in the classroom were outlined in Christine Edwards-Groves 2014 paper, Talk moves: A repertoire of practices for productive classroom dialogue ([PETAA paper 195](#)). For an example of how these tools were applied to Mathematics 'Talk moves' [posters, flashcards and a chart](#) are available. These practices could also be applied in the classroom in other learning areas including Creative Arts.
- Teachers could support students to access marking criteria to decide on a mark for the sample response and note how it could be improved. For the example, the viva voce marking criteria could be used.

Example question

Music 1 topic: An instrument and its repertoire

Task: Prepare for your viva voce (see below for further details)

Research how your instrument has been used in music over the past 200 years. Discuss how developments in your instrument and various playing techniques manipulate the concepts of music in its repertoire.

Text: [The modern harpsichord and its potential](#) by Goska Isphoring (2020), [backtrack.com](#).

Students should prepare to draw on their own knowledge and other sources. This could include additional research on the harpsichord and use of resources, such as the [Knowledge and skills creative arts - KASCA music framework](#).

Musicology viva voce

The Musicology viva voce is a two-way discussion between examiner and candidate in which the candidate must demonstrate an understanding of the concepts and stylistic features of music in the topics studied. The viva voce must have a musical focus based on extensive listening. Candidates may focus on a specific area of the topic studied, which they will outline for the examiners on the *Viva Voce Outline Summary Sheet* available on NESAs' [Schools Online](#).

Candidates present one copy of their *Viva Voce Outline Summary Sheet* to examiners and may keep a copy of the same document for use during the examination. No other cue cards, digital slides or prepared notes are to be brought into the examination. See [Assessment and Reporting in Music 1 Stage 6](#).

Example response

Title of viva voce: 20th Century Harpsichord-Discovery of new sounds

Course topic represented: An instrument and its repertoire

Outline summary

“Composer and scholar Bogusław Schaeffer said that the activities of contemporary composers cannot be assessed by the standards of previous centuries.” (The modern harpsichord and its potential by Goska Isphording, 2020). Composers today are seeing new potential in the harpsichord pushing the boundaries of tone colour and dynamics and expressive techniques to bring the instrument into the 21st Century.

Tone colour

Composers are using electronics, video and live sound processing to alter the tone colour of the Harpsichord.

Examples:

Harpsichord and Electronics and MIDI controller – Squitur XII by Karlheinz Essl

Harpsichord and digital augmentation – Pentacle by Jen Claude Risset

Dynamics and Expressive Techniques

Composers are exploring all elements of the instrument such as the handstops, tuning pins, lids and casing to discover and use all possible expressive qualities of the harpsichord.

Examples:

Evan Johnson, concerto *Linke hand eines Apostels* – the key attack is split across different registers, and his notation indicates the key depression and release in various dynamics and articulations. He also creates a percussive effect by “playing” the key up, rather than down.

M. Srnka’s *Triggering* – uses articulation such as over-accentuated, deliberately hammered, or ultra-short notes to sustained notes made possible by using external weights on the keyboard keys or by placing e-bows on the strings which create sustained sounds.

Andrzej Kwieciński’s *Concerto Re.Maggiore* – projects big performance gestures onto the casing of the harpsichord which enlarged the playable area to the whole body of the harpsichord.

These examples are in stark contrast to the continuo use of the harpsichord of the Baroque era, and are breathing new life into an instrument which seemed to have been previously lost to the 21st Century.

Analysis colour coding:

- Prepares for the viva voce by providing examples.
- Uses appropriate subject terminology.
- Compares the instrument's use and repertoire to previous use and repertoire.
- Overall, notes and dot points have been recorded which reflect the student's research and enable the student to guide and respond to viva voce questions.

See **Literacy Learning Progression and Stage 6 Creative Arts** ([DOCX](#) | [PDF](#)) for information on how the National Literacy Learning Progression could support student writing and feedback in Stage 6 Creative Arts.

Activity 2: Writing Activity

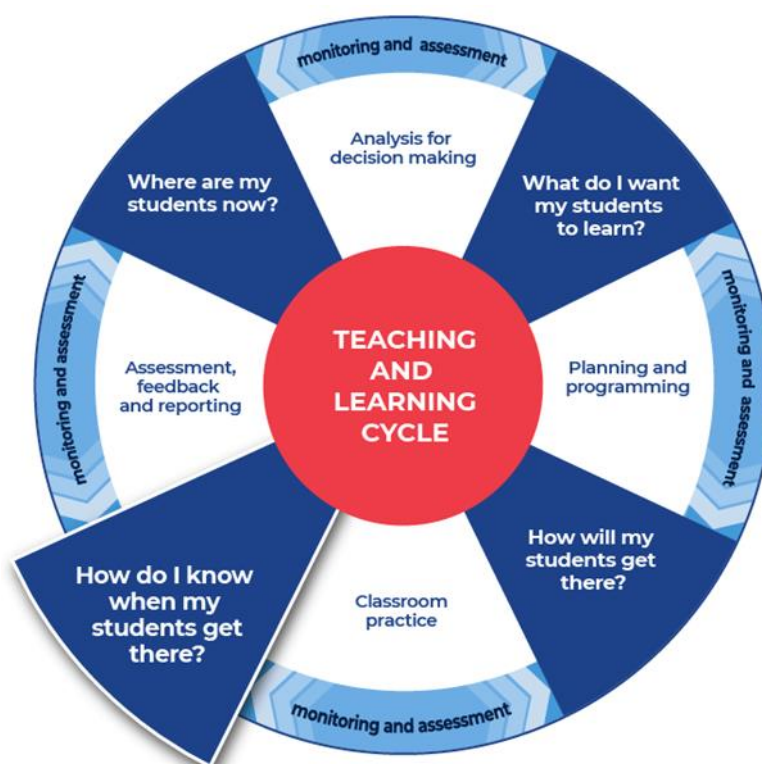
Instructions:

- Teachers allocate enough time for students to complete the written response.
- Students complete their written response.

Differentiation:

- Teachers could provide a scaffold for the response, with sentence starters or layout outlines.
- Students could have their notes and planning with them for the writing task.

Activity 3: Peer feedback



Instructions:

- Teachers facilitate pairs of students to swap their written responses.
- Teachers brief the students on acceptable peer feedback behaviors. Including ‘two stars and a wish’ or ‘I like, I wonder’ protocols. This activity may be anonymous.
- Students are provided with the template and they fill it in to provide feedback to their peer.
- Students tick where they think the writing aligns on the template.

Additional peer feedback options:

- Teachers could give students a focus to look for, such as use of vocabulary, and assign this focus to a coloured highlighter. This could be repeated with different focusses and highlighters.
- Teachers could support students to create their own class agreed feedback template.

Template

Criteria	Developing	Developed	Highly developed
The response answers the question.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Idea being written about is clear.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
The writing has a logical structure. It makes sense when you read it through.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
There is a clear reference to syllabus content.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
There is topic specific vocabulary in the response.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Sentences make sense.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Capital letters, full stops and some other punctuation is used.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Accurate spelling of challenging words.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
Handwriting is consistently legible.	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

Two successful things about this written response are:

One aspect of writing to keep working on is:

Activity 4: Teacher feedback

Instructions

- Teachers support their students with timely and effective feedback. Remembering that effective feedback:
 - focuses on the intended learning
 - identifies specific strengths
 - points to areas needing improvement
 - suggests a pathway that students can take to close the gap between where they are now and where they need to be
 - chunks the amount of corrective feedback the student can handle at one time
 - is provided in a short time frame.
- Teachers select areas to provide feedback from the templates provided or modify and use the student feedback template from [Activity 3](#).
- Teacher comments could include, 'working towards', 'achieved', and 'working beyond'.
- Teachers may choose to engage with the [National Literacy Learning Progression \(PDF 1.48 MB\)](#) to provide feedback to their students. Teachers could engage with the online professional learning course: [Introduction to the Literacy and Numeracy Progressions](#).

Feedback templates

- More information on aspects of literacy can be found at: [HSC minimum standard – Writing](#).
- The links contained within the feedback sheets link to teacher resources focusing on that writing aspect.
- Teachers can modify or remove the definitions.
- Some teachers may choose to leave the definitions in place to support the students' skill development.
- There are three templates to choose from:
 - [Control of language](#)
 - [Structure and sequence of ideas](#)
 - [Relevance of writing to the topic](#).

Control of language

Spelling. Correct spelling is consistent and some difficult words are spelled correctly. In the written response spelling is:

Vocabulary. Subject vocabulary has been used effectively in context. In the written response vocabulary is:

Tense. Past, present and future references within sentences, and the response, as a whole are logical and consistent. "For example 'Alex laughed', 'Alex laughs', 'Alex will laugh'. In the written response tense is:

Punctuation. There is correct sentence punctuation, including capital letters and full stops. There are some correct examples of commas, proper nouns, apostrophes. In the written response punctuation is:

Formal and informal language. The tone matches the audience and purpose. The language use is consistently appropriate. **Informal language** is every day and conversational. **Formal language** uses correct sentence structures and has a feeling of authority. In the written response formal and informal language are:

Two successful things about this written response are:

One aspect of writing to keep working on is:

Structure and sequence of ideas

Text structure is the way that the information is organised. This could include: headings and sub-headings, is there an introductory and concluding paragraph. In the written response text structure is:

Paragraphs. Text in a distinct section that reflects a logical cohesive point. In the written response paragraphs are:

Sentence types. A sentence begins with a capital letter and ends with a full stop, question mark or exclamation mark. There are different types of sentences:

- simple sentence – a single main clause that expresses a complete thought. It has a subject and a finite verb and may also have an object, for example 'Mary is beautiful.', 'The ground shook.', 'Take a seat.'
- compound sentence – contains two or more clauses that are coordinated or linked in such a way as to give each clause equal status. In the following example and is the coordinating conjunction: 'We went to the movies and bought an ice cream.'
- complex sentence – contains a main (or independent) clause and one or more subordinate (or dependent) clauses. The subordinate clause is joined to the main clause through subordinating conjunctions like when, while and before, as in the following examples: 'We all went outside when the sun came out.', 'Because I am reading a long book, my time is limited.'

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In the written response sentence types are:

Cohesion. Features can include connectives such as 'furthermore' and 'therefore', cross-references to different parts of the text, and reiteration of the title or terms of the topic or question being addressed in the text.

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In the written response cohesion is:

Two successful things about this written response are:

One aspect of writing to keep working on is:

Relevance of writing to the topic

Audience and purpose. Audience is the intended readers. Purpose can include, to entertain, to inform, to persuade, to educate. ‘Composers use a number of ways to achieve these purposes: persuading through emotive language, analysis or factual recount; entertaining through description, imaginative writing or humour, and so on.’

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In the written response audience and purpose are:

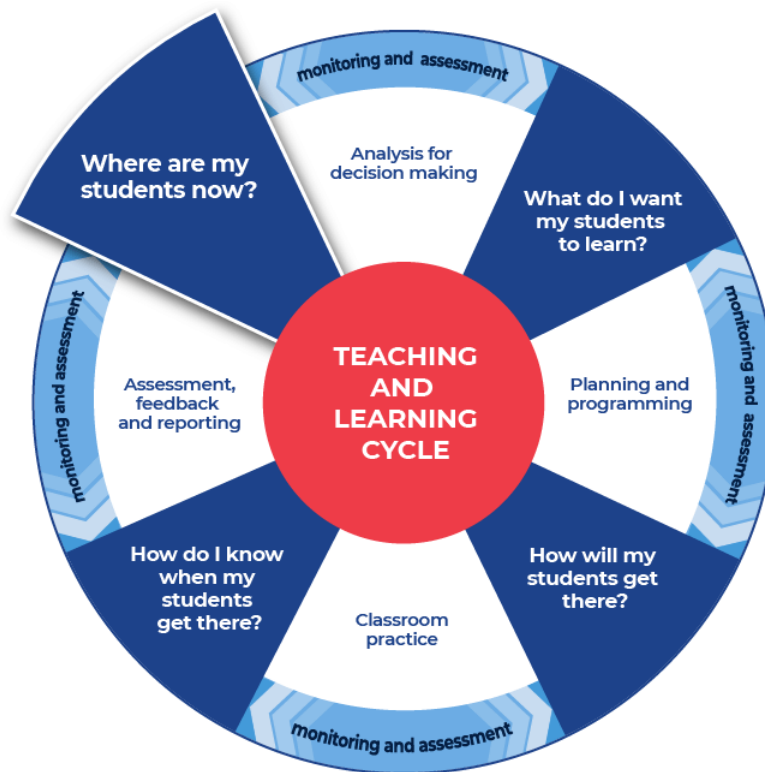
Ideas. An idea is a thought or notion that is being explained and explored. Students are encouraged to develop their ideas and create insightful and impacting points. Students will support their ideas with evidence and examples. In the written response ideas are:

Topic vocabulary. Have specific words from the subject area been used effectively in the writing. In the written response topic vocabulary is:

Two successful things about this written response are:

One aspect of writing to keep working on is:

Activity 5: Student self-reflection



Instructions:

- Teachers provide students with a copy of an 'exit slip'.
- Students complete the exit slip and detail one skill that they learnt through the literacy lessons and one skill that they need to work on further.
- Teachers collect and review the completed exit slips to plan where to next for improving their students' literacy skills.
- Planning where to next could be done collaboratively with the students.

Exit slip template

Name: _____

When writing your response, how confident are you that you:

Criteria	Not confident	Somewhat confident	Confident
understand the question	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
know how your response relates to the syllabus	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
know how to structure your response	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
use explicit examples to validate your statements	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>
know how to use subject vocabulary	<input type="checkbox"/>	<input type="checkbox"/>	<input type="checkbox"/>

One skill that I have learnt that improved my writing:

One skill to continue to work towards:

This is the end of the activities for: Improve student writing through writing and feedback.

Return to [Stage 6 Literacy in context – Writing – Creative Arts](#) for additional support and to view example activities from other Key Learning Areas.