



SAMPLE TEACHING AND LEARNING OUTLINE

ENGLISH

YEAR 8

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.

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Any resources such as texts, websites and so on that may be referred to in this document are provided as examples of resources that teachers can use to support their learning programs. Their inclusion does not imply that they are mandatory or that they are the only resources relevant to the course. Teachers must exercise their professional judgement as to the appropriateness of any they may wish to use.

Year 8 Year level description

In the early adolescence phase of schooling, students align with their peer group and begin to question established conventions, practices and values. Learning and teaching programs assist students to develop a broader and more comprehensive understanding of the contexts of their lives and the world in which they live.

English provides opportunities for students to extend their interests beyond their own communities, and they begin to develop awareness about wider issues. Students' interest in the natural, social, cultural and technological world is often related to the impact on them personally and can help them in their current and future lives.

In Year 8, students' growing independence and peer-group orientation should be built upon by providing opportunities for them to participate in important forms of decision-making within the classroom and to work with others. Through such experiences students assume increased responsibilities, explore values and further refine their social and collaborative work skills.

Critical literacy is integral to the English curriculum. It is developed when students actively question, analyse, evaluate and synthesise the texts they engage with. In Year 8, students learn how text structures, language features and intertextual references vary according to audience and purpose, and how some texts may be hybrids, and combine different genres. They learn how texts represent values and how techniques position the audience to form perspectives.

Students engage with a range of texts for learning and enjoyment. They listen to, read, view, analyse, interpret, evaluate, create and perform a range of spoken, written and multimodal texts. These texts may include various types of media texts (including screen, online and digital texts), narratives (including novels), non-fiction, poetry and plays. Students develop their understanding of how texts relate to context, purpose and audience. They understand how the features of texts may be used as models for creating their own work. The range of texts includes:

- literary texts that may be drawn from a range of genres, may involve intertextual references, some challenging sequences and/or non-stereotypical characters, may explore themes of interpersonal relationships and ethical dilemmas in real-world and fictional settings, and/or represent a variety of perspectives
- informative, analytical and persuasive texts that may present technical information and abstract content from credible sources about specialised topics and concepts
- texts with a variety of language features that may include successive complex sentences with embedded clauses, unfamiliar technical vocabulary, figurative and rhetorical language, and/or information supported by various types of images and graphics.

Students create a range of texts whose purposes may be aesthetic, imaginative, reflective, informative, persuasive and/or analytical. These texts may include narratives, dramatic performances and scripts, reports, responses (including reviews and personal reflections), arguments, literary analyses, discussions, visual texts, oral and audio texts, poetry, and types of media (including screen, online and digital texts) for different audiences.

Year 8 Achievement standard

By the end of the year:

Speaking and Listening

Students interact with others, and listen to and create spoken and/or multimodal texts, including literary texts. With different purposes and for audiences, they discuss, express and elaborate on ideas with supporting evidence. They select and vary text structures to organise, develop and link ideas. They select and vary language features, literary devices and/or multimodal features and features of voice.

Reading and Viewing

Students read, view and comprehend a range of texts created to inform, influence and/or engage audiences. They discuss and analyse how ideas are represented and how texts reflect or challenge contexts. They discuss and analyse the aesthetic qualities of texts, and how text structures shape meaning. They discuss and analyse the effects of language features, intertextual references, literary devices and visual features. They select supporting evidence from texts to develop their own response.

Writing and Creating

Students create written and/or multimodal texts, including literary texts, for different purposes and audiences, expressing and advancing ideas with supporting evidence. They select and vary text structures to organise, develop and link ideas. They select and vary language features, literary devices and/or multimodal features.

English Year 8 Sample teaching and learning outline

Weeks	Key teaching points	Curriculum content	Assessment tasks
	<p>Handwriting</p> <p>In recognition of the critical role of handwriting in both reading and writing development, practice should be integrated into daily classroom activities.</p> <p>Below are some suggestions for integrating handwriting activities into the Year 8 program.</p> <ul style="list-style-type: none"> • Provide opportunities to produce handwritten notes and writing tasks during lessons. • Complete two-minute handwriting warm-ups – (e.g. writing simple, compound and complex sentences, or copying key definitions from the board). • Practise writing tasks for extended periods to increase handwriting endurance and stamina. • Complete timed free-writing tasks to improve speed. • Complete short journal activities to target the consolidation of a legible handwriting style and provide activities to improve speed and fluency of writing under timed conditions and for extended periods. • Provide teacher observation and feedback, including correction of letter formation, when students are handwriting in class. <p>For further information, see the P–10 Handwriting Continuum.</p>	<p>Literacy</p> <p>Consolidate a personal handwriting style that is legible, fluent and automatic and supports writing for extended periods in relevant required contexts</p>	
Weeks 1–5	<p>Analytical writing: Environmental citizenship¹</p> <p>Students adopt the role of literary environmentalists as they seek to uncover the ways in which the issue of climate change is represented through a range of print, digital and filmic texts. Teachers offer students a variety of current contextual perspectives surrounding the topic, to examine how we may better protect the environment; students will consequently refine an articulate and convincing voice when analysing these representations. In conducting an analysis of texts from a selection of genres, students</p>	<p>Language</p> <p>Understand how layers of meaning can be created within a text by using literary devices, such as simile and metaphor to evaluate</p>	<p>Task 1:</p> <p>Extended response – visual analysis</p> <p>Week 5</p> <p><i>Reading and Viewing</i></p>

¹ This unit is the Year 8 Teaching, learning and assessment exemplar and can be found on the School Curriculum and Standards Authority website: <https://k10outline.scsa.wa.edu.au/home/wa-curriculum/learning-areas/english/p-10-english-teaching>. All references and links for suggested resources in this unit can be found in the exemplar.

Weeks	Key teaching points	Curriculum content	Assessment tasks
	simultaneously reflect on their own responses to texts, considering how their personal values influence their interpretations.		
	<p>Through a scaffolded formative assessment task, students are invited to communicate their concerns, and specify the ways in which they believe society can shape long-lasting, future change using evidence from a selection of text types. As students hone their use of metalanguage and structure, they undertake a summative assessment, selecting one extended response question to discuss a specific multimodal text studied.</p> <p>Possible resources:</p> <p><i>Support materials:</i></p> <p>CCC Online Library – Evaluating sources toolkit: CRAAP test. https://cccs.libguides.com/cccs_CRAPTest/craaptest</p> <p><i>Websites:</i></p> <ul style="list-style-type: none"> • ABC News in-depth – <i>What can we learn from Indigenous Australians and their 60,000 years caring for country? Songlines</i> https://www.youtube.com/watch?v=Z8x1DS2-WSs • Boston Globe The Big Picture News Stories in Photographs – <i>Australian flooding</i> https://archive.boston.com/bigpicture/2011/01/australian_flooding.html • Deutsche Welle (DW) – <i>Australians flee massive bushfire amid lockdown</i> https://www.dw.com/en/australians-flee-massive-bushfire-near-perth-amid-coronavirus-lockdown/a-56416067 • NBC News – Read Greta Thunberg’s full speech at the United Nations Climate Action Summit https://www.nbcnews.com/news/world/read-greta-thunberg-s-full-speech-united-nations-climate-action-n1057861 • Perth Zoo – See how Perth Zoo is saving wildlife! https://www.youtube.com/watch?v=UWWe4mC2FCY • Zapatopi.net – Save the Pacific Northwest tree octopus https://zapatopi.net/treeoctopus/ • Rotten Tomatoes Indie – Landfill Harmonic Official Trailer 1 (2016) [Documentary] https://www.youtube.com/watch?v=OyM-WaC0-Gg 	<p>Explain how text structures and language features vary depending on their purpose, recognising that some texts are hybrids that combine different genres or elements of different genres</p> <p>Understand how cohesion in texts is improved by strengthening the internal structure of paragraphs with examples, quotations and substantiation of claims</p> <p>Investigate how visual and multimodal texts use intertextual references to enhance and layer meaning</p> <p>Understand and use punctuation conventions, including semicolons and dashes, to extend ideas and support meaning</p> <p>Apply learnt word knowledge to spell new words and apply strategies to maintain accuracy</p>	<p>Students will write an extended response to a chosen question, demonstrating their capacity to use metalanguage to analyse a visual text.</p>

Weeks	Key teaching points	Curriculum content	Assessment tasks
	<p><i>Picture books:</i></p> <ul style="list-style-type: none"> • Dr Seuss. (1971). <i>The Lorax</i>. • French, J. (2022). <i>How to Help a Hedgehog and Protect a Polar Bear</i>. The National Trust. • Hood, S. & Comport, S.W. (2016). <i>Ada's Violin: The Story of the Recycled Orchestra of Paraguay</i>. Simon and Schuster Books for Young Readers. • Krestovnikoff, M. & Calder, J. (2019). <i>The Sea: Exploring Our Blue Planet</i>. Bloomsbury Children's Books. • Lindstrom, C. & Goade, M. (2020). <i>We Are Water Protectors</i>. Roaring Brook Press. • Macfarlane, R. & Morris, J. (2017). <i>The Lost Words</i>. Hamish Hamilton at Penguin (UK). • Mrs. Smith's Speech and Language Therapy Corner – Winston of Churchill https://www.youtube.com/watch?v=2_p7iY1cdf0 • Okimoto, J.D. & Trammel, J. (2007). <i>Winston of Churchill: One Bear's Battle Against Global Warming</i>. Sasquatch Books. • Otter, I. & Anganuzzi, C. (2022). <i>Dear Earth</i>. Little Tiger Press. • Speechley, M. (2021). <i>The Gift</i>. Puffin Books. • Stories with Star – Read Aloud: We Are Water Protectors by Carole Lindstrom Stories with Star https://www.youtube.com/watch?v=FLZVQFhFegE • Storytime with Mrs M. Dodd – Dear Earth by Isabel Otter - read by Mrs M Dodd https://www.youtube.com/watch?v=eb9ISwKieMA • Wise Wonder Enrichment (Previously Book Nook) – Ada's Violin Book Nook Story Time (Read Aloud) https://www.youtube.com/watch?v=WTfchBIASsc <p><i>Poem:</i></p> <ul style="list-style-type: none"> • Poetry Foundation – The Tree Agreement by Elise Paschen https://www.poetryfoundation.org/poetrymagazine/poems/58635/the-tree-agreement <p><i>Documentary films:</i></p>	<p>Literature</p> <p>Explain the ways that ideas and perspectives may represent the values of individuals and groups in literary texts drawn from historical, social and cultural contexts by Aboriginal and Torres Strait Islander, wide-ranging Australian and world authors and creators</p> <p>Explain how language and/or visual and audio features in texts position listeners, readers and viewers to respond and form perspectives</p> <p>Literacy</p> <p>Identify how texts relate to contexts</p> <p>Use interaction skills for identified purposes and situations, including when supporting or challenging the stated or implied meanings of spoken texts in presentations or discussions</p> <p>Analyse and evaluate the ways that language features vary according to the purpose and audience of the text, and the</p>	

Weeks	Key teaching points	Curriculum content	Assessment tasks
	<ul style="list-style-type: none"> • <i>2040</i> (2019), dir. Damon Gameau • <i>A Beautiful Planet</i> (2016), dir. Toni Myers • <i>A Life on Our Planet</i> (2020), dir. David Attenborough, Alistair Fothergill and Keith Scholey • <i>Before the Flood</i> (2016), dir. Fisher Stevens • <i>Chasing Coral</i> (2017), dir. Jeff Orlowski • <i>I am Greta</i> (2020), dir. Nathan Grossman • <i>Ice on Fire</i> (2019), dir. Leila Conners • <i>She Is the Ocean</i> (2018), dir. Inna Blokhina • <i>The Biggest Little Farm</i> (2018), dir. John Chester • <i>Time to Choose</i> (2016), dir. Charles Ferguson <p><i>Feature films:</i></p> <ul style="list-style-type: none"> • <i>FernGully: The Last Rainforest</i> (1992), dir. Bill Kroyer • <i>Happy Feet Two</i> (2011), dir. George Miller • <i>Hoot</i> (2006), dir. Wil Shriner • <i>Ice Age: The Meltdown</i> (2006), dir. Carlos Saldanha • <i>Over the Hedge</i> (2006), dir. Karey Kirkpatrick & Tim Johnson • <i>Princess Mononoke</i> (1997), Studio Ghibli • <i>The Lorax</i> (2012), dir. Chris Renaud • <i>WALL-E</i> (2008), dir. Andrew Stanton <p>Sample activities:</p> <p>Brainstorm the term ‘critical’ and discuss why it is important to be critical readers (online, when watching films and documentaries, and when reading). Define the term ‘critical’ as being a form of judgement and determination of the value of a text as a result of its credibility, reliability and validity. Revise these terms if required.</p> <p>Demonstrate methods for determining the credibility, reliability and validity of online sources (e.g. by breaking down a website address – domain). Explore the credibility, reliability and validity of a number of online sources.</p>	<p>ways that sources and quotations are used in a text</p> <p>Analyse how authors and creators use text structures to organise ideas and develop and shape meaning</p> <p>Use comprehension strategies, such as visualising, predicting, connecting, summarising, monitoring, questioning and inferring, to interpret and evaluate ideas when listening, reading and viewing</p> <p>Plan, create, edit and publish written and multimodal texts, organising and expanding ideas, and selecting text structures, language features, literary devices and visual features for purposes and audiences in ways that may be imaginative, reflective, informative, persuasive and/or analytical</p>	

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	<p>Check students' prior knowledge (e.g. from other learning areas) of key terms in the climate change and environmental science discourses (e.g. conversation, sustainability, preservation and so on).</p> <p>Explore the different types of conservation threats and discuss who has the responsibility to conserve the environment, and why it is important to do so.</p> <p>Watch <i>See how Perth Zoo is saving wildlife!</i> and answer comprehension questions related to the representation of animal conservation.</p> <p>Watch <i>What can we learn from Indigenous Australians and their 60,000 years caring for country?</i> and take guided notes. Respond to the question 'What does this text teach us about the environmental impact of climate change on Australia?'</p> <p>View images depicting the impacts of climate change (such as natural disasters – floods and fires). Adopt the viewpoint of a human, creature or inanimate object in an image to write a first-person narrative describing the experience of the situation depicted.</p> <p>Select an environmental organisation to research online. Create an organisation profile page/poster to summarise this research.</p> <p>Revise persuasive devices.</p> <p>Watch or listen to an effective speech on climate change, such as an address by Greta Thunberg. Explore the rhetorical devices, non-verbal cues and vocal effects used to persuade the audience.</p> <p>Define the terms 'perspective' and 'viewpoint'. Use a text, such as the poem 'The Tree Arrangement' by Elise Paschen or environmental picture books as a vehicle for exploring differing perspectives on climate change.</p> <p>Review how language is used to discuss personal responses to texts, and how these personal responses are influenced by our own contexts, values and beliefs. Develop a personal response to the poem, articulating these influences.</p>		

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	<p>Model the use of appropriate visual and written metalanguage to analyse the ways literary texts, such as poetry and picture books, represent the issue of climate change.</p> <p>Revise emotive language and discuss why it is powerful (it taps into connotations, what is signified through signifiers, words). Explore language used to discuss climate change, particularly recent changes to language and/or 'buzz words' and their connotations, considering how these terms may be emotionally charged.</p> <p>Watch the trailer for <i>Landfill Harmonic Orchestra</i>. Analyse the way the text represents ways of addressing the climate crisis.</p> <p>Research causes and solutions for climate change.</p> <p>Synthesise ideas represented about climate change in the range of texts studied through a focus question such as, 'Based on the texts you have read/viewed, in what ways do you think we can better support our environment?'</p> <p>Select a visual text, such as a documentary or feature film, that explores the issue of climate change for focused study.</p> <p>Explore the context of production of the text. Compare this to the context of reception.</p> <p>Complete a guided viewing of the text, analysing the representation of the issue of climate change.</p> <p>Revise extended analytical response structure, providing models and practice questions.</p> <p>With notes, write an extended analytical response to the studied visual text.</p>		
Weeks 6–10	<p>Play study: Creative representations of human lives in biopic drama</p> <p>Students will develop their understanding of the play genre through close study of the play <i>Garage Girls</i>. They will complete activities designed to immerse them in the verbal and non-verbal performance aspects stage drama. Students will investigate the ways that biopic fiction texts creatively represent historical figures. They will explore attitudes and values in Australian culture, historically and today.</p>	<p>Language</p> <p>Understand how layers of meaning can be created within a text by using literary devices, such as simile and metaphor to evaluate</p>	<p>Task 2: Playscript</p> <p>Week 10</p> <p><i>Writing and Creating</i></p> <p>Inspired by their study of <i>Garage Girls</i>, students will select another influential</p>

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	<p>Inspired by their study of <i>Garage Girls</i>, students will create an original playscript of the opening scene of a biopic for another influential figure in Australian history.</p> <p>Possible Resources:</p> <ul style="list-style-type: none"> Garage Girls written by Candace Miles, Madelaine Nunn and Anna Rodway https://apt.org.au/product/garage-girls-2/ Obituaries Australia: Lives that Shaped Australia's History https://oa.anu.edu.au/obituary/anderson-alice-elizabeth-12772 Utopia Girls directed by Jasmin Tarasin 	<p>Literature</p> <p>Explain the ways that ideas and perspectives may represent the values of individuals and groups in literary texts drawn from historical, social and cultural contexts by Aboriginal and Torres Strait Islander, wide-ranging Australian and world authors and creators</p>	<p>figure from Australian history and write a playscript for the opening scene of a biopic play that celebrates their contribution to Australian culture.</p>
	<p>Sample activities:</p> <p>Explore central themes of the play around gender expectations and the historical roles of women in Australian society by, for example viewing a clip from the documentary film <i>Utopia Girls</i>, which explores the story of how Australian women became the first women to gain full political rights. Listen to the rhetoric used by those opposed to women gaining the right to vote. Create freeze-frames depicting this story and discuss the ways you have used body language to communicate ideas and emotions.</p> <p>Complete a reader's theatre reading of <i>Garage Girls</i>. Pause at key scenes and complete a guided analysis of the development of key themes through characterisation, setting, stage directions and dialogue.</p> <p>Read obituary information and historical articles for Alice Anderson, the real-life first woman garage proprietor. Use this information to map back to the text. Consider how the information that was selected for inclusion (and what was not included) impacted the ideas conveyed in the play. Discuss the creative choices made by the playwrights to transform this biographical information into a creative biopic stage drama.</p> <p>Review the features of stage drama texts. Explore how the play represents the values of pioneering Australian businesswomen.</p>	<p>Explain how language and/or visual and audio features in texts position listeners, readers and viewers to respond and form perspectives</p> <p>Analyse how language features, such as sentence patterns create tone, and literary devices, such as imagery create meaning and effect</p> <p>Literacy</p> <p>Identify how texts relate to contexts</p> <p>Plan, create, edit and publish written and multimodal texts, organising and expanding ideas, and selecting text structures, language features, literary devices and visual features for</p>	

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	<p>Identify how the playwright uses rhetorical devices that reveal the dark or serious aspects of the central topic in humorous or amusing ways, such as by making a statement but implying or meaning the opposite (irony), exaggerating or overstating something (hyperbole), imitating or mocking something (parody), and making something appear less serious than it really is (understatement).</p> <p>Collaborate with a peer to write a short script with two characters, focusing on dialogue choices to establish character.</p> <p>Choose an influential person from Australian history as the subject for an original biopic playscript composition. Research the selected person, taking notes of their biographical information, upbringing, personal life, career, personality, other's experiences interacting with them and interesting anecdotes from their lives.</p> <p>Choose a setting that represents the chosen influential person and 'build it' – physically as a diorama of the stage, by drawing the stage and considering the set design or by writing a description of the set design. Consider ways the setting and set design can represent aspects of the character through the use of props, symbols, colour, lighting and so on. Use this set design as the basis for the description of the setting in the stage directions that set the scene at the opening of the play.</p> <p>Construct a character list, with brief descriptions.</p> <p>Explore the use of dialogue in <i>Garage Girls</i> and other works of fiction. Record natural conversations. Note the ways that dialogue works to construct characters in fiction, as well as the economical use of language to progress the narrative without the redundancy and repetition that occurs in natural dialogue. Use these observations to produce dialogue for the first scene of a playscript that establishes characters and a central conflict.</p> <p>Add stage directions to provide an indication of non-verbal performance elements for the characters.</p> <p>Create a title for the playscript.</p>	<p>purposes and audiences in ways that may be imaginative, reflective, informative, persuasive and/or analytical</p>	

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Weeks 11–15	<p>Life and true stories</p> <p>Students will study the genre of biography and memoir, exploring a range of autobiographical texts, exploring a range of diverse Australian voices. They will analyse the ways that language features, literary devices and text structures have been used for particular purposes and to convey ideas and perspectives. Students will discuss their responses to and preferences for studied texts, considering how textual features contribute to the style of the texts.</p> <p>Students will curate an annotated selection of short autobiographical texts by Australian authors for an imagined online audience, in the style of a ‘best of’ list. They will also produce a brief introduction to their text selections summarising the themes of the texts and the ways they have been crafted by their authors.</p> <p>Possible texts:</p> <ul style="list-style-type: none"> Freeman, P. & Beer, S. (2018). <i>Amazing Australian Women: Twelve Women Who Shaped History</i>. Lothian Children’s Books. Mia, T., Morgan, S. & Kwaymullina, B. (2008). <i>Heartsick for Country: Stories of Love, Spirit and Creation</i>. Fremantle Press. Tutt, C. (2023). <i>This Book Thinks Ya Deadly</i>. Hardie Grant Explore. Various. (2018). <i>High Five to the Boys: A Celebration of Ace Australian Men</i>. Random House Children’s Australia. <p>Sample activities:</p> <p>Participate in before, during and after reading activities, such as class discussions, completing graphic organisers and keeping a reading journal, to monitor evolving comprehension of a range of short autobiographical texts by Australian authors.</p> <p>Coordinate an incursion, inviting local members of the community to share their life stories with a small group of students as ‘living books’. Create ‘book blurbs’ with short bios for each community member. Prior to the incursion, students select which ‘book’ they will ‘borrow’ and draft questions to ask the community members about their lives after listening to their stories. Demonstrate active listening skills, such as using positive</p>	<p>Language</p> <p>Recognise how language shapes relationships and roles</p> <p>Explain how text structures and language features vary depending on their purpose, recognising that some texts are hybrids that combine different genres or elements of different genres</p> <p>Literature</p> <p>Explain the ways that ideas and perspectives may represent the values of individuals and groups in literary texts drawn from historical, social and cultural contexts by Aboriginal and Torres Strait Islander, wide-ranging Australian and world authors and creators</p> <p>Share opinions about the language features, literary devices and text structures that contribute to the styles of literary texts</p> <p>Explain how language and/or visual and audio features in texts position listeners, readers</p>	<p>Task 3:</p> <p>Curated anthology</p> <p>Week 15</p> <p><i>Writing and Creating</i></p> <p>Students will curate an annotated selection of short autobiographical texts by Australian authors to be published digitally.</p>

Weeks	Key teaching points	Curriculum content	Assessment tasks
	<p>body language, rephrasing to confirm understanding, offering suitable responses and asking open questions.</p> <p>Investigate the ways autobiographical texts by Aboriginal and Torres Strait Islander creators represent unique ways of being, knowing, thinking and doing.</p> <p>Explain how authors and creators use words and language to set tone when writing or speaking about specific themes, such as words used to set the tone when writing or speaking about Country/Place in a studied autobiographical text by an Aboriginal and/or Torres Strait Islander author.</p> <p>Explore how short autobiographical texts by migrant Australian authors represent values of particular groups.</p> <p>Explore how the use of sensory imagery draws the reader into the world of studied autobiographical texts.</p> <p>Explore how studied autobiographical texts relate to particular historical contexts.</p> <p>Compare the ways different authors have used text structures to organise ideas and develop and shape meaning in two or more autobiographical texts focused on a similar theme or idea.</p> <p>In literature circles, share opinions about studied autobiographical texts, discussing the ways language features, literary devices and text structures contribute to their styles. Use appropriate linguistic, vocal and non-verbal protocols for small group discussion.</p> <p>Share opinions in an online class blog or forum about how a studied autobiographical text positions the reader to respond to a theme.</p> <p>Read the introductions of anthologies of short autobiographies, online articles and online blog posts that compile lists of top stories. Use these as models for creating an annotated curated list (for digital publication) of short autobiographical texts that are connected by a similar theme or idea. Write an introduction to this collection, discussing the ways the chosen texts represent Australian culture and experiences.</p>	<p>and viewers to respond and form perspectives</p> <p>Analyse how language features such as sentence patterns create tone, and literary devices such as imagery create meaning and effect</p> <p>Literacy</p> <p>Identify how texts relate to contexts</p> <p>Use interaction skills for identified purposes and situations, including when supporting or challenging the stated or implied meanings of spoken texts in presentations or discussions</p> <p>Analyse and evaluate the ways that language features vary according to the purpose and audience of the text, and the ways that sources and quotations are used in a text</p> <p>Analyse how authors and creators use text structures to organise ideas and develop and shape meaning</p>	

Weeks	Key teaching points	Curriculum content	Assessment tasks
		<p>Use comprehension strategies, such as visualising, predicting, connecting, summarising, monitoring, questioning and inferring, to interpret and evaluate ideas when listening, reading and viewing</p> <p>Plan, create, edit and publish written and multimodal texts, organising and expanding ideas, and selecting text structures, language features, literary devices and visual features for purposes and audiences in ways that may be imaginative, reflective, informative, persuasive and/or analytical</p> <p>Select and vary features of digital tools to create texts for different purposes and audiences</p>	

Weeks	Key teaching points	Curriculum content	Assessment tasks
Weeks 16–20	<p>Poetry: Ballads and the literary tradition of the Australian bush</p> <p>Students will explore the role and function of ballads, a musical, narrative style form of poetry. Students will study a range of ballad texts and their tradition in Australian literature. They will investigate how the ballad text form can be used to represent people, places and events, as well as the ways that our context can influence how we respond to these representations. Students will identify intertextual references in their studied poems and explain how the references enable them to develop new understandings of the aesthetic quality of the text.</p> <p>Students will build their capacity to understand, analyse and use language features and literary devices in poetry in order to create their own ballad poem.</p> <p>Possible resources:</p> <ul style="list-style-type: none"> Cheng, C. (ed.). (2011). <i>Classic Australian Poems</i>. Random House Australia Children's. Ford, T. (ed.). (2000). <i>'Listen for a Moment': A Small Book of Australian Ballads</i>. Poetry Foundation – 'The Highwayman' by Alfred Noyes The Highwayman The Poetry Foundation Paterson, B. (1890). <i>The Man from Snowy River</i>. Australia's Defining Moments: Digital Classroom – <i>A Journal Which Cannot be Beaten</i> https://digital-classroom.nma.gov.au/defining-moments/bulletin-established <p>Sample activities:</p> <p>Review the language features and literary devices used in poetry, including rhythm, rhyme, simile, metaphor, personification, onomatopoeia and other sound devices. Exemplify these devices through short extracts from a range of ballad poetry, such as the use of onomatopoeia and rhythm in 'The Highwayman' to evoke the sound of the horses.</p> <p>Explore how the use of sensory imagery draws the reader into the world of a ballad poem.</p> <p>Explore the Australian literary tradition of the bush ballad, reading works by writers such as Henry Lawson and Banjo Patterson in <i>The Bulletin</i> magazine. Research the history of the magazine and investigate the ways that these poems represent an aspect of Australia's history and cultural development.</p>	<p>Literature</p> <p>Explain the ways that ideas and perspectives may represent the values of individuals and groups in literary texts drawn from historical, social and cultural contexts by Aboriginal and Torres Strait Islander, wide-ranging Australian and world authors and creators</p> <p>Share opinions about the language features, literary devices and text structures that contribute to the styles of literary texts</p> <p>Identify intertextual references in literary texts and explain how the references enable new understanding of the aesthetic quality of the text</p> <p>Analyse how language features such as sentence patterns create tone, and literary devices such as imagery create meaning and effect</p> <p>Create and edit literary texts that experiment with language features and literary devices for particular purposes and effects</p>	<p>Task 4: Ballad performance</p> <p>Week 20</p> <p><i>Writing and Creating</i></p> <p><i>Speaking and Listening</i></p> <p>Students will create an original ballad poem that recounts a tragic, comic or heroic story with a focus on a central dramatic event. They will then perform their ballad to the class, considering both verbal and non-verbal performance elements and the musicality of their poem.</p>

Weeks	Key teaching points	Curriculum content	Assessment tasks
	<p>Identify intertextual references through allusion within a ballad poem and discuss how knowledge of other texts influences the reader's understanding and appreciation of the aesthetic quality of the text.</p> <p>Edit the use of imagery and word choices when creating an original ballad poem and reflect on the effect of those changes.</p>	<p>Literacy</p> <p>Use interaction skills for identified purposes and situations, including when supporting or challenging the stated or implied meanings of spoken texts in presentations or discussions</p> <p>Plan, create, rehearse and deliver spoken and multimodal presentations for audiences and purposes, selecting language features, literary devices, visual features and features of voice to suit formal or informal situations, and organising and developing ideas in texts in ways that may be imaginative, reflective, informative, persuasive and/or analytical</p>	

Weeks	Key teaching points	Curriculum content	Assessment tasks
Weeks 21–25	<p>Documentary film: The truth or simply one version of the truth?</p> <p>Students will explore the genre of documentary film to consider the ways they both provide information and offer perspectives. Through close analysis of language choices, students will consider how documentaries position readers. Stronger students will evaluate how effective documentaries are at conveying the creators’ point of view, and discuss how documentaries represent ‘the truth’. Students will produce an analytical essay in response to a studied documentary.</p> <p>Possible resources:</p> <ul style="list-style-type: none"> • <i>Anote’s Ark</i> (2018), dir. Matthieu Rytz • <i>Curt</i> (2015), dir. Jordan Tappis and Brendan Hearne • <i>My Octopus Teacher</i> (2020), dir. James Reed and Pippa Erlich • <i>Paris Exposition, 1900</i> (1900), dir. Georges Méliès • The Education Shop – The Unsweetened Truth: A Study Guide to That Sugar Film https://theeducationshop.com.au/downloads/metro-and-screen-education-articles/screen-education-articles/unsweetened-truth-a-study-guide-to-that-sugar-film-the/ • The Education Shop – This is Going to Be Big (ATOM Study Guide) https://theeducationshop.com.au/downloads/atom-study-guides/this-is-going-to-be-big-atom-study-guide/ • <i>The True Cost</i> (2015), dir. by Andrew Morgan • <i>Welcome to Canada</i> (2016), dir. Adam Loftin and Mary Fowles <p>Sample activities:</p> <p>Select an appropriate documentary for study by considering students interests and abilities, or provide students with a selection of documentary films to choose from.</p> <p>Introduce the topic or central issue of the documentary. Complete activities to determine students’ level of knowledge, engagement and perspectives on the topic or issue.</p> <p>Provide some information about the historical, social or cultural context of the studied documentary film, including relevant biographical information about the director and/or presenter. For example, by reading interviews, bios on the documentary’s website and so</p>	<p>Language</p> <p>Recognise how language shapes relationships and roles</p> <p>Understand how layers of meaning can be created within a text by using literary devices, such as simile and metaphor to evaluate</p> <p>Examine a variety of clause structures, including embedded clauses, that add information and expand ideas in sentences</p> <p>Understand the effect of nominalisation in texts</p> <p>Identify and use vocabulary typical of academic texts</p> <p>Understand and use punctuation conventions, including semicolons and dashes, to extend ideas and support meaning</p> <p>Apply learnt word knowledge to spell new words and apply strategies to maintain accuracy</p>	<p>Task 5:</p> <p>Analytical essay</p> <p>Week 25</p> <p><i>Reading and Viewing</i></p> <p><i>Writing and Creating</i></p> <p>Students will write an analytical essay in response to the studied documentary discussing the ways the text positions audiences to accept a particular perspective on an issue.</p>

Weeks	Key teaching points	Curriculum content	Assessment tasks
	<p>on. Discuss which groups in society the director and/or presenter may belong to and the ways the ideas and perspectives in the documentary film may present the values of the individual director and/or presenter and/or groups.</p> <p>Discuss the genre of documentary, considering the history of the form and etymology of the word ‘documentary’.</p> <p>View and respond to early documentary films, such as the actuality documentaries produced by Georges Méliès that depicted a ‘slice of life’ through the recording of city scapes, landscapes and domestic scenes, such as <i>Paris Exposition, 1900</i>.</p> <p>Explore the evolution of documentary film into its contemporary purpose as a form of persuasion or an interpretive text that interprets life and presents a particular perspective.</p> <p>Introduce or review documentary conventions – audio and visual techniques and introduce metalanguage. Consider what is different or similar to other genres students would have studied; for example, overlap with feature article/persuasive essay and feature film.</p> <p>Discuss the ‘language’ of documentary film (for example archival footage, interviews, re-enactments, voice over, camera shot and duration, soundtrack, emotive language, hyperbole and so on) and the ways these language choices work to position an audience to respond to the ideas and perspective presented in the studied documentary film.</p> <p>Write an effective response to the documentary articulating the level of engagement with and enjoyment of the documentary. Respond to questions such as: What do you like/dislike about the documentary film? Which documentary language features do you prefer? Which aspects of the text are similar to other audiovisual texts (such as feature film, online videos) that you enjoy?</p> <p>Share opinions about the language features that contribute to the style of the documentary. For example, discussing opinions about how music and lighting contribute to a film’s style.</p>	<p>Literature</p> <p>Explain the ways that ideas and perspectives may represent the values of individuals and groups in literary texts drawn from historical, social and cultural contexts by Aboriginal and Torres Strait Islander, wide-ranging Australian and world authors and creators</p> <p>Share opinions about the language features, literary devices and text structures that contribute to the styles of literary texts</p> <p>Explain how language and/or visual and audio features in texts position listeners, readers and viewers to respond and form perspectives</p>	

Weeks	Key teaching points	Curriculum content	Assessment tasks
	<p>If appropriate to the style of the chosen documentary, identify how authors use rhetorical devices that reveal the dark or serious aspects of a topic in humorous or amusing ways, such as by making a statement but implying or meaning the opposite (irony), exaggerating or overstating something (hyperbole), imitating or mocking something (parody), and making something appear less serious than it really is (understatement).</p> <p>Take notes, using a table or graphic organiser, noting the ways documentary film language has been used to position viewers to respond to the perspective or ‘version of the truth’ offered in the studied documentary.</p> <p>Consider how the studied documentary film represents or offers a perspective on the chosen issue. For example, how might it promote an issue that isn’t otherwise well known. Consider the language choices made. For example, does the documentary largely use personal experience (e.g. <i>Curt</i> or <i>My Octopus Teacher</i>) or facts and statistics (e.g. <i>The True Cost</i>), or a combination of both (e.g. <i>That Sugar Film</i>); from whose point of view is the documentary film presented? Is the presenter immersed in the experience (e.g. <i>My Octopus Teacher</i> or <i>That Sugar Film</i>) or are they a ‘fly on the wall’ (e.g. <i>Curt</i> where there is not even voice over or questions from offscreen). Consider the effect of other language choices.</p> <p>Revise analytical essay structure. Use class notes and an essay template or table scaffold to plan an analytical essay discussing the way the studied documentary film positions audiences to accept a particular perspective on an issue. Stronger responses may evaluate how effective the documentary has been (through the language choices that contribute to its style) in achieving its purpose.</p> <p>Write paragraphs in an analytical essay that include quotes and examples from the studied documentary. Use appropriate punctuation to introduce quotes, including colons.</p> <p>Employ vocabulary of academic writing, such as the use of ‘evidence’, ‘consequence’ and ‘contradiction’.</p> <p>Apply strategies to maintain accuracy, such as proofreading, checking an authority or using spell check when editing the analytical essay.</p>	<p>Literacy</p> <p>Identify how texts relate to contexts</p> <p>Plan, create, edit and publish written and multimodal texts, organising and expanding ideas, and selecting text structures, language features, literary devices and visual features for purposes and audiences in ways that may be imaginative, reflective, informative, persuasive and/or analytical</p>	

Weeks	Key teaching points	Curriculum content	Assessment tasks
Weeks 26–30	<p>Novel: Historical fiction – real events, imaginative reconstructions</p> <p>Students will study an Australian historical fiction novel, focusing on the representation of groups in society and key historical events. They will study the ways that authors use literary devices to create layers of meaning and the ways that text structures and language features vary depending on their purpose. Explore the ways that historical facts and fiction elements have been combined in the novel to create a hybrid text. Stronger cohorts may discuss the merits and ethical concerns around historical fiction as a means of representing the past, for example by identifying inaccuracies, misconceptions, or creative liberties, and exploring how they shape readers’ perceptions of the past.</p> <p>Inspired by their studied novel, students will research the history of their own local area. They will select a historical photo as a stimulus for the crafting of an original work of short historical fiction.</p> <p>Possible texts:</p> <ul style="list-style-type: none"> • Constable, K. (2011). <i>Crow Country</i>. Allen & Unwin. • French, J. (2010). <i>A Waltz for Matilda</i>. HarperCollins. • French, J. (2011). <i>Nanberry: Black Brother White</i>. HarperCollins AU. • Higgie, R. (2020). <i>The History of Mischief</i>. Fremantle Press. • Hill, A. (2001.) <i>Soldier Boy: The True Story of Jim Martin the Youngest ANZAC</i>. Penguin Books. • Morgan, S. (2015). <i>Sister Heart</i>. Fremantle Press. • Newton, R. (2007). <i>The Black Dog Gang</i>. Puffin. • Park, R. (1980). <i>Playing Beatie Bow</i>. <p>Sample activities</p> <p>Participate in before, during and after reading activities, such as class discussions, completing graphic organisers and keeping a reading journal, to monitor evolving comprehension of the chosen class novel.</p>	<p>Language</p> <p>Understand how layers of meaning can be created within a text by using literary devices, such as simile and metaphor to evaluate</p> <p>Explain how text structures and language features vary depending on their purpose, recognising that some texts are hybrids that combine different genres or elements of different genres</p> <p>Examine a variety of clause structures, including embedded clauses, that add information and expand ideas in sentences</p> <p>Literature</p> <p>Explain the ways that ideas and perspectives may represent the values of individuals and groups in literary texts drawn from historical, social and cultural contexts by Aboriginal and Torres Strait Islander, wide-ranging Australian and world authors and creators</p> <p>Share opinions about the language features, literary</p>	<p>Task 6:</p> <p>Short historical fiction</p> <p>Week 30</p> <p><i>Writing and Creating</i></p> <p>After studying an Australian historical fiction novel, students will create their own piece of short historical fiction set in their local area and inspired by an historical image of their choice.</p>

Weeks	Key teaching points	Curriculum content	Assessment tasks
	<p>Explore the historical context(s) of the setting(s) of the chosen novel. Discuss the ways that the representation of the historical time period in the text is also influenced by the context of the author and time and place in which the novel was written.</p> <p>Identify literary devices within the novel, such as simile and metaphor, and explain how these are used to create layers of meaning.</p> <p>Explore the sentence structures used within an excerpt from the novel. Identify different sentence types, including complex sentences with embedded clauses that add information and expand ideas. Discuss the ways that the structure of sentences within paragraphs and sections of text contribute to meaning by, for example, building character or constructing setting.</p> <p>Identify intertextual references through allusion within and the studied novel and how knowledge of other texts influences the reader's understanding and appreciation of the studied novel.</p> <p>Discuss the hybridity of the text, for example, the inclusion of letters or excerpts from historical texts combined with fictional conversations in the novel. If studying a verse novel, such as <i>Sister Heart</i> by Sally Morgan, discuss how the hybrid text combines elements of poetry and prose narrative.</p> <p>Explore genre hybridity, such as the inclusion of poetry, letters, excerpts from historical texts, incorporation of images and visual documents within the constructed historical fiction text. For example, the use of letters in <i>Soldier Boy</i>.</p> <p>Compare reviews of the studied novel and evaluate whether these challenge or support personal opinions.</p> <p>Research the history of the school and students' local area by, for example, visiting the local history collection at the local library, listening to oral histories of local residents collated by the local historical society, viewing historical images of the local area, or visiting a local history village or historical site. Explore both Aboriginal and Torres Strait Islander histories, as well as histories of other prominent figures in the community.</p>	<p>devices and text structures that contribute to the styles of literary texts</p> <p>Identify intertextual references in literary texts and explain how the references enable new understanding of the aesthetic quality of the text</p> <p>Create and edit literary texts that experiment with language features and literary devices for particular purposes and effects</p> <p>Literacy</p> <p>Use comprehension strategies, such as visualising, predicting, connecting, summarising, monitoring, questioning and inferring, to interpret and evaluate ideas when listening, reading and viewing</p>	

Weeks	Key teaching points	Curriculum content	Assessment tasks
	<p>Select a historical image from the local area to use as inspiration for an original piece of creative historical fiction.</p> <p>Revise narrative writing techniques, particularly those used to construct the setting and voice for historical places and people. Students use examples from the studied historical fiction novel as models for their own writing.</p> <p>Plan, draft, write and edit a piece of historical fiction.</p>		
Weeks 31–35	<p>Is this film worth recommending?</p> <p>Students will explore the genre of feature film through close analysis of a selected film. In particular, they will explore how feature films use visual and audio language features to position viewers to respond and form perspectives.</p> <p>Students will develop their skills for interacting with others by sharing their opinions about the language features, text structures and literary devices that contribute to the style of the text in an interview-format oral presentation.</p> <p>Possible resources:</p> <ul style="list-style-type: none"> • <i>The Sapphires</i> (2012), dir. Wayne Blair • <i>Mulan</i> (2020), dir. Niki Caro • <i>Wonder</i> (2017), dir. Stephen Chbosky • <i>Ride Like a Girl</i> (2019), dir. by Rachel Griffiths • <i>Satellite Boy</i> (2012), dir. Catriona McKenzie • <i>Arrietty</i> (2010), dir. Hiromasa Yonebayashi • <i>At the Movies</i> (2004–2014), Margaret Pomeranz & David Stratton • Screening Shorts – Writing About Film https://screeningshorts.org.uk/resources/teaching-activities/writing-about-film <ul style="list-style-type: none"> ▪ Click the ‘Film Reviews’ hyperlink under the ‘Film Reviews’ section for the PDF <p>Sample activities:</p> <p>Review elements of characterisation in narrative texts and discuss the audiovisual language features used in film to develop characters. Select a character from the film.</p>	<p>Language</p> <p>Recognise how language shapes relationships and roles</p> <p>Understand how layers of meaning can be created within a text by using literary devices, such as simile and metaphor to evaluate</p> <p>Literature</p> <p>Share opinions about the language features, literary devices and text structures that contribute to the styles of literary texts</p> <p>Explain how language and/or visual and audio features in texts position listeners, readers and viewers to respond and form perspectives</p> <p>Literacy</p> <p>Use interaction skills for identified purposes and</p>	<p>Task 7: Interview – Film review</p> <p>Week 35</p> <p><i>Reading and Viewing</i></p> <p><i>Speaking and Listening</i></p> <p>In pairs, students will present an interview reviewing their studied film.</p>

Weeks	Key teaching points	Curriculum content	Assessment tasks
	<p>Complete a characterisation chart highlighting the significant aspects of their personality and background.</p> <p>Explore character by creating a Spotify playlist for a selected character. Consider what songs the character might be listening to during key moments in the film.</p> <p>Explore genres of film by brainstorming the typical (or conventional) types of language and structural devices used in each genre. Identify the genre or genres of the studied film and selected examples from the film that exemplify the genre(s).</p> <p>Consider genre by creating a film trailer for a version of the studied film in a different genre to the original. For example, creating a romance-genre trailer for a horror film.</p> <p>Create a film fact file with research and facts about the studied film. For example: plot, characterisation, setting, costumes, special effects, soundtrack, themes, favourite quotes, the actors, the director, and interesting information about the production and release of the film.</p> <p>Investigate an issue or real-life event explored in the studied film. Discuss the way this issue or event has been represented in the film through how language and/or visual and audio features to position viewers to respond.</p> <p>View a range of audiovisual film review texts including traditional panel-style film review television shows, such as <i>At the Movies</i> and more contemporary formats, such as film reviews on YouTube and TikTok. Investigate the structural and language features of these texts to use as models for constructing an original interview reviewing the film studied in class.</p> <p>Students write the script of an interview about whether or not they enjoyed the film studied in class and give reasons why. Write in script format and include questions that might be asked and answers they would provide.</p> <p>Perform an interactive interview in front of the class, demonstrating active listening skills, such as using positive body language, rephrasing to confirm understanding, offering suitable responses and asking open questions.</p>	<p>situations, including when supporting or challenging the stated or implied meanings of spoken texts in presentations or discussions</p> <p>Plan, create, rehearse and deliver spoken and multimodal presentations for purpose and audience, selecting language features, literary devices, visual features and features of voice to suit formal or informal situations, and organising and developing ideas in texts in ways that may be imaginative, reflective, informative, persuasive and/or analytical</p>	

Weeks	Key teaching points	Curriculum content	Assessment tasks
Weeks 36–40	<p>Little books, big stories: Exploring picture books</p> <p>Students will investigate the genre of picture books, exploring the ways that they work to represent ideas and information to young children through a combination of written and visual elements. They will consider the ways that the written and visual modes both work together, and independently of each other, to create meaning. Students will consider the ways that authors select language features and text structures to appeal to an audience of young readers. They will also explore texts in picture book-form written for older readers and make comparisons to children’s picture books.</p> <p>In pairs, students will choose a real-life event or scientific concept and creatively represent this in a picture book format with a target audience of young children. They will consider how to combine non-fiction and creative elements in their work to create a hybrid text.</p> <p>Possible texts:</p> <ul style="list-style-type: none"> • Avery, S.E. (2022). <i>Frank’s Red Hat</i>. Walker Books Australia. by Sean E. Avery. • Baker, J. (2011). <i>Mirror</i>. Walker Books Australia. by Jeannie Baker. • Ben-Barak, I. & Frost, J. (2017). <i>Do Not Lick this Book</i>. Allen & Unwin Children. • Crew, G. (1994). <i>The Water Tower</i>. Crocodile Books. by Gary Crew. • Do, A. & Do, S. 9. (2011). <i>The Little Refugee</i>. Allen & Unwin Children. by Anh and Suzanne Do. • <i>Little People, Big Dreams</i> series. • Saxby, C. & Racklyeft, J. (2024). <i>Tree</i>. Allen & Unwin Children. by Claire Saxby and Jess Racklyeft. • Tan, S. & Marsden, J. (2010). <i>The Rabbits</i>. Lothian Children’s Books. by Shaun Tan and John Marsden. • Wright, E. & Ledden-Lewis, C. (2022). <i>Charlie’s Swim</i>. Magabala Books. by Charmaine Ledden-Lewis and Edith Wright. <p>Sample activities:</p> <p>Complete a visual analysis of a page of a picture book, identifying and explaining the use of written and visual language features to create meaning.</p>	<p>Language</p> <p>Explain how text structures and language features vary depending on their purpose, recognising that some texts are hybrids that combine different genres or elements of different genres</p> <p>Investigate how visual and multimodal texts use intertextual references to enhance and layer meaning</p> <p>Literature</p> <p>Explain how language and/or visual and audio features in texts position listeners, readers and viewers to respond and form perspectives</p> <p>Literacy</p> <p>Analyse and evaluate the ways that language features vary according to the purpose and audience of the text, and the ways that sources and quotations are used in a text</p>	<p>Task 8: Picture book Week 40</p> <p><i>Writing and creating</i></p> <p>In pairs, students will create a picture book for young children that represents a real-life event or scientific concept.</p>

Weeks	Key teaching points	Curriculum content	Assessment tasks
	<p>Discuss the ways that language features and text structures have been used to position young readers to respond to the ideas presented in a picture book.</p> <p>Identify intertextual references in picture books and discuss how they create meaning.</p> <p>Share opinions in an online class blog or forum about how a picture book positions the reader to respond to a theme.</p> <p>Explore the hybridity of picture books that explore non-fiction topics for children, such as <i>Do Not Lick this Book</i>, which introduces children to germs and microbes in an entertaining manner.</p> <p>Select a real-life event or scientific concept to explain to young children through a picture book. For example, students may explain how germs work, present a biography of a significant figure, represent the life cycle of plants or an animal, explore a significant moment in history, such federation and so on.</p> <p>Take students on an excursion to the local primary school where they read and share their picture books with students in an early years classroom.</p>	<p>Plan, create, edit and publish written and multimodal texts, organising and expanding ideas, and selecting text structures, language features, literary devices and visual features for purposes and audiences in ways that may be imaginative, reflective, informative, persuasive and/or analytical</p>	