



ENGLISH

Teaching, learning and assessment exemplar
Year 10

**Adopting voices | Biographical and
autobiographical texts**



Acknowledgement of Country

Kaya. The School Curriculum and Standards Authority (the Authority) acknowledges that our offices are on Whadjuk Noongar boodjar and that we deliver our services on the country of many traditional custodians and language groups throughout Western Australia. The Authority acknowledges the traditional custodians throughout Western Australia and their continuing connection to land, waters and community. We offer our respect to Elders past and present.

Background

This teaching, learning and assessment exemplar (the exemplar) has been developed by the School Curriculum and Standards Authority (the Authority) as part of the *School Education Act Employees (Teachers and Administrators) General Agreement 2017* (Clause 61.1–61.3).

Copyright

© School Curriculum and Standards Authority, 2024

This document – apart from any third-party copyright material contained in it – may be freely copied, or communicated on an intranet, for non-commercial purposes in educational institutions, provided that the School Curriculum and Standards Authority (the Authority) is acknowledged as the copyright owner, and that the Authority’s moral rights are not infringed.

Copying or communication for any other purpose can be done only within the terms of the *Copyright Act 1968* or with prior written permission of the Authority. Copying or communication of any third-party copyright material can be done only within the terms of the *Copyright Act 1968* or with permission of the copyright owners.

Any content in this document that has been derived from the Australian Curriculum may be used under the terms of the [Creative Commons Attribution 4.0 International \(CC BY\) licence](#).

Disclaimer

Any third-party materials including texts, websites and/or resources that may be referred to in this document are for the purposes of example only. The School Curriculum and Standards Authority does not endorse any third-party materials, nor are such materials considered mandatory. Schools must exercise their professional judgement as to the appropriateness of any third-party materials they may wish to use.

Contents

The Western Australian Curriculum	1
The English curriculum	1
This exemplar	2
Catering for diversity.....	2
Using this exemplar.....	2
Best practice	3
Teaching and learning	3
Assessing	3
Reflecting.....	3
Adopting voices Biographical and autobiographical texts	4
Western Australian Curriculum What will be taught	5
Achievement standard What is assessed	6
Lessons 1–18	7
Lessons 1–2	8
Lesson 3.....	11
Lessons 4–5	13
Lessons 6–7	15
Lessons 8–10	17
Lesson 11.....	20
Lessons 12–13	21
Lessons 14–17	24
Lesson 18.....	26
Appendix A: Teaching and learning – Resources	27
Appendix B: Formative assessment task	51
Appendix C: Summative assessment task	59
Glossary	73
Acknowledgements	74



The Western Australian Curriculum

The *Western Australian Curriculum and Assessment Outline* (the [Outline](https://k10outline.scsa.wa.edu.au) – <https://k10outline.scsa.wa.edu.au>) sets out the mandated curriculum, guiding principles for teaching, learning and assessment and support for teachers in their assessment and reporting of student achievement. The *Outline* recognises that all students in Australian schools, or international schools implementing the Western Australian Curriculum, are entitled to be given access to the eight learning areas described in the *Alice Springs (Mparntwe) Education Declaration*, December 2019.

The English curriculum

The mandated curriculum is presented in the year-level curriculum documents.

The year-level curricula for each learning area deliver a sequential and age-appropriate progression of learning and have the following key elements:

- a year-level description that provides an overview of the context for teaching and learning in the year
- a series of content descriptions, populated through strands and sub-strands, that sets out the knowledge, understanding and skills that teachers are expected to teach and students are expected to learn
- an achievement standard that describes an expected level that the majority of students are achieving by the end of a given year of schooling. An achievement standard describes the quality of learning (e.g. the depth of conceptual understanding and the sophistication of skills) that would indicate the student is well-placed to commence the learning required in the next year.



This exemplar

This Year 10 English exemplar articulates the content in the *Outline* and approaches to teaching, learning and assessment reflective of the Principles of Teaching, Learning and Assessment. This exemplar demonstrates a sequence of teaching and learning, including suggested assessment points, for 21 lessons, with a time allocation of three hours per week.

This teaching, learning and assessment exemplar provides a sequence of lessons that reflect an integration of the three interrelated strands of Language, Literacy and Literature which, together, make up the Western Australian Curriculum: English. The curriculum content related to each lesson sequence is provided. To ensure that all aspects of the mandated Year 10 strands and sub-strands are taught over the school year, refer to the English page of the Western Australian Curriculum on the School Curriculum and Standards Authority (the Authority) website.

Catering for diversity

This exemplar provides a suggested approach for the delivery of the curriculum and reflects the rationale, aims and content structure of the learning area. When planning the learning experiences, consideration has been given to ensuring that they are inclusive and can be used in, or adapted for, individual circumstances. It is the classroom teacher who is best placed to consider and respond to (accommodate) the diversity of their students. Reflecting on the learning experiences offered in this exemplar will enable teachers to make appropriate adjustments (where applicable) to better cater for students' gender, personal interests, achievement levels, socio-economic, cultural and language backgrounds, experiences and local area contexts.

Using this exemplar

This teaching and learning exemplar provides suggestions to support the delivery of the mandated curriculum content. The exemplar provides:

- a teaching and learning sequence
- the mandated curriculum content to be taught at each point of the teaching and learning sequence, suggested resources, sample assessment tasks and marking keys
- the number of lessons to deliver the teaching and learning experiences
- learning intentions and support notes that may provide focus questions and additional information and/or examples to assist with the interpretation of curriculum content
- support notes to assist teachers to unpack the content and support teaching and learning experiences
- teaching and learning experiences that outline the structure of the lesson. These explicitly state each activity that the lesson will progress through and the key focus area for that activity.

Links to electronic resources

This sequence of lessons may utilise electronic web-based resources, such as videos and image galleries. Teachers should be present while an electronic resource is in use and close links immediately after a resource such as a video has played to prevent default 'auto play' of additional videos. Where resources are referred for home study, they should be uploaded through Connect, or an equivalent system, that filters advertising content.



Best practice

Teaching and learning

The teaching and learning opportunities offered in this exemplar are not exhaustive. Thus, teachers are encouraged to make professional decisions about which learning experiences, and the sequence in which they are delivered, are best suited to their classroom context, taking into account the availability of resources and student ability.

This sample may prove a useful starting point for amplifying creativity in the classroom, while presenting the embedded expectations of the Western Australian Curriculum: English.

Teachers may find opportunities to incorporate the General capabilities and the Cross-curriculum priorities into the teaching and learning program.

Ways of teaching – teachers can locate additional information on the Ways of teaching on the [Authority website](https://k10outline.scsa.wa.edu.au/home/wa-curriculum/learning-areas/english/p-10-english-teaching/ways-of-teaching-english) <https://k10outline.scsa.wa.edu.au/home/wa-curriculum/learning-areas/english/p-10-english-teaching/ways-of-teaching-english>.

Assessing

Assessment, both formative and summative, is an integral part of teaching and learning. Assessment should arise naturally out of the learning experiences provided to students. In addition, assessment should provide regular opportunities for teachers to reflect on student achievement and progress. As part of the support it provides for teachers, this exemplar includes suggested assessment points. It is the teacher's role to consider the contexts of their classroom and students, the range of assessments required, and the sampling of content descriptions selected to allow their students the opportunity to demonstrate achievement in relation to the year-level achievement standard.

Ways of assessing – a range of assessment strategies that can enable teachers to understand where students are in their learning is available on the [Authority website](https://k10outline.scsa.wa.edu.au/home/wa-curriculum/learning-areas/english/p-10-english-assessing/ways-of-assessing-english) <https://k10outline.scsa.wa.edu.au/home/wa-curriculum/learning-areas/english/p-10-english-assessing/ways-of-assessing-english>.

Reflecting

Reflective practice involves a cyclic process during which teachers continually review the effects of their teaching and make appropriate adjustments to their planning. The cycle involves planning, teaching, observing, reflecting and replanning.

Teachers may choose to expand or contract the amount of time spent on developing the required understandings and skills according to their reflective processes and professional judgements about their students' evolving learning needs.



Adopting voices | Biographical and autobiographical texts

Students will engage with biographical and autobiographical texts across a range of genres, in a quest to explore complex human experiences represented in a range of historical, social and cultural contexts. In doing so, they will determine the value of such stories, and the issues, values and ideas such texts represent. Students compose a vision board and rationale, making deliberate visual and written language choices which demonstrate their understanding of why we engage with the experiences of others.

After researching an influential or famous person of their choice, and exploring three texts which present their voice, students participate in a three- to five-minute interview. They take on the role of the person they have chosen, adopting their voice and representing them through both verbal and gestural language. Once this is complete, students adopt the role of interviewer to support a peer in demonstrating the same skills and provide evidence of their capacity to actively listen.

This learning experience offers students the opportunity to explore a range of perspectives while interpreting representations of people outside of their context; they also refine the soft skills required of them in future workplace environments.



Western Australian Curriculum | What will be taught

Language

- Understand how language can have inclusive and exclusive social effects, and can empower or disempower people
- Understand that language used to evaluate, implicitly or explicitly, reveals an individual's values
- Analyse text structures and language features and evaluate their effectiveness in achieving their purpose

Literature

- Analyse representations of individuals, groups and places and evaluate how they relate to contexts in literary texts by Aboriginal and Torres Strait Islander, wide-ranging Australian and world authors and creators
- Reflect on and extend others' interpretations of and responses to literary texts
- Analyse how the aesthetic qualities associated with text structures, language features, literary devices and visual features, and the context in which these texts are experienced, influence audience response
- Evaluate the social, moral or ethical perspectives represented in literary texts
- Analyse how text structure, language features, literary devices and intertextual connections shape interpretations of texts
- Compare and evaluate how 'voice' as a literary device is used in different types of texts, such as poetry, novels and film, to evoke emotional responses
- Create and edit literary texts with a sustained 'voice', selecting and adapting text structures, literary devices, and language, auditory and visual features for purposes and audiences

Literacy

- Analyse and evaluate how people, places, events and concepts are represented in texts and relate to contexts
- Listen to spoken texts and explain the purposes and effects of text structures and language features, and use interaction skills to discuss and present an opinion about these texts
- Analyse and evaluate how language features are used to implicitly or explicitly represent values, beliefs and attitudes
- Analyse and evaluate how authors and creators use text structures to organise ideas and achieve a purpose
- Integrate comprehension strategies, such as visualising, predicting, connecting, summarising, monitoring, questioning and inferring, to analyse and interpret complex and abstract ideas when listening, reading and viewing
- Plan, create, edit and publish written and multimodal texts, organising, expanding and developing ideas through experimenting with text structures, language features, literary devices and multimodal features for specific purposes and audiences in ways that may be imaginative, reflective, informative, persuasive, analytical and/or critical
- Select, adapt and experiment with features of digital tools to create texts for a range of purposes and audiences



Achievement standard | What is assessed

By the end of the year:

Speaking and Listening

Students interact with others, and listen to and create spoken and multimodal texts, including literary texts. With a range of purposes and for audiences, they discuss ideas and responses to representations, making connections and providing substantiation. They select, adapt and experiment with text structures to organise and develop ideas. They select, adapt, vary and experiment with language features, rhetorical and literary devices, and experiment with multimodal features and features of voice.

Reading and Viewing

Students read, view and comprehend a range of texts created to inform, influence and engage audiences. They analyse, interpret and evaluate representations of people, places, events and concepts, and how interpretations of these may be influenced by readers and viewers. They analyse, interpret and evaluate the effects of text structures, language features, literary devices, intertextual connections and multimodal features, and their contribution to the aesthetic qualities of texts. They incorporate supporting evidence from texts to provide substantiation.

Writing and Creating

Students create written and multimodal texts, including literary texts, for a range of purposes and audiences, expressing ideas and representations, making connections and providing substantiation. They select, adapt and experiment with text structures to organise, develop and link ideas and representations. They select, adapt, vary and experiment with language features, literary devices, and multimodal features.



LESSONS 1–18



Lesson sequence | Adopting voices | Biographical and autobiographical texts

Lessons 1–2

The Western Australian Curriculum content addressed in these lessons is below.

Literacy

- Integrate comprehension strategies, such as visualising, predicting, connecting, summarising, monitoring, questioning and inferring, to analyse and interpret complex and abstract ideas when listening, reading and viewing

Literature

- Analyse representations of individuals, groups and places and evaluate how they relate to contexts in literary texts by Aboriginal and Torres Strait Islander, wide-ranging Australian and world authors and creators
 - Reflect on and extend others' interpretations of and responses to literary texts
 - Compare and evaluate how 'voice' as a literary device is used in different types of texts, such as poetry, novels and film, to evoke emotional responses
-

Interpretations of characters


Teacher

- Revise with students the components which make up effective characterisation (appearance, dialogue, actions and relationships).
 - Present an image of both Leto (from *Suicide Squad*) and Phoenix's Jokers next to each another (Appendix A1). Instigate a class discussion about the similarities and differences in their appearances.
- Show a range of representations of the Joker from across genres and eras of *Batman*, including comic, television series and film (Appendix A1). Although these films are age-appropriate, please view for suitability prior to showing students these clips.
 - As students view the different representations, collate a list of adjectives to describe each version of the Joker character.
 - Guide students as they consider the visual and audio elements that shape the Jokers' representations across the range of texts, such as costume, make up, dialogue, facial expression, actions and body language.
 - Students complete the Lessons 1–2 worksheet – Interpretations of the Joker (Appendix A2).
 - On completing this worksheet, discuss with students the importance of context when understanding multiple representations of the same character or text. For example, Ledger's Joker behaves as a terrorist in the 2008 *The Dark Knight*. This is reflective of the text's context of production: post-9/11, when the world became deeply concerned about terrorism on a global scale.

- Contrastingly, the depiction of Romero's Joker (in the context of the late 60s) is sillier. This reflects the fact that as the first Joker actor, he could not be too controversial. Or it could be seen as a more flippant, ironic approach to Batman in a series which was reflective of a time when mainstream values were being mocked/challenged.
- Organise students into pairs or small groups and allocate them a traditional children's story, which they may know from when they were younger (Appendix A1).
 - Support students while they:
 - read their allocated story and make notes on the ways in which the main characters are represented and what the moral of the story is
 - discuss and decide how they would alter the behaviour and language of the main character/s from the allocated story with the purpose of making it more relevant for a modern audience
 - adapt the original story
 - create a profile page for each character they have decided to change
 - create a storyboard of the new plot
 - explain why and how this moral is relevant to a modern audience
 - join with another group to present their interpretations of an original text
 - share their ideas with one another and complete Lessons 1–2 worksheet – Reflect and extend, endorse or refute? (Appendix A2) in reviewing the work of their peers
 - repeat this process with one more group.

Students

- Revise the components which make up effective characterisation (appearance, dialogue, actions and relationships).
- Contribute to a class discussion about the similarities and differences of appearance in images of both Leto and Phoenix's Jokers.
- View a range of representations of the Joker from across genres and eras of *Batman*, including comic, television series and film.
 - Contribute to a list of adjectives to describe each representation of a Joker character.
 - Consider the visual and audio elements that shape the Jokers' representations across the range of texts, such as costume, make up, dialogue, facial expression, actions and body language.
 - Complete Lessons 1–2 worksheet – Interpretations of the Joker.
- In pairs or small groups, explore the teacher-allocated traditional childhood story.
 - Students read the story and make notes of the ways in which the main characters are represented and what the moral of the story is.
 - For example, *The Ugly Duckling* is a story about a duck who is socially rejected because of the way he looks. He eventually becomes accepted by his 'natural' family, the swans. The ugly duckling is presented as being resilient. The moral of the story is to accept yourself for who you are.
 - Students discuss and decide how they would alter the behaviour and language used by the main character/s from the allocated story with the purpose of making it more relevant for a modern audience.
 - Given the inextricable links between character and plot, it is likely that the storyline will also be impacted as students come up with an adaptation of the original story.

- 
- Allocate roles within groups to complete the activities below, prior to presenting their new versions of character/s and plot.
 - Create a profile page for each character that students have decided to change, including an image of their appearance, an example of a piece of dialogue that they might say, and a short explanation of why this character was changed.
 - Create a storyboard of the new plot.
 - Explain why and how this moral is relevant to a modern audience.
 - Join with another group to present their interpretations of an original text.
 - Students share their ideas with one another and complete Lessons 1–2 worksheet – Reflect and extend, endorse or refute?
 - Repeat this process with another group.



Lesson 3

The Western Australian Curriculum content addressed in this lesson is below.

Language

- Understand that language used to evaluate, implicitly or explicitly, reveals an individual's values
- Analyse text structures and language features and evaluate their effectiveness in achieving their purpose

Literature

- Analyse how the aesthetic qualities associated with text structures, language features, literary devices and visual features, and the context in which these texts are experienced, influence audience response

Literacy

- Analyse and evaluate how people, places, events and concepts are represented in texts and relate to contexts
-

Exploring tone

Teacher

- Organise students into pairs or small groups to complete the activities on the Lesson 3 worksheet – Change that tone! (Appendix A2). Together, they are required to read the provided quotations aloud, using a variety of different tones.
 - As a class, explore the question: what is tone?
 - It is *how* something is said or written. Examples may include formal/informal or be more specific, such as academic, persuasive or frustrated, aggressive, melancholic, joyful, excited etc. Use a dictionary definition to support student understanding.
- Revise the meaning of the term *context* as required.
- Present to students the importance of context (grounded in individual experiences, values and beliefs) as well as the text's purpose and intended audience when making meaning and judging tone.
- Provide students with Lesson 3 worksheet – Describing tone (Appendix A2), whereby they work in pairs or small groups to sort the range of adjectives describing tone to create two words clouds. These are to be printed/saved by students for use in upcoming lessons.
- Discuss the purpose and intended audience of each text in Lesson 3 worksheet – What is that tone? (Appendix A2), consider how the contexts of the various intended audiences may influence students' responses to the texts.
- Provide students with Lesson 3 worksheet – What is that tone? (Appendix A2); interpreting a range of multimedia messages.
- Present lyrics to the students, and listen to and/or watch one or more of the autobiographical song/s chosen by the teacher (Appendix A1).
- Support students as they note responses to the following in pairs:
 - predict what they think inspired the songwriter/s to compose the song/s
 - discuss how they think the songwriter/s felt at the time of writing
 - Discuss how the individuals represent themselves through language choices (including visual language if teacher is showing the music video)
 - What is the overall tone used by the songwriter/s?



Students

- In pairs or small groups, complete the activities on the Lesson 3 worksheet – Change that tone! Together, students are required to read the provided quotations aloud, using a variety of tones.
- As a class, explore the question: what is tone?
- Revise the meaning of the term context as required.
- Explore the importance of context as well as the text’s purpose and intended audience when making meaning and judging tone.
- In pairs or small groups, sort the range of adjectives describing tone and create two word clouds, using Lesson 3 worksheet – Describing tone.
- Discuss the purpose and intended audience of each text in Lesson 3 worksheet – What is that tone? Explore how the contexts of the various intended audiences may influence responses to the texts.
- Complete the activities on Lesson 3 worksheet – What is that tone?
- Read the lyrics and listen to and/or watch one or more of the autobiographical song/s chosen by the teacher.
- In pairs, respond to a series of questions about this/these song/s.



Lessons 4–5

The Western Australian Curriculum content addressed in this lesson is below.


Literature

- Analyse how the aesthetic qualities associated with text structures, language features, literary devices and visual features, and the context in which these texts are experienced, influence audience response
 - Evaluate the social, moral or ethical perspectives represented in literary texts
-

An introduction to biographical and autobiographical text types

Teachers

- Prior to the lesson, compose a quiz using the questions and answers below (Appendix A1). Students play the quiz.
- Watch the video of the picture book *Whoever You Are* (Appendix A1).
 - Analysing picture books or graphic novels means analysing both the words and the images. **True** or false?
 - Picture books and graphic novels can present complex issues. **True** or false?
 - Based on the front cover, what do you think this book will be about? Climate change? Friendship? Supporting others? **Equality**?
 - Does this text, therefore, serve both a moral and social purpose? **Yes** or no?
 - What does the phrase ‘little one’, combined with the salient images of children imply about who the target audience for this book will be? Adults? Everyone? **Children**?
 - *Whoever You Are* is filled with dull and unattractive colours; this makes it an engaging text for the intended audience. True or **false**?
 - Lots of natural symbolism is included in the picture book *Whoever You Are*. **True** or false?
 - The recurring hearts motif is used in images throughout the book. **True** or false?
 - The proximity of the characters in the text is very distant. True or **false**?
 - In the images, most of the characters gaze at the reader face-on. Is the purpose of this is to: engage directly with the audience? Challenge the audience? **Place responsibility on the audience to increase equality and engage with them directly?**
 - What is the overall purpose of *Whoever You Are*? To inform about differences between people from all over the world? To entertain children through its pictures? To celebrate our differences? **All of the above?**
 - The audience are positioned to respond to the text’s message with: Fear? Shock? Disgust? Horror? **Respect**? Joy?
 - Moving away from the *Whoever You Are* book and thinking more widely, can a picture book’s setting be: Metaphorical? Real? **Both**?
 - Power can be made clear through size and camera angle. **True** or false?
 - Who can be gazed upon? The reader? Other characters? The main protagonist? **All of the above?**

- 
- The last lesson demonstrated how song can be used to communicate autobiographical experiences, and so too can picture books or graphic novels.
 - Revise visual language features, to ensure that students can analyse these elements in the picture books.
 - Provide students access to a range of autobiographical picture books or graphic novels (Appendix A1), and give them the time to read a selection for enjoyment.
 - As a class, students contribute their thoughts on the various purposes and intended audiences of these texts.
 - Provide students with Lessons 4–5 worksheet – Picture book or graphic novel analysis (Appendix A2), to complete for one of the texts that they have read.
 - Support students as they:
 - create a spider diagram of their own autobiographical experiences; these may be happy and/or sad
 - select one experience and complete Lessons 4–5 worksheet – Autobiographical storyboard (Appendix A2) to show how they would communicate this experience in the form of a picture book across six pages; making visual and written language choices that clearly link to a specific target audience.
 - Alternatively, encourage students to bring in pictures of themselves taken from the time of their chosen experience, as stimuli for telling their own story in a storyboard.

Students

- Revise visual language features, in the form of a quiz, to prepare for picture book/graphic novel analyses.
- Read a range of autobiographical picture books or graphic novels, for enjoyment.
- Contribute their thoughts on the various purposes and intended audiences of these texts, as part of a class discussion.
- Complete the Lessons 4–5 worksheet – Picture book or graphic novel analysis for one of the texts which they have read.
- Create a spider diagram of their own autobiographical experiences; these may be happy and/or sad.
- Select one experience and complete the Lessons 4–5 worksheet – Autobiographical storyboard to show how they would communicate this experience in the form of a picture book across six pages; making visual and written language choices that link to a specific target audience.



Lessons 6–7

The Western Australian Curriculum content addressed in this lesson is below.

Language

- Analyse text structures and language features and evaluate their effectiveness in achieving their purpose


Literacy

- Analyse and evaluate how people, places, events and concepts are represented in texts and relate to contexts
 - Analyse and evaluate how authors and creators use text structures to organise ideas and achieve a purpose
 - Plan, create, edit and publish written and multimodal texts, organising, expanding and developing ideas through experimenting with text structures, language features, literary devices and multimodal features for specific purposes and audiences in ways that may be imaginative, reflective, informative, persuasive, analytical and/or critical
-

Representations in biographies and autobiographies – formative assessment

Teacher

- Define the term ‘biography’ and the third person limited point of view which is often used when creating written biographical texts.
- Present a range of biopic film trailers (Appendix A1); provide students with Lessons 6–7 worksheet – Biopic film retrieval chart to complete.
- Brainstorm with students reasons why some stories are perceived as more valuable than others. What themes, issues and experiences do biographies and autobiographies explore that make them effective and engaging?
 - It may be useful to start with ideas represented in the biopic film trailers, such as survival, suffering in war, extreme success, the oppression of an individual or group, for example, women.
- Define the term ‘autobiography’. ‘Auto’ is a Greek prefix which means ‘self’ and this is how we understand the difference between ‘biography’ and ‘autobiography’.
 - Autobiographies are composed with a purpose (or several purposes) in mind. What are some purposes behind autobiographies?
 - For example, a famous person may write an autobiography to inform their fans about their life, and/or to persuade fans that, despite being famous, they are just like everyone else. Alternatively, they may want to entertain fans with their many interesting experiences since being famous.
 - Autobiographies are also written by people who overcome adversity and these stories aim to inspire, inform and entertain readers.
- Discuss with students the benefits and drawbacks of the first-person narrative point of view used in autobiographies.

- 
- Provide students with the formative assessment task and rubric (Appendix B); encourage them to ask any questions for clarification.
 - Inspired by the experiences of various social, cultural and historical figures that were represented in picture books, graphic novels and biopic film trailers, students create an A3 vision board.
 - They employ deliberate visual and written language choices to communicate their understanding of what makes an effective autobiographical or biographical text. Students then explain their creative choices through a 150-word rationale.
 - Provide students with some samples of vision boards (Appendix A2), including a discussion of the visual (various images, layout features, use of colour) and written elements (different sized words, few and far between, different fonts, relevant to topic) that vision boards typically include.
 - Support students by providing a range of craft materials and images from magazines and newspapers, should they wish to use them.
 - As required, support students as they explain, in the form of a rationale, their understanding of what makes an effective autobiographical or biographical text.
 - Collect students' vision boards and rationales to assess students formatively, using the rubric provided.

Students

- Understand the generic conventions of a biography, including the traditional narrative point of view.
- Watch a range of biopic film trailers, note the person and/or event that these represent, and explore why these stories have been told, completing Lessons 6–7 worksheet – Biopic film retrieval chart.
- Brainstorm why some stories are perceived as more valuable than others. What themes, issues and experiences do they explore?
- Understand the word autobiography and its root origin.
- Explore the purposes behind autobiographies (to inform, persuade and entertain).
- Discuss the benefits and drawbacks of the first-person point of view in an autobiography.
- Go through the formative assessment task and rubric, asking any questions as required.
- Review some samples of vision boards.
- Participate in a discussion of the visual and written elements that vision boards typically include.
- Compose a vision board and rationale to demonstrate their understanding of what makes an effective autobiographical or biographical text.



Lessons 8–10

The Western Australian Curriculum content addressed in these lessons is below.

Language

- Understand how language can have inclusive and exclusive social effects, and can empower or disempower people
- Understand that language used to evaluate, implicitly or explicitly, reveals an individual's values

Literature

- Analyse representations of individuals, groups and places and evaluate how they relate to contexts in literary texts by Aboriginal and Torres Strait Islander, wide-ranging Australian and world authors and creators
- Analyse how the aesthetic qualities associated with text structures, language features, literary devices and visual features, and the context in which these texts are experienced, influence audience response
- Analyse how text structure, language features, literary devices and intertextual connections shape interpretations of texts
- Compare and evaluate how 'voice' as a literary device is used in different types of texts, such as poetry, novels and film, to evoke emotional responses


Literacy


- Analyse and evaluate how people, places, events and concepts are represented in texts and relate to contexts
- Analyse and evaluate how language features are used to implicitly or explicitly represent values, beliefs and attitudes
- Integrate comprehension strategies, such as visualising, predicting, connecting, summarising, monitoring, questioning and inferring, to analyse and interpret complex and abstract ideas when listening, reading and viewing

Autobiographical voices – a selection

Teacher

- Over the course of these lessons, provide students with a selection of autobiographical extracts by a range of authors; select from a variety of historical, cultural and social contexts (Appendix A1). Students can access their tone word clouds from Lesson 3, to support with this.
- For each of these texts, identify, analyse, evaluate and discuss with students:
 - the implicit or explicit values, beliefs and assumptions, and how these may influence and shape the perspective of the author
 - the purpose and intended audience
 - the narrative viewpoint and structure
 - students' responses and what influenced these (linking to personal context, values, attitudes and beliefs)
 - appropriate adjectives to describe the voice and tone of the authors, including how we read their tone through their vocabulary choices, punctuation, syntax and any dialogue.

- 
- Hand out Lessons 8–10 worksheet – Autobiographical analyses (Appendix A2) for students to complete in light of the texts they explore.
 - A model of how to conduct an autobiographical analysis with students is provided below, using Chapters 1–4 of Bear Grylls’ autobiography *Blood, Sweat and Tears* (Appendix A1).
 - Watch the *You Vs Wild* trailer (Appendix A), to introduce students to Bear Grylls.
 - With the class, read Chapters 1–4 of Bear Grylls’ autobiography (Appendix A1).
 - Students discuss and answer the comprehension questions below, verbally or in their class books.
 - Sum up the message of the book written by Grylls’ great, great, great grandfather, Samuel Smiles.
 - What war did Walter Smiles fight in?
 - List four adjectives used to describe Walter’s character, considering why he was ‘promoted swiftly.’
 - What is Grylls’ tone when using these vocabulary choices to describe his great-grandfather?
 - What does the phrase ‘take heed’ mean?
 - What lesson do we assume Grylls learns through his great-grandfather’s experience in relation to taking on nature?
 - Select the metaphor on page 14 and explain what it suggests about the storm.
 - What word is deliberately repeated on page 14? What is the purpose of this?
 - Research the meaning of the following technical vocabulary, in describing the boat: ‘stern door’, ‘freeboard’, ‘bilges’, ‘broadside’, ‘porthole’.
 - What does this inclusion of technical vocabulary tell us about Grylls?
 - Is the overall diction of Grylls’ text casual or more formal in tone?
 - Why does Grylls tell us this story, when the autobiography is supposed to be about his life, not about those of his great or great, great grandfathers?
 - What values does Grylls hold according to this extract? Where do we see these and are they implicit or explicit?
 - Who do you think is the intended audience of this autobiography and what is Grylls’ purpose in communicating his life story?
 - How do you respond to this extract overall? Explain your response in light of your values, beliefs and personal context.
 - Print pages 14–16 of the autobiography. Place students in pairs to discuss how Grylls would read this aloud. They annotate their pages, considering the prompts below.
 - Where would Grylls pause for dramatic effect?
 - Where would his voice be louder or quieter?
 - Where would he use a gesture and what exactly would it be? For example, a head shake? A clap? A pointed finger?
 - What would his facial expression be at each point? For example, a smile or frown?
 - In pairs, students act out how these verbal and non-verbal elements would work together. Some may wish to present this to the class.
 - At the conclusion of these lessons, provide students with time to pause and reflect before giving them your feedback on their formative assessment task.

- 
- Compose a formative assessment reflection survey on an online program of your choice, using the questions below, for students to answer as part of the feedback cycle.
 - What elements of this task did you enjoy?
 - Did you feel confident in presenting the issues, events and experiences represented in a range of biographical and autobiographical texts through the visual medium of a vision board?
 - Did you feel confident in explaining your visual and written language choices in your rationale?
 - Based on feedback from your teacher, have you used relevant evidence from the biographical and autobiographical texts you have studied?
 - Based on the feedback from your teacher, are your written and visual language choices engaging?
 - List one edit you might make to your vision board and one edit you would make to your rationale, based on your teacher's feedback.

Students

- Read a selection of autobiographical extracts by a range of authors, and from a variety of historical, cultural and social contexts.
- Identify, analyse, evaluate and discuss:
 - the implicit or explicit values, beliefs and assumptions presented in the texts and how these influence and shape the perspective of the author
 - the purpose and intended audience of each text
 - the narrative viewpoint and structure of each text
 - how each text influences the reader response and why students respond as they do (linking to personal context, values, attitudes and beliefs)
 - appropriate adjectives to describe the voice of the authors; including how we read their tone through their vocabulary choices, punctuation, syntax and any dialogue.
- Complete Lessons 8–10 worksheet – Autobiographical analyses.
- Pause and reflect; receive teacher and peer feedback on the formative assessment task.
- Complete the formative assessment reflection survey as part of the feedback cycle, answering various questions.



Lesson 11

The Western Australian Curriculum content addressed in this lesson is below.

Literacy

- Integrate comprehension strategies, such as visualising, predicting, connecting, summarising, monitoring, questioning and inferring, to analyse and interpret complex and abstract ideas when listening, reading and viewing
 - Analyse and evaluate how people, places, events and concepts are represented in texts and relate to contexts
-

Summative assessment preparation – research

Teacher

- Provide students with the summative assessment task, including interview script and peer and teacher assessment rubrics (Appendix C).
- Read through these with students and allow for any questions.
- Provide students with Lesson 11 worksheet – Contents of the biopic film and direct them in completing it; this will assist students in creating and answering the interview questions in Lessons 14–17.

Students

- Receive and go through the summative assessment task, interview script and rubrics; ask any questions as required.
- Select an influential or famous person.
- Research and collate information about the chosen person's life, accomplishments, interests and commitments.
- Complete Lesson 11 worksheet – Contents of the biopic film.
 - As part of this worksheet, students find a minimum of three texts which include or have been created by the famous or influential person, which reflect their spoken or written voice and how they represent themselves.
 - Text types may include: Instagram posts, videos, or extracts from novels, plays, poems, and/or letters that the influential or famous person has written.



Lessons 12–13

The Western Australian Curriculum content addressed in these lessons is below.

Language

- Analyse text structures and language features and evaluate their effectiveness in achieving their purpose
- Understand that language used to evaluate, implicitly or explicitly, reveals an individual's values

Literacy

- Analyse and evaluate how people, places, events and concepts are represented in texts and relate to contexts
 - Analyse and evaluate how language features are used to implicitly or explicitly represent values, beliefs and attitudes
-

Summative assessment preparation – analysing a specific voice

Teacher

- Model how to explore an influential or famous person's voice within three selected texts, to support students in composing convincing interview script answers, and completing the Lessons 12–13 worksheet – A representation of voice (Appendix C).
- Clarify to students that, like them, you have already decided upon and spent time researching your chosen influential or famous person and selected your three texts.
- Model for students how to analyse representation and voice by reading and/or watching the three texts written by or presenting the same influential or famous person. Take note of the way they use their voice and the language choices they make.
- Select from one of the two examples provided below (Kim Kardashian or James Joyce) to explore their voice and representation.


Influential person example one – Kim Kardashian

- Present the Letterman and Kardashian interview on the Paris robbery (Appendix A1) once through without sound. Get students to focus only on the visuals of Kardashian.
 - Describe what gestures she uses? For example, she plays with her hair, opens her palms, and fans her face to stop herself from crying.
 - Describe the clothes she is wearing. Do they stand out? What about her make up?
 - Describe her facial expressions. What do they show us about how she is feeling?
- Present the video again with sound. With students, discuss the verbal language used by Kardashian.
 - Are there any words used which are interesting? For example, 'like' is repeated.
 - What is the purpose of this interview? Who is the intended audience?
 - What explicit values and beliefs does Kardashian communicate?
- Present the first four minutes of Kardashian's interview with *Vogue* (Appendix A1). Ask students:
 - what is the purpose of this interview, and who are the intended audience?
 - what are the similarities and differences between this interview, and the one with Letterman?

- Present Kardashian’s ‘See a Plate, Fill a Plate’ Tweet and her Instagram advertisement for ‘Diclegis’ (Appendix A1). Ask students:
 - do the visual and written elements of these posts show us anything about Kardashian which is different from what we learn from the interviews?
- Conclude this overall exploration of her representation and voice by handing out Lessons 12–13 worksheet – Verifying voice (Appendix A2), for students to complete.

Influential person example two – James Joyce

- Below is an alternative version of the lesson above in which students are presented with the voice of James Joyce through his texts.
- Provide students with Joyce’s letter to Harriet Shaw Weaver (Appendix A1).
 - Discuss his use of syntax with students, particularly the length of Joyce’s sentences, as well as his use of brackets to add information, which elongates them further.
 - Students access their word cloud from Lesson 3, with adjectives describing tone. Identify Joyce’s tone in the letter overall: how do Joyce’s vocabulary choices reflect his tone?
- With the class, read aloud up to ‘The sky was pale and cold but there were lights in the castle’ of Chapter 1 of *A Portrait of the Artist as a Young Man* (Appendix A1).
 - Inform students that the character of Stephen Dedalus is used to tell the story of Joyce’s life, but he is not crafted to *be* Joyce.
 - Question students about the punctuation choices Joyce makes. For example, he does not use dialogue punctuation marks, instead he blends these into the structure of the narrative. What effect does this have?
 - Additionally, present to students how the narrative begins with Stephen Dedalus as a baby (the vocabulary mimics what a child is used to hearing), and progresses to bed wetting (toddler age), then to attending a boarding school. Question how the style of the language changes as Stephen develops and grows (acknowledging that this is better understood in reading the whole text).
 - Question students about Joyce’s selection of detail to create imagery; for example, ‘The evening air was pale and chilly and after every charge and thud of the footballers the greasy leather orb flew like a heavy bird through the grey light.’ What language features are used to describe the game of football here?
 - Question students about the narrative point of view. This text is narrated from a third person limited point of view; it is focussed solely on Stephen’s experiences.
 - However, the text is written in free indirect discourse as we flow between Stephen’s thoughts or experiences, and the outside world. For example, ‘It would be better to be in the study hall than out there in the cold. The sky was pale and cold but there were lights in the castle.’ This allows Joyce’s narrative voice to shine through, whilst also giving us an insight into Stephen’s thoughts.
- Provide students with Joyce’s *On the Beach at Fontana* (Appendix A1).
 - Discuss the use of alliteration with students, along with aural imagery.
 - Discuss enjambment and rhyme, as well as the limited use of punctuation.
 - Compare these elements with the letter and novel extracts. What are the similarities and differences?
 - Considering the voice of the character in the poem, and the context of the time in which this text was published (1930), do we now better understand the ‘fear’ he repeats in stanza 3?

- 
- Conclude this overall exploration of Joyce’s representation and voice by handing out Lessons 12–13 worksheet – Verifying voice (Appendix A2), for students to complete.
 - Direct and support students as they analyse the three texts (selected last lesson) which represent the voice of their chosen influential or famous person.
 - Hand out Lessons 12–13 worksheet – A representation of voice (Appendix C), for students to complete to draw conclusions about the three texts they have selected and reflect on how they will represent themselves as the influential or famous person through written, verbal and/or non-verbal language choices. This will be submitted as part of the summative assessment task prior to presenting the interview (around Lesson 16).

Students

- Observe and discuss how to analyse representation and voice by reading and/or watching the three texts written by, or presenting, the influential or famous person chosen by the teacher.
- Take note of vocabulary choices, syntax, punctuation and/or the way the influential or famous person speaks. Consider the way they look and behave through verbal and non-verbal cues, if visual texts are available.
- Depending on the teacher’s choice, read the texts composed by (or including) **either** Kim Kardashian or James Joyce and complete the relevant activities.
- Complete Lessons 12–13 worksheet – Verifying voice.
- Analyse the three texts selected in the previous research lesson, which represent the voice of the chosen influential or famous person.
- Use Lessons 12–13 worksheet – A representation of voice to draw conclusions about the three texts selected, and reflect on how to represent themselves as the influential or famous person through written, verbal and non-verbal language choices. This will be submitted as part of the summative assessment task (around Lesson 13).



Lessons 14–17

The Western Australian Curriculum content addressed in these lessons is below.

Literature

- Create and edit literary texts with a sustained ‘voice’, selecting and adapting text structures, literary devices, and language, auditory and visual features for purposes and audiences

Literacy

- Analyse and evaluate how people, places, events and concepts are represented in texts and relate to contexts
 - Listen to spoken texts and explain the purposes and effects of text structures and language features, and use interaction skills to discuss and present an opinion about these texts
 - Analyse and evaluate how language features are used to implicitly or explicitly represent values, beliefs and attitudes
 - Plan, create, rehearse and deliver spoken and multimodal presentations by experimenting with rhetorical devices, and the organisation and development of ideas, to engage audiences for different purposes in ways that may be imaginative, reflective, informative, persuasive, analytical and/or critical
-

Summative assessment task – conclusion

Teacher

- Within class discussion, students contribute to a list of verbal and non-verbal cues which they will aim to embody when participating in a successful interview.
- Show students the video *Top Interview Tips: Common Questions, Body Language & More* (Appendix A1). After discussion, they use this to make notes on the key attributes of an effective interview in Lessons 14–17 worksheet – Interview tips (Appendix A2).
- Provide time and support as students complete their research and craft their responses to the interview script (Appendix C), reminding them to bear in mind their multiple purposes (to adopt the voice of the influential or famous person, to pitch the biopic film which has been made about their life, and to engage the interviewer).
- Remind students they may use previous notes, lesson content and feedback on their formative assessment task as required.
- Encourage use of the peer and teacher rubrics as guides for students to edit their questions and answers.
- Offer assistance with the composition of interview questions if required.
- Provide time for students to work together in pairs, to practise how to conduct and participate in an interview.
- Provide students with the time and locations to record their interviews (if resources are available).
- Watch the interviews, in order to assess speaking and listening.
- Encourage students to complete their peer assessment, in the form of the candidate success form (Appendix C), after their interview performances.
- Collect each interview script and use this to inform the writing component of the marking key.



Students

- Contribute to a list of verbal and non-verbal cues which they will aim to embody when participating in a successful interview.
- Watch the video *Top Interview Tips: Common Questions, Body Language & More*.
- After discussion, use this to make notes on the key attributes of an effective interview in Lessons 14–17 worksheet – Interview tips.
- Complete research about the life, accomplishments, interests and commitments of the chosen influential or famous person.
- Reflect on the influential or famous person’s representation and use of voice across three texts.
- Craft responses to the interview questions, bearing in mind the multiple purposes (to adopt the voice of the influential or famous person, to pitch the biopic film which has been made about their life, and to engage the interviewer).
- Seek assistance with the composition of interview questions if required.
- Use previous notes, lesson content and formative assessment feedback if desired.
- Use the peer and teacher rubrics as guides to edit the questions and answers as required.
- Participate in an interview with a peer, in which they act as the influential or famous person selected, by adopting their voice and mannerisms, to answer the questions posed by the interviewer.
- Conduct the peer interview, taking on the role of interviewer.
- Complete a partner’s candidate success form, as part of the peer assessment activity.
- Submit the interview script to the teacher for summative assessment and feedback.



Lesson 18

The Western Australian Curriculum content addressed in this lesson is below.

Literacy

- Select, adapt and experiment with features of digital tools to create texts for a range of purposes and audiences
-

Where have we been and where are we going: a reflection

Teacher

- Hand out Lesson 18 worksheet – Interview reflection, for students to complete.
- Present video interviews of students who are willing to share theirs.
- In pairs or small groups, students discuss what was effective about them, and what could have been improved.
- Instruct students to create a quiz, with answers, on a platform of their choice (Appendix A1), to inform a teenage audience, about the life of their chosen influential or famous person.

Students

- Complete Lesson 18 worksheet – Interview reflection.
- Offer to share their videos if they are comfortable doing so.
- Watch the videos of interviews by students who are willing to share theirs discussing, in pairs or small groups, what was effective about them, and what could have been improved.
- Create a quiz, with answers on a platform of their choice, to inform teenagers about the life of their chosen influential or famous person.



APPENDIX A:
TEACHING AND LEARNING – RESOURCES

Lessons 1–18

Appendix A1 | Resources

Lessons	Resources
1–2	<p>Comics</p> <ul style="list-style-type: none"> The Great Comic Book Heroes – The Joker’s first appearance in Batman #1, 1940 https://thegreatcomicbookheroes.blogspot.com/2014/02/the-jokers-first-appearance-in-batman-1.html <p>Download the jpg of the image of the Joker from this site:</p> <ul style="list-style-type: none"> iFanboy – DC Histories: The Joker https://ifanboy.com/articles/dc-histories-the-joker/ <p>Image</p> <p>Leto and Phoenix’s Jokers</p> <ul style="list-style-type: none"> Science Fiction.com – 'Joker' May Not Be As Tragic As The True Saga of Jared Leto’s Joker https://sciencefiction.com/2019/10/21/joker-may-not-be-as-tragic-as-the-true-saga-of-jared-letto-joker/ <p>Traditional stories available online</p> <ul style="list-style-type: none"> Bedtime Short Stories – Jack and the Beanstalk Story by Basab Ghosh https://www.bedtimeshortstories.com/jack-and-the-beanstalk-story Bedtime Short Stories – Three Little Pigs Short Story by Surbhit Chauhan https://www.bedtimeshortstories.com/three-little-pigs-short-story DLTK-Teach – Little Red Riding Hood by Leanne Guenther https://www.dltk-teach.com/RHYMES/littlered/story.htm DLTK-Teach – The Story of Goldilocks and the Three Bears https://www.dltk-teach.com/rhymes/goldilocks_story.htm DLTK-Teach – The Ugly Duckling by Tasha Guenther, illustrated by Leanne Guenther https://www.dltk-teach.com/fairy-tales/ugly-duckling/story.htm Stories to Grow By – Hansel and Gretel illustrated by Sarah Frank https://storiesgrowby.org/story/hansel-and-gretel-bedtime-stories-for-kids/ Storynory – The Gingerbread Man https://www.storynory.com/the-gingerbread-man/ The Library of Congress – The Æsop for Children http://read.gov/aesop/001.html <p>Videos</p> <p>Cesar Romero</p> <ul style="list-style-type: none"> William Rearick – Alfred vs The Joker https://www.youtube.com/watch?v=sU8mj9lid0s

Lessons	Resources
	<p>Heath Ledger Although these films are age-appropriate, please view for suitability prior to showing students these clips.</p> <ul style="list-style-type: none"> Aitor Martin – Heath Ledger – Joker – The Dark Knight – Batman – The best scene https://www.youtube.com/watch?v=rUG1TssM7U8 <p>Jack Nicholson</p> <ul style="list-style-type: none"> FrancisPaula62935768 – Joker The Pen Is Mightier Than The Sword Batman (1989) https://www.dailymotion.com/video/x5xun90 <p>Zach Galifianakis (3 minutes into the video)</p> <ul style="list-style-type: none"> Entertainment Access – Batman Visits Joker in Arkham Asylum Scene – THE LEGO BATMAN MOVIE (2017) Movie Clip https://www.youtube.com/watch?v=RDhfnPSTqmk
3	<p>Create word clouds</p> <ul style="list-style-type: none"> WordItOut – Make A Word Cloud https://worditout.com/word-cloud/create <p>Songs and lyrics</p> <ul style="list-style-type: none"> Britney Spears – Britney Spears – Piece of Me (Official HD Video) https://www.youtube.com/watch?v=u4FF6MpcsRw Demi Lovato – Demi Lovato - Sober (Official Lyric Video) https://www.youtube.com/watch?v=vORl0hol4m0 Genius – Out of the Woods by Taylor Swift https://genius.com/Taylor-swift-out-of-the-woods-lyrics Genius – Piece of Me by Britney Spears https://genius.com/Britney-spears-piece-of-me-lyrics Genius – Sober by Demi Lovato https://genius.com/Demi-lovato-sober-lyrics Genius – Took the Children Away by Archie Roach https://genius.com/Archie-roach-took-the-children-away-lyrics Taylor Swift – Taylor Swift – Out of the Woods https://www.youtube.com/watch?v=JLf9q36UsBk Warner Music Australia – Archie Roach – Took the Children Away (Official Music Video) https://www.youtube.com/watch?v=IL_DBNkkcSE
4–5	<p>Graphic novels</p> <ul style="list-style-type: none"> Backderf, D. (2015). <i>Trashed</i>. Abrams. Bui, T. (2017). <i>The best we could do: An illustrated memoir</i>. Abrams. Spiegelman, A. (2002). <i>Maus: A survivor's tale</i>.

Lessons	Resources
	<p>Online quiz platforms</p> <ul style="list-style-type: none"> • Kahoot! – Home https://kahoot.com/ • Nearpod – Home https://nearpod.com/ • Plickers – Home https://get.plickers.com/ • Poll Everywhere – Home https://www.polleverywhere.com/ • Quizizz – Home https://quizizz.com/ • Quizlet – Home https://quizlet.com/en-gb <p>Picture books</p> <ul style="list-style-type: none"> • Brierley, S. (2020). <i>Little Lion</i>. Random House Australia. • Chen, J. H. (2008). <i>Mao and me: The little red guard</i>. Enchanted Lion Books. • Chikwanine, M., & Humphrey, J. (2015). <i>Child soldier: When boys and girls are used in war</i>. Kids Can Press. • Do, A., & Do, S. (2011). <i>The Little Refugee</i>. Allen & Unwin. • Hadfield, C. C. (2016). <i>The darkest dark</i>. Little, Brown Books for Young Readers. • Martínez, A. V., & Liu, N. (2012). <i>Little white duck: A childhood in China</i>. Millbrook Press. • Mochizuki, K. (1997). <i>Passage to freedom: The Sugihara story</i>. • Nivola, C. A. (2011). <i>Orani: My father's village</i>. Macmillan. • Rabinowitz, A. (2014). <i>A boy and a jaguar</i>. Houghton Mifflin Harcourt. • Roach, A. (2020). <i>Took the children away</i>. Simon & Schuster. • Say, A. (2016). <i>Drawing from memory</i>. Scholastic. • Shulevitz, U. (2008). <i>How I learned geography</i>. Farrar Straus & Giroux. • Skrypuch, M. F. (2016). <i>Adrift at sea: A Vietnamese boy's story of survival</i>. Pajama Press. • Spirin, G. (2005). <i>Martha</i>. Philomel. • Sís, P. (2014). <i>The wall: Growing up behind the Iron Curtain</i>. Farrar, Straus and Giroux (BYR). • Sís, P. (2018). <i>Robinson</i>. • <i>Thank you, Mr. Falker</i>. (2012). Philomel Books. • Thomas, D. (2014). <i>A Child's Christmas in Wales</i>. Hachette UK. • Tolstikova, D. (2015). <i>A year without mom</i>. Groundwood Books. <p>Picture book for conventions revision</p> <ul style="list-style-type: none"> • Multimodal Literacy – Read-Aloud of <i>Whoever You Are</i> by Mem Fox https://www.youtube.com/watch?v=f0J6tKoT53Y

Lessons	Resources
	<p>Video readings of picture books</p> <ul style="list-style-type: none"> Chris Hadfield – Chris Reads his Children’s Book <i>The Darkest Dark</i> https://www.youtube.com/watch?v=sxoG6Eug7jI Harvest Books – <i>A Boy and a Jaguar</i> by Alan Rabinowitz, illustrated by Catia Chien https://www.youtube.com/watch?v=GQWjr_YGN-Q KidsCanPressMovies – Child Soldier Book Trailer https://www.youtube.com/watch?v=qsIC7jniHtk
6–7	<p>Trailers</p> <ul style="list-style-type: none"> 20th Century Studios – Hidden Figures Official Trailer [HD] 20th Century FOX https://www.youtube.com/watch?v=5wfrDhgUMGI 20th Century Studios – Bohemian Rhapsody Official Trailer [HD] 20th Century FOX https://www.youtube.com/watch?v=mP0VHJYFOAU FilmSelect Trailer – FIGHTING WITH MY FAMILY trailer (2019) https://www.youtube.com/watch?v=l-X5WnMzOvA Rotten Tomatoes Trailers – The Founder Official Trailer #1 (2016) – Michael Keaton Movie HD https://www.youtube.com/watch?v=AX2uz2XYkbo Rotten Tomatoes Trailers – Tracks Official Trailer #1 (2013) – Mia Wasikowska, Adam Driver Movie HD https://www.youtube.com/watch?v=6-DiOyxCQQI Rotten Tomatoes Classic Trailers – The Pianist (2002) Official Trailer – Adrien Brody Movie https://www.youtube.com/watch?v=BFwGgLa_oAo Rotten Tomatoes Trailers – Lion Official Trailer 1 (2016) – Dev Patel Movie https://www.youtube.com/watch?v=-RNI9o06vqo Rotten Tomatoes Trailers – Bombshell Trailer #1 (2019) Movieclips Trailers https://www.youtube.com/watch?v=B2G9-KhBek8 Movieclips – Soul Surfer Official Trailer #2 – (2011) HD https://www.youtube.com/watch?v=KlpD6dr7Qw Paramount Pictures – Rocketman (2019) – Official Trailer – Paramount Pictures https://www.youtube.com/watch?v=S3vO8E2e6G0 Warner Bros. Pictures – Sully – Official Trailer [HD] https://www.youtube.com/watch?v=mjKEXxO2KNE <p>Vision board features and examples</p> <ul style="list-style-type: none"> A Subtle Revelry – How To Make a Vision Board With Printable Canva PDF Template https://asubtlerevelry.com/how-to-make-a-vision-board-with-printable-canva-pdf-template/ Midlife Rambler – How to Make a Vision Board that Really Works: The Ultimate Guide for 2022 https://www.midliferambler.com/the-science-and-magic-of-vision-boards/ Pinterest – Vision Board Samples by Scraps of my Geek Life https://www.pinterest.com.au/scrappinmichele/vision-board-samples/



Lessons	Resources
	<ul style="list-style-type: none"> • The Artful Parent – Creating a Vision Board Template That is Portable https://artfulparent.com/creating-a-vision-board/ • <i>Who's Your HR?</i> – 5 Step Vision Board (Visual Goal Setting) Tutorial https://hrraw.com/5-step-vision-board-visual-goal-setting-tutorial/
8–10	<p>Websites where autobiographical extracts are available online</p> <ul style="list-style-type: none"> • ABC News – Read an Excerpt From Young Readers Edition of <i>I am Malala</i> https://abcnews.go.com/International/malala-young-readers-edition-book-excerpt/story?id=24999632 • Better Reading – A Passionately Uplifting Memoir: Read an Extract from Ronni Kahn's <i>A Repurposed Life</i> https://www.betterreading.com.au/review/extract/a-passionately-uplifting-memoir-read-an-extract-from-ronni-kahns-a-repurposed-life/ • English Works – Kevin Lai, ABC Grocery Store https://www.englishworks.com.au/kevin-lai-abc-grocery-store/ • Hardie Grant – <i>My Tidda, My Sister</i> extract by Marlee Silva https://www.hardiegrant.com/au/books/first-pages/2020-my-tidda-my-sister • Maclean's – Excerpt: Caitlyn Jenner on <i>The Secrets of My Life</i> https://www.macleans.ca/society/excerpt-caitlyn-jenner-on-the-secrets-of-my-life/ • Penguin Books Australia – <i>Becoming</i> by Michelle Obama https://www.penguin.com.au/books/becoming-9780241334140/extracts/1973-becoming • Penguin Books Australia – <i>Billy Slater Autobiography</i> by Billy Slater with Richard Hinds https://www.penguin.com.au/books/billy-slater-autobiography-9780143782476/extracts/1695-billy-slater • Penguin Books Australia – <i>Lioness</i> by Sue Brierly https://www.penguin.com.au/books/lioness-9780143796039/extracts/2387-lioness • Penguin Books Australia – <i>My Autobiography</i> by Charles Chaplin https://www.penguin.com.au/books/my-autobiography-9780141011479 • Penguin Random House Canada – Excerpt From <i>I Know Why the Caged Bird Sings</i> by Maya Angelou https://www.penguinrandomhouse.ca/books/3924/i-know-why-the-caged-bird-sings-by-maya-angelou/9780812980028/excerpt • Readings – Read an Extract from <i>Growing Up Aboriginal in Australia</i> by Zachary Penrith-Puchalski https://www.readings.com.au/news/read-an-extract-from-growing-up-aboriginal-in-australia#

Lessons	Resources
	<ul style="list-style-type: none"> • Readings – Read an Extract from <i>Growing Up African in Australia</i> by Sara El Sayed https://www.readings.com.au/news/read-an-extract-from-growing-up-african-in-australia • Shondaland – <i>Why I Stopped Trying to "Fix" My Anxiety</i> (2018, April 24) https://www.shondaland.com/inspire/books/a19865689/first-we-make-the-beast-beautiful-anxiety-sarah-wilson-excerpt/ • The Adelaide Review – Book Extract: <i>Growing Up Queer in Adelaide</i> by Gemma Killen https://www.adelaidereview.com.au/arts/books/2019/08/06/book-extract-growing-up-queer-in-adelaide/ • The Guardian – <i>The Australian Dream Left Us to Rot</i>: Exclusive Extract from Stan Grant’s <i>Talking to My Country</i> https://www.theguardian.com/australia-news/2016/feb/22/extract-from-stan-grants-new-book-talking-to-my-country • The Mirror – Exclusive: Jessica Ennis: <i>My Story from Beating the School Bullies to Becoming a Golden Girl</i> https://www.mirror.co.uk/news/uk-news/jessica-ennis-autobiography-extract-my-story-1420848 • The New Yorker – <i>A President Looks Back on His Toughest Fight</i> https://www.newyorker.com/magazine/2020/11/02/barack-obama-new-book-excerpt-promised-land-obamacare • thingsthatmadeanimpression – Excerpt from <i>A Fortunate Life</i> by A. B. Facey https://thingsthatmadeanimpression.wordpress.com/2015/01/04/excerpt-from-a-fortunate-life-by-a-b-facey-grog/ <p>Purchasable books</p> <ul style="list-style-type: none"> • Clarke, M. B. (2019). <i>Growing up African in Australia</i>. Black. • Findlay, C. (2021). <i>Growing up disabled in Australia</i>. Black. • Heiss, A. (2018). <i>Growing up Aboriginal in Australia</i>. Black. • Hogan, S. (2021). <i>With my little eye: The incredible true story of a family of spies in the suburbs</i>. Allen & Unwin. • Houli, B., & Aly, W. (2020). <i>Bachar Houli: Faith, football and family</i>. Random House Australia. • Law, B. (2019). <i>Growing up queer in Australia</i>. Black. • O'Brien, P. (2020). <i>Bush school</i>. Allen & Unwin. • Pickett, M., & Warner, D. (2020). <i>Belief</i>. Simon & Schuster. • Pung, A. (2015). <i>Growing up Asian in Australia</i>. ReadHowYouWant.com. • Roach, A. (2019). <i>Tell me why: The story of my life and my music</i>. Simon & Schuster.

Lessons	Resources
12–13	<p>James Joyce</p> <ul style="list-style-type: none"> Project Gutenberg – A Portrait of the Artist as a Young Man by James Joyce https://www.gutenberg.org/files/4217/4217-h/4217-h.htm The Marginalian – James Joyce’s Humorous Morphology of the Many Outrageous Myths about Him https://www.brainpickings.org/2013/09/04/james-joyce-legend-letter/ Song of America – On the Beach at Fontana by James Joyce https://songofamerica.net/song/on-the-beach-at-fontana/ <p>Kim Kardashian</p> <ul style="list-style-type: none"> Distractify – Can You Guess How Much These Celebs Make From Their Sponsored Instagram Posts https://www.distractify.com/entertainment/2018/08/03/2751wd/how-much-celebrities-make-on-instagram Kim Kardashian – I decorated some plates with my kids in support of @panerabread and @FeedingAmerica. For anyone who is able please go to TogetherWithoutHunger.org and donate \$3 to feed families during this time. https://twitter.com/kimkardashian/status/1256293989659148288?lang=en Netflix – My Next Guest Needs No Introduction with David Letterman Kim Kardashian West on Paris Robbery https://youtu.be/VkRg0tIKyKo Vogue – At Home With Kim Kardashian – The End of An Era Good Morning Vogue https://youtu.be/LALR0ovhVks
14–17	<p>Video</p> <ul style="list-style-type: none"> Indeed – [Audio Description] Top Interview Tips: Common Questions, Body Language & More https://www.youtube.com/watch?v=oWsRGREwLwA
18	<p>Online quiz platforms</p> <ul style="list-style-type: none"> Poll Everywhere – Home https://www.polleverywhere.com/ Kahoot! – Home https://kahoot.com/ Quizlet – Home https://quizlet.com/en-gb Nearpod – Home https://nearpod.com/ Plickers – Home https://get.plickers.com/ Quizizz – Home https://quizizz.com/

Appendix A2 | Worksheets

Lessons 1–2 worksheet – Interpretations of the Joker

The comic book Joker	The television series Joker (Romero)	The film Joker (Ledger/Nicholson or Galifianakis)
		
Similarities		
Differences		
		



Lessons 1–2 worksheet – Reflect and extend, endorse or refute?

Complete this worksheet for each of the presentations you observe.

1. The children’s story which my peers adapted was called

2. One element of change I enjoyed about their story was

3. I would extend their representation of the character of _____

by _____

4. I understand and endorse my peers’ decision to include or adjust [detail the point in the plot, or a specific part of one character’s composition] _____

because _____

OR

5. I do not endorse my peers’ decision to include or adjust [detail the point in the plot, or a specific part of one character’s composition] _____

because _____

Lesson 3 worksheet – Change that tone!

In pairs or small groups, read the following quotations aloud in various tones and reflect upon how their meanings change each time. Some examples of tone have been included to support you.

- Frightened
- Sympathetic

'Where have you been?'

'You need to stop behaving like this Anika.'

'Well! Don't you look wonderful!?'

'Please, stop. You are making me cry.'

Give an example of a time when you were told to change your tone. Did you understand why this was said?



Lesson 3 worksheet – Describing tone

Create two word clouds here: <https://worditout.com/word-cloud/create> to demonstrate your understanding of the positive and negative adjectives used to describe tone.

doubtful
self-assured
disrespectful
romantic
excited
appreciative
hopeless
gloomy
confident
frustrated
cheerful
indifferent
ambiguous
poignant
sentimental
hopeful
frightened
worried
confused
threatening
friendly
forceful
comforting
evasive
disappointed
bewildered
jovial

admiring
grave
desperate
optimistic
violent
foreboding
despairing
greedy
cynical
approving
cold
bossy
flippant
blunt
pessimistic
encouraging
harsh
bitter
affectionate
tense
biting
enraged
hilarious
embarrassed
light
derogatory
anxious
sarcastic

tranquil
fearful
dark
pompous
angry
depressed
demanding
informal
critical
sympathetic
compassionate
scholarly
happy
calm
relaxed
proud
passionate
nostalgic
humorous
adoring
respectful
elated
celebratory
euphoric
casual
tender

Lesson 3 worksheet – What is that tone?

- 1. Annotate this email from M J Barnes to his teacher Mrs Cape. Consider his tone and how we see this presented through both his language choices (included and omitted) and punctuation.

M J Barnes	
From:	M J Barnes
Sent:	Saturday, 12th January, 2019 at 6.04pm
To:	Mrs Cape
Subject:	Please explain...
Attachments:	Grade Report
<p>Yo! I got my grade report today. My mum isn't happy! You need to sort this mess out. She has taken my X-Box and I am not allowed to Max's party this weekend because of it.</p>	

- 2. Rewrite the email from M J Barnes to the teacher, including a more formal tone, language and style.

MJBarnes	
From:	M J Barnes
Sent:	Saturday, 12th January, 2019 at 6.04pm
To:	Mrs Cape
Subject:	Please explain...
Attachments:	Grade Report
<hr/> <hr/> <hr/>	



3. List four words that describe the tone of the direct message below.

Y @YourfriendtheYear10Student

Message...

I know.... like what is happening????????? Tbh I think it will all blow over in a week so try not to worry about it 😊

Did I send you a pic of the dress I am wearing on Sat? You will def implode with jealousy!

Love ya x

4. How would you feel if you got this text from your manager at work?

B **Bossy boss face**
+61409987652436

Call me ASAP. We need to talk...

Include your response in the blank box provided.

7:30am



Lessons 4–5 worksheet – Picture book or graphic novel analysis

1. The text I explored is titled _____
and is about _____

This story is based on its author, whose name is _____
and who experienced _____

The tone of the author appeared to be _____

2. Two ideas or issues presented by the author in the text are:

3. I think this author values

4. Page number _____ interested me most for its visual elements. This is because _____

5. Page number _____ interested me most for its written elements. This is because _____



Lessons 4–5 worksheet – Autobiographical storyboard (expand these pages to A3)

Draw your storyboard images in the top boxes, and write the plot in the boxes below to accompany the images.

The title of my picture book would be _____

The target audience age of this book would be _____

Page 1	Page 2	Page 3



Page 4	Page 5	Page 6



Lessons 6–7 worksheet – Biopic film retrieval chart

Students complete the retrieval chart for each of the biopic film trailers they watch.

Biopic film name _____



Lessons 8–10 worksheet – Autobiographical analyses

Respond to the questions below after reading, discussing and analysing each autobiographical extract provided.

1. What is the name of the autobiography from which this extract is taken?

2. Who is it written by? _____

3. What values does this individual communicate in the extract you have read and are these implicit or explicit? Provide an example from the text to support your point.

4. Summarise the extract in two sentences.

5. Who is the audience of this autobiography?

6. What is the purpose of the author telling their story?



7. What three adjectives would you use to describe the tone of the author? Include evidence from the text of where you sense this in terms of syntax, punctuation and/or vocabulary. An example is provided below.

Grylls' tone of admiration for his great-grandfather, Walter, is evident in the vocabulary he uses to describe him as 'committed', 'bold', 'wild, brave and charismatic'. This list of adjectives reflect his respect for his great-grandfather who experienced challenges as a serviceman in World War One, but overcame them as a result of his immense strength of character.

- _____

- _____

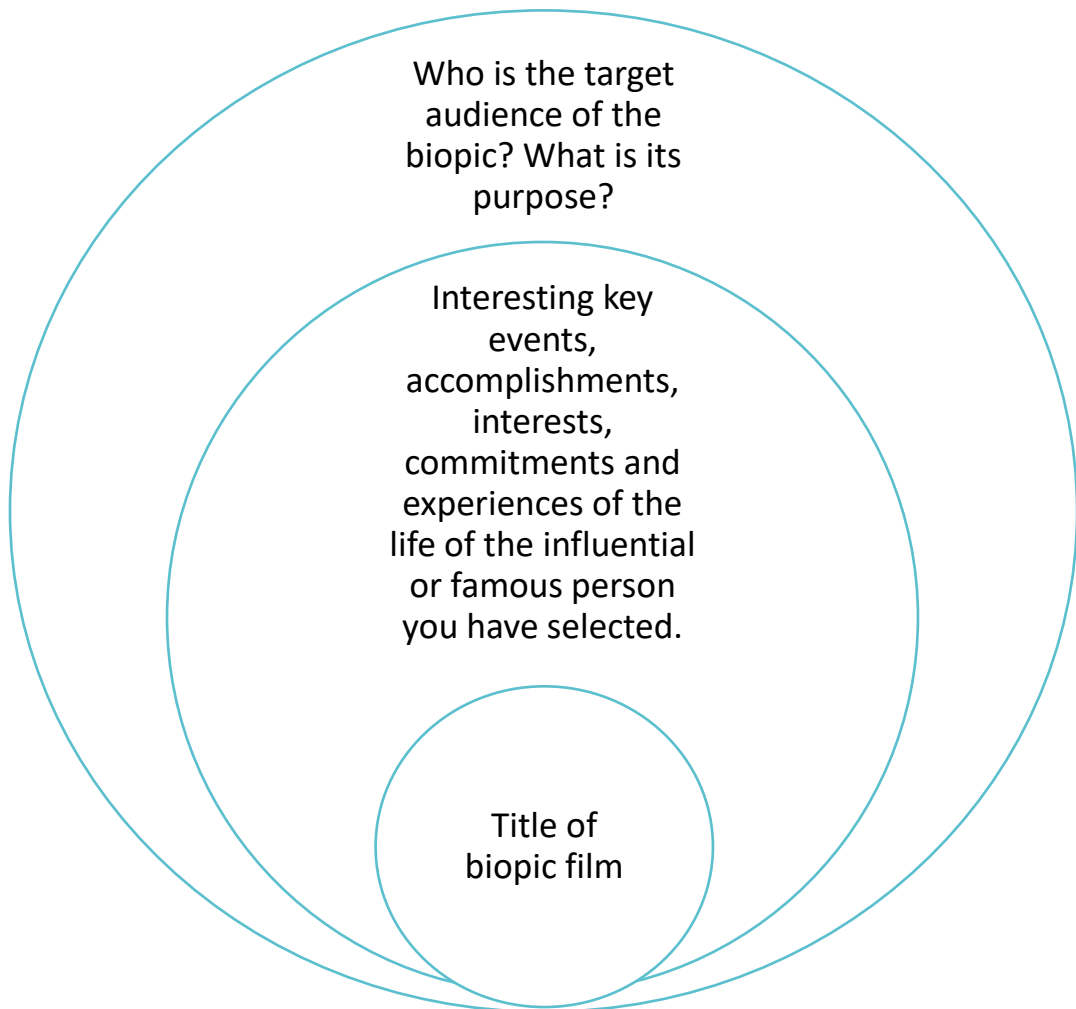
- _____

8. How do you respond to this extract overall? Explain your response in light of your values, beliefs and personal context.

Lesson 11 worksheet – Contents of the biopic film

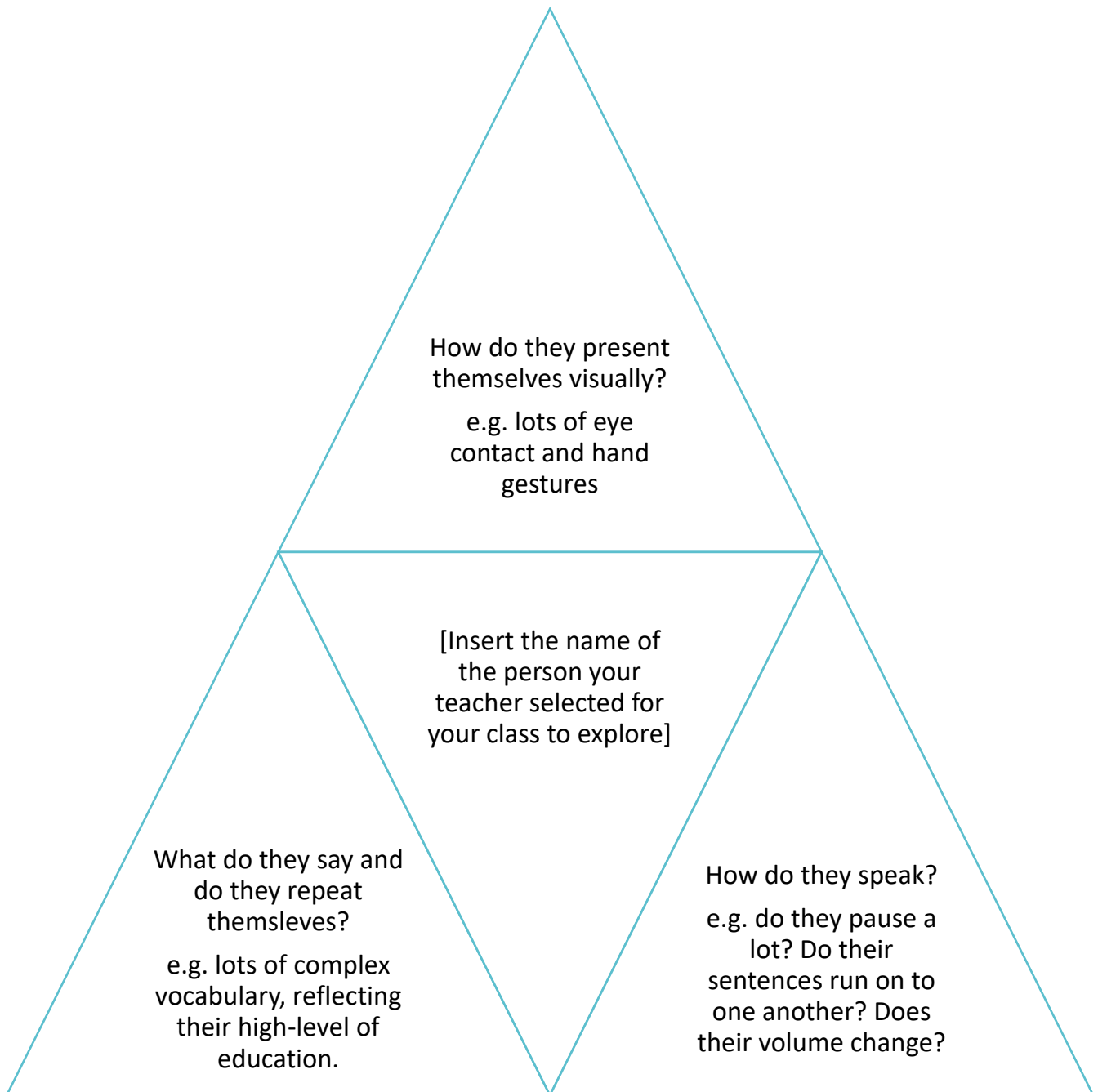
Completing this graphic organiser will support your biopic film pitch in the summative assessment task.

Research the key events, accomplishments, interests, commitments and experiences of the chosen influential or famous person's life.



Lessons 12–13 worksheet – Verifying voice

Complete this worksheet considering the voice of the influential or famous person you have explored with your teacher.





Lessons 14–17 worksheet – Interview tips

Using the knowledge you have gained from watching the video *Top Interview Tips: Common Questions, Body Language and More*, as well as in-class discussion, create a list of positive behaviours to demonstrate when participating in an interview.

Verbal (what to say)	Verbal (how to speak)	Non-verbal cues



Lesson 18 worksheet – Interview reflection

Complete this worksheet reflecting on your experiences of the summative assessment task.

Backward reflection

How much did you know about your selected famous or influential person prior to researching them?

Was there any part of the assessment process which you think helped to improve your researching, reading, viewing or spoken skills?

Inward reflection

Did you feel confident in recording and presenting with a peer? _____

Did you find it easier or more challenging to present when 'becoming' someone else?

Outward reflection

Were there any questions posed by your peer for the interview questions which you particularly liked?

On reviewing the candidate success form completed by your peer, did you perform well overall?

Forward projection

In what ways do you think you can improve in future? _____

Is there any question you answered or composed, which you would change if given the chance?



APPENDIX B:
FORMATIVE ASSESSMENT TASK

Vision board – Biographical and
autobiographical texts



Formative assessment task sheet and rubric

Title of task

Vision board – biographical and autobiographical texts

Task details

Description of task	Inspired by the experiences of various social, cultural and historical figures that have been represented in the form of picture books, graphic novels, and biopic film trailers, students create an A3 vision board. Students employ deliberate visual and written language choices to communicate their understanding of what makes an effective autobiographical or biographical text. Students then explain their creative choices in the form of a short 150-word rationale.
Type of assessment	Formative assessment
Purpose of assessment	Students use visual and written language to communicate their understanding of the experiences and/or events which are revealed by authors, illustrators and film-makers to shape biographical and autobiographical texts which inform, engage and entertain audiences.
Assessment strategy	Creating a vision board and rationale
Evidence to be collected	A3 vision board and 150-word rationale
Suggested time	Two 60-minute lessons, plus any additional time as determined by teacher

Content description

Content from the Western Australian Curriculum

Language

- Analyse text structures and language features and evaluate their effectiveness in achieving their purpose

Literacy

- Analyse and evaluate how people, places, events and concepts are represented in texts and relate to contexts
- Analyse and evaluate how authors and creators use text structures to organise ideas and achieve a purpose
- Plan, create, edit and publish written and multimodal texts, organising, expanding and developing ideas through experimenting with text structures, language features, literary devices and multimodal features for specific purposes and audiences in ways that may be imaginative, reflective, informative, persuasive, analytical and/or critical



Task preparation

Prior learning

Students have read, discussed and made notes on a range of biographical and autobiographical texts, including picture books, graphic novels and biopic film trailers. They have discussed and analysed the ideas and experiences represented in these texts, and understand how these representations meet the purpose of informing, entertaining or persuading the audience. Students have considered their own responses to these texts and how these are influenced by context, including their own values, attitudes and beliefs. Students have been presented with images of a variety of vision boards to model expectations of visual and written elements.

Assessment task

Assessment conditions

In class, with teacher supervision.

Differentiation

Teachers should differentiate their teaching and assessment to meet the specific learning needs of their students, based on their level of readiness to learn and their need to be challenged. Where appropriate, teachers may either scaffold or extend the scope of the assessment tasks.

Resources

- Students may use their class notes on the various texts and the worksheets which have been provided prior to the formative task to assist them.
- Students may require craft materials (such as card, coloured paper, markers etc.) if available at the school.
- Magazines and newspapers may be useful for students to use to include a range of text types on their vision board.

In sitting this formative assessment task, students will:

- create a vision board which combines written and visual language to demonstrate their understanding of a range of biographical and autobiographical texts and text types
- compose a rationale, referencing their vision board, to support and justify their understanding of the ideas and issues, experiences and events presented in these texts. They also consider the varying values and beliefs that biographical and autobiographical texts represent, and how these align with their intended purpose and audience.



Instructions for teacher

Over two lessons, the teacher guides students, as required, in composing their vision board to communicate an understanding of what makes an effective biographical or autobiographical text. This vision board is collected as a formative assessment, to collect data on students' understanding of the purpose of biographical and autobiographical texts as they prepare for the summative assessment task.

1. Support students in reading and viewing a selection of biographical and autobiographical texts and text types, from a range of authors, illustrators and film-makers.
2. Focus on the perspectives of these authors: their context, values, attitudes and beliefs.
3. Discuss and analyse the ideas and experiences which are represented in these texts, and understand how they meet the purpose of informing, entertaining and/or persuading an audience.
4. Provide students with the formative assessment task and rubric. Go through this with them and clarify as required.
5. Provide students with time and support in composing their vision board, encouraging them to utilise magazines, newspapers and craft materials (such as card, coloured paper, markers etc.) if available.
6. Remind students they may use previous notes/lesson content should they wish.
7. Encourage use of the rubric to guide students in their compositions.
8. Offer students assistance, as required, in composing their 150-word rationale, justifying their interpretations of what makes an effective biographical or autobiographical text, by referencing their vision board.
9. Collect the students' vision boards and rationales to provide them with feedback.



Feedback | Teacher reflection

Teachers may use the feedback gained from the formative assessment to:

- review the skill development of students
- inform teaching and learning, including adapting the sequence if required
- respond to individual student work and identify possible approaches for improvement.

Students at Standard can:

- understand that text/s have multiple purposes
- demonstrate application of written and visual choices to communicate understanding
- justify the ways in which their vision board reflects an understanding of biographical and autobiographical texts.

Specific questions and feedback to progress students' skill development and learning.

- Does your vision board favour a particular issue or idea presented in biographies or autobiographies? How does this align with your own values and interests?
- Explain how one written and one visual language feature from your vision board work together to communicate your understanding of autobiographical and biographical texts.

Students above the Standard can:

- create a vision board which both engages an audience and clearly communicates their understanding
- make convincing links between their creative choices and their interpretation of the themes, ideas, issues and events which contribute to effective autobiographies and biographies.

Specific feedback to progress students' skill development and understanding.

- Ensure that the written and visual language choices you make reflect your understanding of the issues and ideas presented in autobiographical and biographical texts.
- In your rationale, ensure you reference autobiographical and biographical texts and how the creative choices in your vision board reflect this.



Instructions to students

1. Read and view a selection of biographical and autobiographical texts and text types, from a range of authors, illustrators and filmmakers.
2. Focus on the perspectives of these authors: their context, values, attitudes and beliefs.
3. Discuss and analyse the ideas and experiences which are represented in these texts, and show that you understand how they meet the purpose of informing, entertaining and/or persuading an audience.
4. Read through the formative assessment task and rubric and ask any questions as required.
5. Compose your vision board using magazines, newspapers and craft materials (such as card, coloured paper, markers etc.) if available.
6. Use previous notes/lesson content, if required.
7. Compose the 150-word rationale, justifying your interpretations of what makes an effective biographical or autobiographical text, by referencing your vision board.
8. Use the rubric to guide you in composing the vision board and rationale.
9. Submit your vision board and rationale.



APPENDIX C:

SUMMATIVE ASSESSMENT TASK

Creating, participating in and delivering
an interview – adopting voices



Summative assessment task sheet and rubric

Title of task

Creating, participating in and delivering an interview – adopting voices.

Task details

Description of task	Using knowledge gained from research, students are to adopt the voice of an influential or famous person of their choice. They complete the script template, creating and answering interview-style questions, to pitch the biopic film which has been made about their chosen person's life to a television network. Students participate in recorded interviews for three to five minutes with a peer, to demonstrate their understanding of voice through their manipulation of verbal and non-verbal cues in interviews.
Type of assessment	Summative and peer assessment
Purpose of assessment	To assess students' ability to effectively research the experiences of a person outside of their immediate context. Students demonstrate their understanding of voice and representation through their manipulation of verbal and non-verbal cues. Students adopt the roles of both interviewee and interviewer as part of a paired activity, reflecting on their peer's delivery.
Assessment strategy	Creating and delivering an interview; adopting voices
Evidence to be collected	The recording of the interview (if required), interview script and the Lessons 11–12 worksheet – A representation of voice (teacher), candidate success form (peer)
Suggested time	Six 60-minute lessons, plus any additional time as determined by teacher

Content description

Content from the Western Australian Curriculum

Literature

- Create and edit literary texts with a sustained 'voice', selecting and adapting text structures, literary devices, and language, auditory and visual features for purposes and audiences



Literacy

- Analyse and evaluate how people, places, events and concepts are represented in texts and relate to contexts
- Listen to spoken texts and explain the purposes and effects of text structures and language features, and use interaction skills to discuss and present an opinion about these texts
- Analyse and evaluate how language features are used to implicitly or explicitly represent values, beliefs and attitudes
- Plan, create, rehearse and deliver spoken and multimodal presentations by experimenting with rhetorical devices, and the organisation and development of ideas, to engage audiences for different purposes in ways that may be imaginative, reflective, informative, persuasive, analytical and/or critical

Task preparation

Prior learning

Students have read, discussed and made notes on a range of biographical and autobiographical texts, from a selection of genres and writers. They have analysed the construction of authorial voice, establishing how the use of syntax, vocabulary choices and punctuation communicate tone and shape perspectives. Students have considered how their own responses to these texts are influenced by context, including their own values, attitudes and beliefs. The teacher has modelled to students how to explore the voice of an influential or famous person by analysing a selection of texts in which they communicate with a reader or audience.

Assessment task

Assessment conditions

In class, with teacher supervision.

Differentiation

Teachers should differentiate their teaching and assessment to meet the specific learning needs of their students, based on their level of readiness to learn and their need to be challenged. Where appropriate, teachers may either scaffold or extend the scope of the assessment tasks.

Resources

- Students may use their class notes on the various texts and the worksheets which have been provided prior to the formative task to assist them.
- Students have received formative feedback on a task which required them to demonstrate understanding of the individuals, experiences and events depicted in autobiographical or biographical texts.
- Students are provided with a script template, which they fill in as part of the written component to this task.
- Students are provided with a candidate success form to complete as a peer assessment activity.



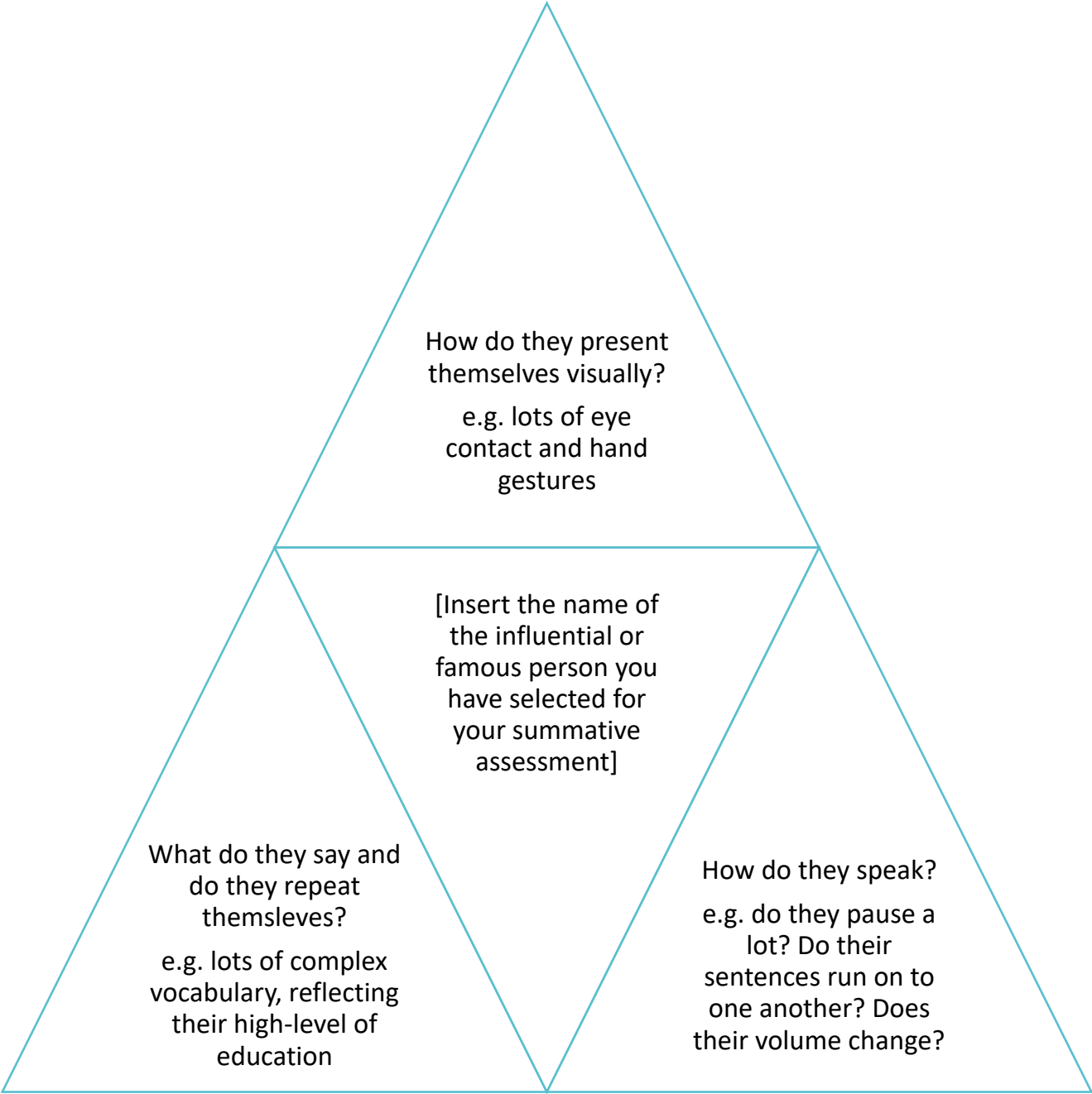
In sitting this summative task, students will:

- select and research the life of their chosen influential or famous person, focusing on their accomplishments, interests and commitments
- reflect on the ways in which their chosen influential or famous person represents themselves through language and visual features (where appropriate) across three texts and (where possible) different genres
- adopt the voice of their chosen influential or famous person when completing the interview script, composing answers to the questions which use language deliberately, in order to meet the purpose of persuading a television producer to air a biopic film which has been made about their life
- consider the perspective of a television network provider when creating questions appropriate to this provider's desire to entertain an audience and thereby make money
- spend three to five minutes speaking coherently in a recorded interview, using a range of verbal and non-verbal cues to communicate the representational interpretations that they have formed through researching their influential or famous person
 - work with a peer, adopting the role of interviewer, to enable them to demonstrate their verbal and non-verbal skills
 - complete the candidate success form and the Lessons 12-13 worksheet – A representation of voice as part of a peer assessment.

Lessons 12-13 worksheet – A representation of voice

On reviewing three separate texts created by or showing your chosen influential or famous person, complete the diagram below to demonstrate consideration of the ways in which they represent themselves visually, verbally and non-verbally.

Note: this will be useful when thinking about the qualities you will copy, when acting as this person for the interview component of this task.





Interview script

- Complete the 'You' section of this script using information you found when researching the life, work and experiences of your selected influential or famous person.
- You are becoming the influential or famous person you have researched, as you pitch the biopic film which has been made about your experiences, to get it aired by a television network.
- Additionally, you are to adopt the role of the interviewer and compose questions that will support you in pitching the biopic film more effectively.
- This interview should last for three to five minutes and will be recorded.

Interviewer:	So [insert name], welcome to the pitch for your recently produced biopic film '[insert title of biopic film].' Tell me a little about yourself.
You	
Interviewer:	The title of your proposed biopic film sounds interesting. Tell me, why do you think our audience needs to hear your story?
You	
Interviewer:	Interesting. So, when did your love of [insert an interest that they hold] really begin?
You	





Interviewer:	Describe yourself in four words.
You:	
Interviewer:	In a business sense, are you able to tell us why airing your biopic film will prove beneficial for us?
You:	
Interviewer:	
You:	
Interviewer:	
You:	



Interviewer:	Thanks for your time here today, [insert name] . I have your contact details and will be in touch with the outcome of your interview. Did you have anything more you wished to share with me, which you think will convince our network to air your biopic film?
You:	

Candidate success form

Once your interview has concluded, your peer (as the interviewer) is required to complete this candidate success form on your behalf.

		 or  as appropriate
The candidate demonstrated adoption of the role of an influential or famous person demonstrating:		
appropriate use of vocabulary, which (to the best of your understanding) reflects that of the influential or famous person		
evidence of the influential or famous person's values and beliefs (to the best of your understanding)		
an overall interpretation of the influential or famous person, which was clearly based in research.		
The candidate used effective verbal and non-verbal communication through:		
use of tone variation, pace and expression, to interest and engage you as the interviewer		
eye contact, facial expression, body language and gesture, to interest and engage you as the interviewer		
use of notes, whilst still creating a strong engagement with you as the interviewer		
overall awareness of the purpose (to deliver a pitch about the biopic film) and audience (the television network).		
Overall comments, including what you enjoyed about the questions and interview.		
One suggestion for improvement is:		

Marking key

Description	Marks
Speaking (verbal)	
Speaks clearly with varied expression, using pace, pitch and pause to create sustained interest, emphasis and engagement of an audience	4
Speaks clearly with expression, using pace, pitch and pause to create interest, emphasis and engagement of an audience	3
Speaks clearly with expression, and attempts to engage an audience	2
Speaks with little expression and limited attempt to engage an audience	1
Subtotal	/4
Speaking (non-verbal)	
Uses body language intuitively when interacting with the interviewer, including gestures and eye contact to engage and maintain audience attention and interest. Can effectively use notes and still create strong engagement with the audience	4
Uses some body language when responding to the interviewer, including gestures and eye contact to engage with an audience. Can use notes and still engage with the audience	3
Attempts to use some body language when speaking with the interviewer, including gestures and eye contact to engage with an audience. Can use notes and attempt to engage with the audience	2
Shows little attempt to engage an audience through non-verbal means. Relies on notes and has limited engagement with audience	1
Subtotal	/4
Written responses to interview questions	
Writes clearly and concisely, drawing on a variety of language features, stylistic devices and text structures which complement and enhance the text. Draws on their wider reading to create a text which influences the audience and reflects the purpose and context of the task	4
Writes in an engaging manner, demonstrating control of some language features, stylistic devices and text structures to communicate effectively with an audience and meet the purpose or the task	3
Communicates clearly, experimenting with language features, stylistic devices, and text structures to create a text which communicates viewpoints, attitudes and perspectives through the development of a logical text	2
Creates a text that draws on simple and familiar language features, stylistic devices and a general sense of structure, which is not always logically sequenced	1
Subtotal	/4

Description	Marks
Proofreading and editing of responses and questions	
Consistently spells wide-ranging vocabulary accurately in a text, making selections which meet the purpose and audience. Manipulates and correctly uses complex punctuation when creating and editing a text	4
Spells complex words and employs a variety of complex punctuation accurately. Selects a range of vocabulary appropriate to the purpose and audience of the text	3
Accurately uses spelling and punctuation when editing a text. Varies vocabulary choices for impact	2
Generally spells and uses punctuation correctly. Uses some appropriate vocabulary	1
Subtotal	/4
Active Listening (when interviewing)	
Communicates convincingly with peer, speaking with expression and intuitive body language, such as gestures and eye contact, to ensure active engagement with peer	3
Attempts to engage actively with peer, making some deliberate verbal and non-verbal cues	2
Sometimes attempts to utilise verbal or non-verbal cues when speaking with peer; these are not always successful	1
Subtotal	/3
Interview preparation	
Actively participates in peer discussion, developing and clarifying ideas collaboratively. Effectively negotiates to enhance the presentation, including resolving any differences	3
Participates in peer discussion, making attempts to negotiate to improve the presentation	2
Shows limited participation, with little interaction. Offers few contributions	1
Subtotal	/3
A representation of voice worksheet	
Explores implied and explicit assumptions, values and beliefs reflected in texts, developing detailed interpretations of them	3
Develops and justifies their own interpretations of texts. Identifies explicit assumptions, values and beliefs reflected within them	2
Develops logical interpretations of texts and identifies common stereotypes reflected within them	1
Subtotal	/3
Total	/25



Description	Marks
Teacher comments	
Student comments	



Instructions for teacher

Over six lessons, the teacher supports students in selecting and researching their chosen famous or influential person. The teacher guides students, as required, in formulating responses and questions within an interview script scaffold. The teacher also makes formative observations on the peer interviews as they are conducted. These questions and answers are to be collected as a formative assessment, to collect data on students' understanding of voice and representation, as they prepare for the summative assessment task.

1. Support students in reading and viewing a selection of biographical and autobiographical texts and text types, from a range of authors.
2. Focus on the perspectives of these authors: their context, values, attitudes and beliefs.
3. Explore the narrative voice that the authors communicate through their vocabulary choices, syntax and punctuation.
4. Provide students with the summative assessment task and rubric to go through with them and clarify as required.
5. Allow students to select an influential or famous person they wish to research.
6. Provide time for students to undertake this research, including the influential or famous person's accomplishments, interests and commitments, and to analyse three short texts which represent them through their spoken or written voice.
7. Provide time and support as students craft their responses to the interview questions, bearing in mind their multiple purposes (to adopt the voice of the influential or famous person and to pitch the biopic film which has been made about their life). Offer assistance with the composition of interview questions as required.
8. Remind students that they may use previous notes/lesson content should they wish.
9. Encourage use of the peer and teacher rubrics as guides for students to edit their questions and answers.
10. Assess students when presenting their recorded interviews in pairs, including evidence of their ability to actively listen.
11. Collect each recording, interview script and the Lessons 11–12 worksheet – A representation of voice, to use as evidence for summative assessment.



Instructions to students

1. Read and view a selection of biographical and autobiographical texts and text types, from a range of authors.
2. Focus on the perspectives of these authors: their context, values, attitudes and beliefs.
3. Go through the summative assessment task and rubric with your teacher and ask questions for clarification as required.
4. Select and undertake research on an influential or famous person of your choice, including their accomplishments, interests and commitments.
5. Analyse three short texts that represent the voice of the chosen famous or influential person that you have chosen. For example, observe their vocabulary choices, syntax, punctuation and their ways of speaking (if visual texts of them speaking are available).
6. Craft your responses to the interview questions, bearing in mind your multiple purposes (to adopt the voice of the influential or famous person, to pitch the biopic film which has been made about their life, and to engage the interviewer).
7. Seek assistance on the composition of interview questions if required.
8. Use previous notes/lesson content should you wish.
9. Use the peer and teacher rubrics as guides to edit your questions and answers as required.
10. Participate in an interview where you act as the influential or famous person you have selected by adopting their voice and mannerisms, as you answer the questions posed by the interviewer.
11. Swap roles with your partner so that you become the interviewer, demonstrating your active listening.
12. Complete your peer's candidate success form, while they also complete yours as part of the peer assessment activity.
13. Submit your interview script and the Lessons 11–12 worksheet – A representation of voice to the teacher for summative assessment and feedback.



Glossary

Refer to the Glossary through the following link <https://k10outline.scsa.wa.edu.au/home/wa-curriculum/learning-areas/english/p-10-english-curriculum>.



Acknowledgements

Lesson sequence

Lessons 12–13

Joyce, J, (n.d.). *A Portrait of the Artist as a Young Man*. Retrieved June, 2024, from <https://www.gutenberg.org/files/4217/4217-h/4217-h.htm>



