Government of **Western Australia**
School Curriculum and Standards Authority

ENGLISH

Teaching, learning and assessment exemplar
Year 7
Narrative fiction | Narrative writing

SCSA

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).

Disclaimer

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.

Contents

The Western Australian Curriculum

The *Western Australian Curriculum and Assessment Outline* (the *Outline* – 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 7 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 7 strands and sub-strands are taught over the school year, refer to the English page of the Western Australian Curriculum on 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. Schools are advised to install advertising blocking software prior to using online material. 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 School Curriculum and Standards Authority (the Authority) website 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

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.

Narrative fiction | Narrative writing

This exemplar can be used to develop students' understanding of narrative writing, including composing a character, setting and plot to engage a particular audience. Throughout the teaching and learning sequence, teachers will explicitly offer opportunities for students to learn, and refine, the skills required to complete the summative assessment task at the end of the sequence. If the suggested learning experiences and the relevant curriculum content for the exemplar have been addressed, students will be well-positioned to address the requirements of the assessment task to the best of their ability.

This exemplar presents a teaching and learning sequence that will enable students to plan and compose creative texts through a series of scaffolded exercises aimed at developing their understanding of the features of the narrative genre, and the writing process overall.

Students plan the plot of a story and communicate their understanding of setting and characterisation as they employ a range of figurative and descriptive language choices, submitting this for formative assessment.

In drafting and editing the 500-word opening of their planned story, students demonstrate skills in structuring a plot and introducing character/s and setting. After examining some graphic novels and picture books, students translate an alternative section of their story plan into a four-panel page for a graphic novel or picture book, making and justifying their deliberate visual and written language choices.

Students' agency is harnessed as they select which of these tasks they wish to use for summative assessment: a 500-word composition, or their four-panel page for a graphic novel or picture book, with a rationale.

Western Australian Curriculum | What will be taught

Language

- Understand how language expresses and creates personal and social identities
- Analyse how techniques, such as vectors, angle and/or framing in visual and multimodal texts can be used to create a perspective
- Investigate the role of vocabulary in building specialist and technical knowledge, including terms that have both everyday and technical meanings
- Understand and use punctuation, including colons and brackets to support meaning

Literature

- Identify and explore ideas, perspectives, characters, events and/or issues in literary texts drawn from historical, social and/or cultural contexts by Aboriginal and Torres Strait Islander, wide-ranging Australian and world authors and creators
- Form an opinion about characters, settings and events in texts, identifying areas of agreement and difference with others' opinions and justifying a response
- Identify and explain the ways that characters, settings and events combine to create meaning in narratives
- Create and edit literary texts that experiment with language features and literary devices encountered in texts

Literacy

- Explain how ideas are organised through the use of text structures, such as taxonomies, cause and effect, extended metaphors and chronology
- Use comprehension strategies, such as visualising, predicting, connecting, summarising, monitoring, questioning and inferring, to analyse and summarise information and ideas when listening, reading and viewing
- Plan, create, edit and publish written and multimodal texts, selecting subject matter, and using text structures, language features, literary devices and visual features as appropriate to convey information, ideas and opinions in ways that may be imaginative, reflective, informative, persuasive and/or analytical
- Consolidate a personal handwriting style that is legible, fluent and automatic and supports writing for extended periods
- Select and use features of digital tools to create texts for different 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/or multimodal texts, including literary texts. With different purposes and for audiences, they discuss, express and expand ideas with evidence. They adopt text structures to organise, develop and link ideas. They adopt language features, literary devices and/or multimodal features and features of voice.

Reading and Viewing

Students read, view and comprehend texts created to inform, influence and/or engage audiences. They explain and discuss how ideas are portrayed and how texts are influenced by contexts. They explain and discuss the aesthetic qualities of texts, and how text structures, language features, literary devices and visual features shape meaning. They select 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 expanding on ideas with evidence. They adopt text structures to organise, develop and link ideas. They adopt language features, literary devices and/or multimodal features.

LESSONS 1–21

Lesson sequence | Narrative fiction | Creative writing

Lesson 1

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

Literature
- Identify and explore ideas, perspectives, characters, events and/or issues in literary texts drawn from historical, social and/or cultural contexts by Aboriginal and Torres Strait Islander, wide-ranging Australian and world authors and creators

Literacy
- Explain how ideas are organised through the use of text structures, such as taxonomies, cause and effect, extended metaphors and chronology
- Use comprehension strategies, such as visualising, predicting, connecting, summarising, monitoring, questioning and inferring, to analyse and summarise information and ideas when listening, reading and viewing

The purpose of stories

Teacher
- Ask students to reflect on how much time people spend on stories, telling them, listening to others telling them, reading or viewing them.
- Brainstorm the purposes of storytelling: what do we get from telling, reading, viewing or listening to stories?
- Consider that
    - in all cultures, storytelling is a large part of how people connect with each other, learn about the world and pass on knowledge
    - in the modern world, storytelling is a major industry.
- Show students the advertisement film, *Bertha Benz: The Journey that Changed Everything.*
- Ask students to respond to the following questions verbally or in their workbooks.
    - When is this advertisement set and what makes you think this?
    - In what ways can we see that Bertha Benz is unconventional?
    - How do the townspeople treat her and in what ways is she different from them?
    - What visual language, used at the end of the film, suggests a change in perspective of the little girl who was calling Bertha Benz a 'witch' at the beginning?
    - What do the events of this advertisement film, and Bertha Benz herself, suggest about the company and products of Mercedes Benz?
- Ask students to identify their favourite story. This can be a novel, film, television series, play, comic or any other form. The focus is on the story, not the medium through which it is told.
- In a class discussion, encourage students to reflect on what makes that particular story their favourite.

- Is it because
  - they like or admire the main character?
  - they identify with the character's situation and the problems they have to deal with?
  - they are imaginatively engaged by the time and/or place in which the story is set?
  - they are intrigued/excited by the events that happen in the story?
  - of a combination of some of these factors?

Students

- Brainstorm the purposes of storytelling.
- Watch the advertisement film, *Bertha Benz: The Journey that Changed Everything* and answer the comprehension questions.
- Identify their favourite story and reflect on why they particularly enjoy it.
- Individually, list the three most important qualities a story needs to have in order to get them interested.
- Keep this list because it will be needed for what they are going to do next.
- Note the three most important elements of a story.

Lessons 2–4

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

Language
- Understand how language expresses and creates personal and social identities
- Understand and use punctuation including colons and brackets to support meaning

Literacy
- Plan, create, edit and publish written and multimodal texts, selecting subject matter, and using text structures, language features, literary devices and visual features as appropriate to convey information, ideas and opinions in ways that may be imaginative, reflective, informative, persuasive and/or analytical

Creating a character

Teacher
- As the intended audience, students brainstorm, as part of class discussion, some topics of interest and concerns relevant to young teenagers in order that their narrative's plot and characters will engage its audience.
- Students select a theme, issue or topic of interest on which to base their story.
- Provide, or allow students to find, a stimulus for their story; they can choose an image or piece of art, a song, poem or a famous quotation as their inspiration (some suggestions are offered in Appendix A1).
- In pairs or small groups, students discuss their chosen prompt and how they intend to plan their story.
- Revise the importance of characterisation in storytelling, including how characters are crafted through their appearance, dialogue, relationships and behaviour.
- To create a convincing character in a story, the storyteller needs to have a clear and detailed idea of who the main character (protagonist) is.
- Assist students in developing their understanding of the main character they are going to create in their story, while avoiding the creation of a clichéd or stereotyped character as they complete Questions 1–10 of Lessons 2–4 worksheet – Imagining a character (Appendix A2).
  - For Questions 1 and 2, read with students one or more of the *Sample Character Descriptions* (Appendix A1). Discuss the use of language to describe the features and mannerisms of these characters.
  - For Question 5, discuss with students the values which we hold both in terms of social institutions (e.g. family, healthcare, democratic government, education) and personally (e.g. creativity, friendship, respect, freedom, honesty).

Creating a voice for your character

- Discuss with students how characters in stories, like people in real life, express who they are by the way they use language, including
  - their accent
  - their typical tone of voice
  - their use of slang (colloquialisms)
  - the particular turns of phrase and the idioms they use.
- Show students the clip *Will Kotsakis on writing distinct voices* (Appendix A1).
- Discuss how the particular ways we speak, along with what we commonly talk about, tell people about who we are and how we want to be seen, including
  - where we come from
  - our family background
  - our educational level
  - our values
  - our interests.
- Teach that, taken together, these make up our distinctive individual voices, although our 'voice' also varies according to our audience. We don't speak to our friends in exactly the same voice that we use when we talk to our grandparents or to strangers.
- Also, people often incorporate particular kinds of speech into their voices to reflect their belonging to, or desire to belong to, particular social groups. Ask students to contribute some examples of this.
- Direct students to complete Questions 11 and 12 of Lessons 2–4 worksheet – Imagining a character (Appendix A2).
- Remind students of the importance of keeping all of their planning documentation for future reference.

Students

- Brainstorm, as part of class discussion, some topics of interest and concerns relevant to young teenagers, selecting one for the basis of their narrative.
- Receive an allocated stimulus, or source one of their own, in order to inspire their narrative composition.
- Discuss their chosen prompt and how they have decided to plan their story.
- Revise the importance of characterisation in storytelling, including how characters are crafted.
- To create a convincing character in a story, the storyteller needs to have a clear and detailed idea of who the main character (protagonist) is. To do this, students complete the exercises in Lessons 2–4 worksheet – Imagining a character, including revising how to describe a character's appearance, what their values are, what influences the voice of character, and dialogue punctuation rules.
- Explore the voice of a character and how this is created.
- Complete Questions 11 and 12 of Lessons 2–4 worksheet – Imagining a character (Appendix A2).
- Keep all planning documentation for future reference.

Lessons 5–7

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

Language
- Investigate the role of vocabulary in building specialist and technical knowledge, including terms that have both everyday and technical meanings

Literature
- Form an opinion about characters, settings and events in texts, identifying areas of agreement and difference with others' opinions and justifying a response
- Create and edit literary texts that experiment with language features and literary devices encountered in texts
- Identify and explain the ways that characters, settings and events combine to create meaning in narratives

Literacy

- Consolidate a personal handwriting style that is legible, fluent and automatic and supports writing for extended periods

Figurative and descriptive language

Teacher
- Discuss the importance of the narrative convention of setting (time and place) with students.
  - Students may use their prompt (selected or provided in Lessons 2–4) to support this. For example, some may have already selected an image of a beach and this will likely affect the location of their story.
- Provide students with the opening paragraphs of *Bleak House* by Charles Dickens and read it aloud with them. Discuss the setting created, the use of imagery and simile/metaphor, the feelings evoked and the rule-breaking use and effect of sentence structure. Discuss also how the description zooms in and out throughout the passage and how this positions the reader in relation to the location.
  - Discuss: would it be easy to re-create this story opening in a film version?
- Present the difference between descriptive and figurative language to students. For teachers who need to revise these concepts, see Appendix A prior to teaching.
- Encourage students to complete the match up activity in Lessons 5–7 worksheet – Descriptive and figurative language (Appendix A2) to demonstrate their understanding.
- Model how you would describe setting (place) using figurative and descriptive language. A sample is provided below and is based on an image from Appendix A1.

The air was cold. It cut through the flesh on my knuckles. Light filtered through my closed lids, I squinted in yet another attempt to block it out. I gave up trying and opened my eyes. There it all was once more. My home. My misery. The dripping of fluids from a nearby drain soaked into a puddle, which overflowed into a small stream, and spilled into the concrete jungle of the alleyway beyond.

Bright and yellow; an imitation of sunlight shone arrogantly above me. Like a nightlight, it illuminated my clumsy shape, which I attempted to hide from the elements beneath a thin piece of cloth. The grey, black, grey, black of the walls either side of me loomed overhead; overbearing and oppressive. Close by, the surface of corrugated, cold roller-doors created a taste of metal in the air which reached my throat. I coughed loudly. The odours of street food, human waste and dead rodents assaulted my lungs as I gasped for breath. Grime and filth had wedged their way between the creases of my flesh and into the lines of my palms which I held over my mouth, attempting to silence my rasps.

- The above sample may be used in the following ways
  - embedding it into a digital or hardcopy worksheet and allowing students to annotate it for figurative and descriptive language features
  - as a prompt whereby students draw the scene based on the description, prior to seeing the impetus image
  - compared in relation to the following example

    I was homeless, cold and filthy. I lived in an alleyway surrounded by grey walls and puddles from the rain which constantly fell. The smells were strong and made me cough. This was my home and it made me feel sad.

- Provide students with the formative assessment task and marking key. Read through this with them and answer any questions, should they arise.
  - Students craft a 100-word handwritten description of either the dominant setting or main character they have decided to include in their story.
  - Students proofread and edit their work using the marking key.
  - Students complete Lessons 5–7 worksheet – Peer reflection of description and edit their work accordingly (Appendix A2).
  - Students submit this to the teacher for formative feedback.

Students
- Revise the narrative convention of setting (time and place).
- Explore the difference between examples of figurative and descriptive language.
- Complete the match up activity in Lessons 5–7 worksheet – Descriptive and figurative language.
- Observe how the teacher uses a prompt to write about setting. Use the sample to do one or more of the following
  - annotate for figurative and descriptive language examples
  - inspire a drawing
  - compare in relation to a less successful sample.
- Read the formative assessment task and marking key, asking any questions if required.
- Complete a 100-word handwritten description of either their chosen dominant setting or main character that they intend to include in their story.
- Proofread and edit their work using the marking key.
- Complete Lessons 5–7 worksheet – Peer reflection of description, and edit their work accordingly.
- Submit this as formative assessment.

Lessons 8–9

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

Literature
- Identify and explain the ways that characters, settings and events combine to create meaning in narratives

Literacy
- Plan, create, edit and publish written and multimodal texts, selecting subject matter, and using text structures, language features, literary devices and visual features as appropriate to convey information, ideas and opinions in ways that may be imaginative, reflective, informative, persuasive and/or analytical

Planning a plot

Teacher
- Inform students that, having decided on a theme, issue or topic of interest, created a main character and established their dominant setting/s for their narrative across Lessons 2–7, they are now ready to plan a story for an audience of their peers.
- Revise the concept of plot when writing a narrative. The plot is made up of the story's events.
  - It begins with a problem that gives rise to a conflict of some kind.
  - Through a series of events, the character/s try to resolve the conflict.
  - Eventually, their efforts lead them to a turning point (climax) which may resolve the conflict.
- Present students with Lessons 8–9 worksheet – Playing with plot (Appendix A2).
  - Discuss with them the key terms used to describe plot, such as exposition, rising action, climax, falling action, denouement, resolution and conclusion.
- Students complete Lessons 8–9 worksheet – Playing with plot (Appendix A2).
  - Remind students that the purpose of their narrative is to entertain. In light of this, discuss with students where they intend to begin their story, based on the 'excitement level' from Lessons 8–9 worksheet – Playing with plot (Appendix A2).
  - If a story begins with a character brushing their teeth and getting ready for school, is this likely to engage an audience?
  - Does the conflict of a plot always have to be resolved?
- Provide students with options to assist them in deciding how they wish to plan their story, using Lessons 8–9 worksheet – How do you want to plan? (Appendix A2).
  - Remind students that the story plan must contain the three important qualities for engaging readers, which they identified in Lesson 1; for example, that the setting, characters and plot appealed to them.
  - Reiterate that it must also reflect the intended audience of their peers.

- Discuss with and guide students in their completion of the planning exercise, considering:
  - **the problem**: this character is facing a problem. What is the problem? How does it affect the character? Note: the problem has to be a difficult one for the character to deal with
  - **the action:** the character decides to do something about the problem. What makes the character decide to do something about it now? What do they decide to do?
  - **the conflict:** trying to solve the problem in this manner brings the character into conflict with someone or something. Who or what is it and what is the conflict about?
  - **the helper/s:** someone or something comes to the aid of the character. Who or what are they? How and why do they help?
  - **the complication:** something happens to escalate the conflict or make the problem worse. What is it and how does it complicate matters?
  - **the response:** the character (with helpers?) attempts to overcome this new barrier they face. What do they do and what happens as a result?
  - **the further complication:** the way the character (and helpers) attempt to overcome this barrier has not solved the problem and ended the conflict. A new complication has since arisen and the situation appears almost hopeless. What is this new complication?
  - **the turning point:** something occurs to turn things in the right direction and lead towards the problem being solved. What occurs?
  - **the resolution:** because of what occurs at the turning point, the problem is solved, at least partly, and the conflict ends. How does this occur?

Note: while this is an individual task, students should be allowed to collaborate and to provide feedback on each other's planning.

Students
- Revise the arc of plot including key terms to describe plot.
- Complete Lessons 8–9 worksheet – Playing with plot.
- Select the means by which they intend to plan their story, using Lessons 8–9 worksheet – How do you want to plan?
- Review the three most important qualities of effective stories which they decided upon in the previous lesson and keep in mind the intended audience of their narrative.
- Plan the plot of their narrative, using Lessons 8–9 worksheet – How do you want to plan?

Lesson 10

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

Literature
- Form an opinion about characters, settings and events in texts, identifying areas of agreement and difference with others' opinions and justifying a response

Literacy
- Plan, create, edit and publish written and multimodal texts, selecting subject matter, and using text structures, language features, literary devices and visual features as appropriate to convey information, ideas and opinions in ways that may be imaginative, reflective, informative, persuasive and/or analytical

Reflecting on what your story means

Teacher
- Direct students back to their plan from Lessons 8–9. Pose the following questions to students in relation to their story and allow them time to reflect on them.
  - Has your character changed or developed over the course of the plot? If so, in what ways have they changed? What caused the change? Has the character benefited from the change?
  - What are the main issues your story presents through the central conflict and how do the characters respond to it? Are these issues relevant to your target audience?
  - Because of the nature of the conflict and the way it is resolved (e.g. who 'wins'), certain values have been supported by your story. What are these values?
- As students respond to these questions, they are encouraged to make changes to their plan, to ensure that character and plot development are evident.
- Students share their work with a peer and support them by completing
  Lesson 10 worksheet – Peer reflection of plot (Appendix A2).
- Provide students with feedback on their formative assessment task and encourage them to complete Lesson 10 worksheet – Exit slip (Appendix A2).

Students
- Review their plan, considering a range of questions to ensure they are on track.
- Read the plan of a peer and complete Lesson 10 worksheet – Peer reflection on plot.
- Receive feedback on their formative assessment task and continue the feedback cycle using Lesson 10 worksheet – Exit slip.

Lessons 11–13

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

Literature
- Create and edit literary texts that experiment with language features and literary devices encountered in texts

Literacy
- Plan, create, edit and publish written and multimodal texts, selecting subject matter, and using text structures, language features, literary devices and visual features as appropriate to convey information, ideas and opinions in ways that may be imaginative, reflective, informative, persuasive and/or analytical
- Select and use features of digital tools to create texts for different purposes and audiences

Telling a story

Teacher
- Revise the concept of point of view and ask students to consider the points of view available to the storyteller
  - first, second, third person limited/third person omniscient and what each one 'looks' like
  - the first person is 'I' or 'we'
  - the second person is 'you'
  - the third person is 'she', 'he' or 'they'.
- As part of a guided class discussion, address the benefits and drawbacks of each point of view, such as in the form of a table like the one in Lessons 11–13 worksheet – Points of view (Appendix A2).
  - This activity could be more interactive if teachers cut up the table, giving students the opportunity to piece it all together in small groups.
  - Consider
    - what the narrator can and cannot know about the character's thoughts and feelings
    - the kind of language the narrator can use to tell the story
    - how the reader's response to the characters can be influenced.
- Revise with students that every story needs a starting point: something that kicks the plot into action.
- Refer students back to Lessons 2–4 worksheet – Imagining a character; they may wish to use one of the scenarios as a starting point for their narrative.
- Explain that in the opening of their story they need to do three things
  - introduce the character (provide the reader with some understanding of who they are)
  - introduce the setting (where the character is and what it is like to be there)
  - initiate the action (introduce the problem and what the character decides to do about it).

- By the end of the opening, the reader needs to
    - have the information they need to make sense of what is happening
    - be able to feel their way into the situation
    - want to read on.
- Provide students with the summative assessment task and marking key. Read this with them, allowing for any questions.
    - This task offers students the option to select which composition they wish to submit (either this 500-word story opening, or an upcoming task in Lessons 17–19).
    - Teachers collect the story opening at the end of Lesson 13, and allow students to select which they would prefer to select as their formal summative assessment at the end of Lesson 19.
    - Direct students to draft the 500-word opening of their narrative using a word processing program, such as Microsoft Word.
    - Once students have written a first draft, they share it with a partner for feedback, using Lessons 11–13 worksheet – Peer feedback narrative opening (Appendix A2).
    - Students edit their story opening in the light of feedback they have received from a peer.
    - Students submit their short story opening.

Students
- Complete Lessons 11–13 worksheet – Points of view.
- Receive and read through the summative assessment task and marking key.
- Draft the opening 500 words of their narrative using a word processing program, such as Microsoft Word.
- Share the draft opening with a partner and provide feedback using Lessons 11–13 worksheet – Peer feedback narrative opening.
- Edit their story openings in the light of feedback provided and submit a final draft for potential assessment.

Lesson 14

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

Literacy
- Explain how ideas are organised through the use of text structures, such as taxonomies, cause and effect, extended metaphors and chronology
- Use comprehension strategies, such as visualising, predicting, connecting, summarising, monitoring, questioning and inferring, to analyse and summarise information and ideas when listening, reading and viewing

Every picture tells a story

Teacher
- Remind students that stories can be told orally, in writing, through pictures, or by a combination of some of these.
- View the video *What is a Graphic Novel?* (Appendix A1).
- Introduce/revise the concept of a multimodal text, and ask students to identify/list some examples of these texts that they regularly use, as well as their purposes and audiences.
- Ask: what are some of the advantages of telling a story through a combination of words and images rather than through words alone?
- Provide students with access to a range of graphic novels and/or picture books to read for enjoyment (Appendix A1).
- Ask students to share their experience of reading graphic novels and/or picture books in small groups.

Students
- Watch the video *What is a Graphic Novel?*
- Select and read at least one graphic novel and/or picture book.
- Discuss the purposes and audiences of multimodal texts.
- Read graphic novels and/or picture books for enjoyment.
- In the context of small groups, share their reading experiences and responses.

Lessons 15–16

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

Literacy
- Explain how ideas are organised through the use of text structures, such as taxonomies, cause and effect, extended metaphors and chronology
- Use comprehension strategies, such as visualising, predicting, connecting, summarising, monitoring, questioning and inferring, to analyse and summarise information and ideas when listening, reading and viewing

Analysing a page of a graphic novel and/or picture book

Teacher
- Prior to teaching, teachers may want to review visual language features.
- Discuss how storytelling works in graphic novels and/or picture books, through
  - narration and dialogue
  - language
  - images.
- Select a page from a graphic novel or a picture book, and model how it can be analysed.
- Show how the
  - text uses words and images together to tell the story
  - images create character
  - images position the reader
  - images shape the reader's response to the characters and situations depicted.
- Specifically use key metalanguage like point of view, gaze, angle and social distance.
- Direct students to work in pairs to analyse a different page of another graphic novel or picture book, using Lessons 15–16 worksheet – Analysing a page of a graphic novel (Appendix A2).
- Ask students to select another page of a graphic novel or picture book.
- Direct students to work in groups of three on a placemat activity in which they select details of the images that depict
  - character (their ages, their backgrounds, attitudes and values, feelings etc.)
  - setting (where and when the characters are, their surroundings etc.) and atmosphere (the feeling of the place they are in)
  - events (what the characters are doing, what happens to them).
- When they have completed the placemat activity, ask students to consider how these elements combine to create a 'world' in which the story takes place.
- Ask them to construct a sentence which describes the 'world' that is created in this text by the combination of these details.
- If possible, have students do this with another text.
- Provide the opportunity for groups to share their findings with at least one other group.

Students

- Observe how the teacher conducts an analysis of a graphic novel or picture book.
- Work in pairs to analyse a different page of graphic novel or picture book, using Lessons 15–16 worksheet – Analysing a page of a graphic novel.
- Participate in the placemat activity.
- Construct a sentence describing the world created in the text.
- Share their findings with at least one other group.

Lessons 17–19

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

Literature
- Create and edit literary texts that experiment with language features and literary devices encountered in texts

Literacy
- Plan, create, edit and publish written and multimodal texts, selecting subject matter, and using text structures, language features, literary devices and visual features as appropriate to convey information, ideas and opinions in ways that may be imaginative, reflective, informative, persuasive and/or analytical
- Select and use features of digital tools to create texts for different purposes and audiences

From written to visual

Teacher
- Inform students that they are going to create part of a graphic novel or picture book, based on an event from the story that they have already planned.
- Provide students with the summative assessment task sheet and marking key.
    - Read through the task sheet with students and encourage them to ask questions if required.
    - Explain that this can be drawn on paper or created electronically using an app, such as Storyboarder.
    - This can be based on any stage of the story, except for the opening which they have already written.
    - Students create at least one page, including at least four panels to tell this part of the story.
- Assure students that the skilfulness of their drawing is not the focus of assessment, but what they draw should show their understanding of how stories are told through images and words.
- Students watch *Create a graphic novel with Peter Sheehan* to assist them with this task (Appendix A1).
    - Ask students to take particular notice of what he says about how lines of action and focus create drama in drawings.
- Remind students that their panels should include details depicting character and setting, as well as events, and should use both images and words.
- Remind them to apply to this task what they have learned about storytelling through images, including
    - varying the size of panels
    - the distance and angle of view
    - the use of colour etc.
- Direct students to compose a draft of their page, seeking feedback from peers and editing for improvement using Lessons 17–19 worksheet – Peer reflection on multimodal text (Appendix A2).

- Students choose to submit **either** their written draft of the 500-word story opening from Lessons 11–13 **or** a key event from their plot in the form of a graphic novel or picture book, with a rationale from Lessons 17–19.
- A scaffold for the rationale is provided in Lessons 17–19 worksheet – Rationale (Appendix A2).

Students

- Select an event from the plan of their story that they intend to communicate visually.
- Receive and read the summative assessment task sheet and marking key; ask questions if required.
- Work on translating the story into a page for a graphic novel or picture book.
- Draft the page, seek feedback and edit the page to improve its clarity and effectiveness using Lessons 17–19 worksheet.
- Write a rationale to justify their written and visual language choices, using Lessons 17–19 worksheet – Rationale.
- Choose to submit **either** their written draft of the 500-word story opening from Lessons 11–13 **or** a key event from their plot in the form of a graphic novel or picture book, with a rationale from Lessons 17–19.
- Students use Lessons 17–19 worksheet – Rationale to compose their justification of written and visual language choices used in their graphic novel or picture book composition.

Lessons 20–21

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

Literacy

- Plan, create, edit and publish written and multimodal texts, selecting subject matter, and using text structures, language features, literary devices and visual features as appropriate to convey information, ideas and opinions in ways that may be imaginative, reflective, informative, persuasive and/or analytical

Selling the story: judging a book by its cover

Teacher

- Remind students of the old adage that you should not judge a book by its cover. Discuss what this saying usually means.
- While this may be true metaphorically (i.e. we should not leap to conclusions about what people are like on the basis of what they look like externally), it is a lot less applicable when we are literally talking about books, especially novels.
- Remind students that storytelling in the form of print novels, ebooks, audiobooks, films, television series etc. is a major industry that employs, directly and indirectly, very large numbers of people.
- With so many books competing for the attention of readers, advertising is crucial to publishers' and authors' business success.
- The front cover can be thought of as an advertisement encouraging the audience to choose the product which is the book.
- Ask students to reflect on the role played by the front cover in encouraging prospective readers to
  - pick up the book
  - buy or borrow it.
- Instruct students to do an internet search for 'novels for 11- to 13-year-olds'. Draw their attention to the most prominent results of the search, which generally are front covers.
- Students select one front cover that appeals to them and make notes on why it attracts them as the target audience, including
  - title
  - image
  - graphics (font size, colour and style)
  - other.
- Students design the front cover for the story they submitted for the summative assessment task.

- Students respond to the questions below as part of a reflection activity for this unit of work. This could be composed online prior to the lesson, for example on Microsoft Forms.
  - Explain what you have learnt from this unit of work about the importance of character, setting and the series of events in storytelling.
  - Explain what you have learnt about the use of voice in storytelling.
  - Explain the three most useful things you have learnt about the process of planning, drafting and writing stories from your work in this task.
  - Explain what you have learnt about the ways visual images can be presented to influence how the viewer thinks and feels about people and events shown in, for instance, graphic novels and advertising.

Students
- Reflect on the adage 'don't judge a book by its cover'.
- Consider the role of the front cover as an advertisement.
- Conduct an internet search for 'novels for 11- to 13-year-olds'.
- Select one front cover that captures their attention and make brief notes on why it appeals to them.
- Design the front cover of their own story, graphic novel or picture book, composed for the summative assessment.
- Respond to the questions, reflecting on what they have learnt and their overall experiences in this unit of work.

APPENDIX A:
TEACHING AND LEARNING – RESOURCES

Appendix A1 | Resources

Lessons	Link/information
1	• Mercedes-Benz – Bertha Benz: The Journey That Changed Everything https://www.youtube.com/watch?v=vsGrFYD5Nfs
2–4	**Character descriptions** • ReadWriteThink – Describe that Face: An Interactive Writing Game https://www.readwritethink.org/classroom-resources/lesson-plans/describe-face-interactive#ResourceTabs4 **Inspirational writing prompts** • Arbor Day Blog – 12 Fast-Growing Shade Trees for 2022 https://arbordayblog.org/landscapedesign/12-fast-growing-shade-trees/ • DisneyMusicVEVO – Auli'I Cravalho – How Far I'll Go (Sing-Along) (From "Moana") https://www.youtube.com/watch?v=pnZbiKKydWU • Goodreads – Dr. Seuss, Oh, the Places You'll Go! https://www.goodreads.com/quotes/22842-you-have-brains-in-your-head-you-have-feet-in • Poetry Foundation – "Hope" is the thing with feathers by Emily Dickinson https://www.poetryfoundation.org/poems/42889/hope-is-the-thing-with-feathers-314 • Rhap.so.dy in words – What's in a Painting? Taking a Closer Look at Pieter Bruegel the Elder's Masterpiece: The Census at Bethlehem (c. 1566) https://rhapsodyinwords.com/2018/12/24/whats-in-a-painting-taking-a-closer-look-at-pieter-bruegel-the-elders-masterpiece-the-census-at-bethlehem-c-1566/ **Writing voices** • ABC Education – Will Kostakis on writing distinct voices https://www.abc.net.au/education/will-kostakis-on-writing-distinct-voices/13984874
5–7	**Stimulus for composition in the lesson** • Medium – Hong Kong Alleyways https://medium.com/high-tech-low-life/hong-kong-alleyways-9aa5411b0aa1
14	**Pre-teaching resources** • creating multimodal texts – Comics and graphic novels https://creatingmultimodaltexts.com/comics/ • Cult of Pedagogy – Graphic Novels in the Classroom: A Teacher Roundtable https://www.cultofpedagogy.com/teaching-graphic-novels/ • What is a Graphic Novel? The Bespectacled Librarian https://www.youtube.com/watch?v=Xe-FYIqrZrI

Lessons	Link/information

Picture books
- Becker, A. (2020). *Journey.* Candlewick Press.
- Brown, H., Winmar, R., & Wirlomin Noongar Language and Stories Project. (2013). *Yira Boornak Nyininy.* Apollo Books.
- Brown, R., & Wirlomin Noongar Language and Stories Project. (2017). *Noorn.* Government Printing Office.
- Cockles, J., Winmar, R., & Wirlomin Noongar Language and Stories Project. (2017). *Ngaawily Nop*. Government Printing Office.
- Coote, M. (2020). *Azaria: A true history.*
- Davies, N. (2017). *The promise*. Candlewick Press.
- Gordon, G. (2020). *Somewhere else*. Random House Australia.
- Greder, A. (2007). *The island*. Allen & Unwin.
- Greder, A. (2018). *The Mediterranean*. Allen & Unwin.
- Millard, G. (2014). *Applesauce and the Christmas miracle.*
- Wheatley, N. (2012). *Luke's way of looking.*
- Wirlomin Noongar Language and Stories Project. (2011). *Mamang.* Apollo Books.
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Graphic novels
- Addiss, J., Matthews, W., Andelfinger, N., Basla, M., Cristobal, E., Muerto, M., Fernandes, R., ... Jim Henson Company. (2020). *Jim Henson's The dark crystal*.
- Ajiichi, Liu, A., & Jasper, M. (2020). *Failed princesses*, *Vol 1*.
- Bab, B. J., Bergting, P., Barbito, S., & Renta, K. S. (2020). *We'll soon be home again*.
- Cabot, M., McGee, C., Quirk, C., Cowles, C., & OverDrive, Inc. (2019). *Black canary*.
- Castellucci, C. (2020). *The plain Janes*.
- Cawthon, S., Breed-Wrisley, K., Schröder, C., & Smith, L. E. (2020). *Five nights at Freddy's*.
- Chan, Q., & Chan, Q. (2015). *Fabled kingdom: Book 1*. Sydney: Bento Comics.
- Chan, Q. (2017). *Fabled kingdom: Book 3*. Sydney: Bento Comics.
- Chu, A., & Lee, J. (2020). *Sky island*.
- Colfer, E., Donkin, A., & Rigano, G. (2014). *Artemis Fowl: The opal deception.*
- Dale, J. (2014). *Skyward: Volume 3*.
- Dwinell, K. (2017). *The secret of Danger Point*.
- Ellis, G., Williams, B., Quirk, C., & Maher, A. (2020). *Lois Lane and the friendship challenge*.
- Glass, B. J. L., Oeming, M. A., & Santos, V. (2012). *The Mice Templar. Volume 3*. Berkeley, Calif: Image Comics Inc.
- Gray, C., Komiyama, Y., & Blackman, A. (2019). *Star Wars: Lost stars*.
- Harper, B., & Lopez, A. (2020). *Robin Hood, time traveler: A graphic novel*.

Lessons	Link/information
	- Horowitz, A., Johnston, A., Kanako, D., & Yuzuru, T. (2016). *Skeleton key: The graphic novel*. (Alex Rider. action, adrenaline, adventure.) - Houser, J. (2020). *Doctor Who: The thirteenth Doctor, Vol. 1: Time out of mind*. - Jean, C., & Riggs, R. (2016). *Hollow city: The second novel of Miss Peregrine's peculiar children.* - Kibuishi, K. (2018). *Amulet. Book 8, Supernova*. New York, NY: Graphix. - Kim, H. S., Estrada, R., & Ko, H.J. (2020). *Banned book club*. - Kumanomata, K. (2019). *Sleepy princess in the demon castle, Vol. 10*. San Francisco, CA: VIZ Media, LLC. - Leyh, K. (2020). *Snapdragon*. - Manning, M. K., Sommariva, J. *Marvel action: Avengers Book 1*. Protobunker Studio, & Marvel Comics Group. (2019). - Martin, G. R. R., Avery, B., & Miller, M. S. (2017). *The mystery knight*. New York: Bantam Books. - Meyer, N., & Brown, A. (2019). *Tracking the mastermind*. - Milky, D. J., Ishiyama, K., Hutchison, D., Conner, D., & Burton, T. (2019). *Zero's journey*. - Mori, M., Leonoudakis, K., Skarupa, J., & Shirakome, R. (2019). *Arifureta: I love Isekai*. - Myracle, L., Goodhart, I., Peter, C., & Wands, S. (2020). *Victor & Nora*. - Nijkamp, M., Preitano, M. (2020). *The oracle code: A graphic novel*. - North, A. (2020). *Always human*. - O'Neill, K. (2020). *Princess princess: Ever after*. - O'Neill, K. (2020). *The tea dragon society*. - Pak, G., Favoccia, V., Jackson, D., Piekos, N., & Chan, R. (2020). *Stranger things*. - Pratchett, T., Ross, S. (2008). *The Discworld graphic novels: The colour of magic & the light fantastic*. - Punter, R., & Da, R. A. (2019). *The adventures of Thor*. - Quinn, K. K., Lunetta, D., Gil, M., Lotfi, S., Stern, S., & Abbott, W. (2020). *Anti/Hero*. - Rich, J. S., Kambadais, G., Ganucheau, P., & Crank! (2016). *The double life of Miranda Turner: Vol. 1*. - Ries, A. S. (2019). *Witchy, Vol. 1*. St. Louis, Missouri: The Lion Forge, LLC. - Riesbeck, E. K. M. C. O. N. K. E. I. L. T. (2020). *It's your funeral!*. - Rosenberg, M., & Villanelli, P. (2020). *Star Wars: Jedi fallen order – dark temple*. - Ruth, G. (2013). *The lost boy*. New York: Graphix. - Schenkel, K., & Cano, F. (2020). *Alice, secret agent of Wonderland: A graphic novel*. - Terciero, R., Indigo, B. (2019). *Meg, Jo, Beth, and Amy: A graphic novel*. New York: Little, Brown. - Usdin, C., Vakueva, N. (2019). *Heavy vinyl*. - Venditti, R., De, C. M., Fajardo, K., Luna, L., & Disney Enterprises (1996-). (2019). *The isle of the lost: The graphic novel*.

Lessons	Link/information
	• Visaggio, M., Aguirre, C., & Saam, Z. (2019). *Morning in America*. • Watters, S., Leyh, K., Nowak, C., Laiho, M., & Aiese, A. (2018). *Lumberjanes, Vol. 9: On a roll*. • Yamauchi, Y., & Musto, D. (2020). *The daily lives of high school boys: 1*.
17–19	**Application for creating a graphic novel** • Wonder Unit – *Storyboarder* https://wonderunit.com/storyboarder/ **Video** • ABC Education – Create a graphic novel with Peter Sheehan https://www.abc.net.au/education/create-a-graphic-novel-with-peter-sheehan/13963470
20–21	**Possible survey websites** • Microsoft – Microsoft Forms https://forms.office.com/ • SurveyMonkey. (n.d.). *Free online survey software and questionnaire tool*. https://www.surveymonkey.com/

Appendix A2 | Worksheets

Lessons 2–4 worksheet – Imagining a character

Stories usually begin with a character facing a problem and the plot follows how they go about trying to deal with that problem, including the difficulties they face in trying to do so.

1. Who is the main character of your story?
    Appearance:
    Your character has one unusual thing about their appearance. It could be a facial feature, a hairstyle, an item of clothing they wear all the time, or anything else you can think of.
    What is it?

2. Your character also has one particular mannerism. This could be something like rubbing their chin, pulling their nose, peering over the top of their glasses, a particular way of walking, or any of a number of other possibilities. What is this mannerism?

3. As you progress through the following scenarios, try to ensure your character remains in character. In other words, they are recognisable as the same person in the range of different situations. Here we are considering their actions and behaviour which contribute to their characterisation.

Note: you might not use any of the information you develop here in your story, but it will still be important in knowing and understanding who your character is.

Scenario 1

Your character is rushing to get somewhere.

- Where are they going?
- Why are they going there?
- Why are they late?
- The character trips and spills the contents of a shopping bag, handbag or briefcase. Which is it?
- Seven items fall out of the bag/case. What are they?
- One of these items is really precious to your character. Which one?
- Why is it so precious?
- Another of the items is very embarrassing to them. Which one?
- Why is it so embarrassing?
- A passer-by stops and offers to help the character to pick up their scattered belongings. Do they accept or refuse the offer? Why?

The character is

going to:

```



```

going there because:

```



```

late because:

```



```

spills contents of: (circle your preference)

Bag?   Briefcase?

What are the seven items dropped by your character?

1.	
2.	
3.	
4.	
5.	
6.	
7.	

The precious item is:

It is precious because:

The embarrassing item is:

It is embarrassing because:

Does the character accept an offer of help? Why or why not?

Scenario 2

Your character has been asked to be the subject of a newspaper feature in which they will be photographed with their four most significant possessions. These could include items like articles of clothing, photographs, books, or personal objects. They will be required to explain why each item is significant to them because these explanations will form the basis of the text of the article.

Does the character agree to be featured in this way? Yes or no? Why?

What are the four items the character would select if they agreed to be featured?

1.
2.
3.
4.

Choose any two of the above items and write the explanation of their significance which the character would provide.

1.

2.

Describe the clothes they would choose to wear for the photo which would accompany the article in the paper.

Scenario 3

Your character has a serious falling out with a friend or family member.

What is the disagreement about?

What happens to bring the situation to a head?

Where are they when this happens?

How does the character feel about the situation?

How do they act as a result of these feelings?

Who does the character blame for the situation?

Is the conflict resolved or merely smoothed over or patched up? If so, how does resolution come about?

[ ]

Scenario 4

Your character is sitting on a bus, plane or train. A person sitting in a nearby seat becomes interested and observes the character closely.

Write a detailed description of the character as seen through the eyes of an interested stranger.

[ ]

Pulling it together

4. Review your responses to the above scenarios. Ask yourself what the responses reveal about the character you have created; what are their values and beliefs? From the indications in your responses to the above scenarios, what seem to be the three most important aspects of your character's personality?

1.
2.
3.

5. From the way your character behaves in these situations, and the decisions the character makes, which of the following values seem to be important? Complete the table below.

Value	Tick as appropriate	Value	Tick as appropriate
Honesty		Financial security	
Privacy		Achievement	
Social status		Freedom	
Material possessions		Romance	
Power		Individuality	
Respect for others		Responsibility	
Truthfulness			

6. Are there any other values that you think would be important to your character?

-

-

-

My character and I

7. What, if anything, do you have in common with the character you have created?

8. What are the most significant differences between you and your character?

9. How do you expect your audience to relate to your character?

10. Draw your character's appearance, annotating your drawing with key information about their behaviour and values

Creating a voice for your character

11. Complete the following activity on 'voice' and how it influences our interpretation of the character.

	How is this character represented?	How do you know?
'It's only Monday? Are you kidding me!'		
'First, check the terabytes available on the hard drive, and then establish the properties of the document file.'		
'G'day, Mazza! How's it goin'? I've missed ya, mate!'		

12. Think about who your character is. Then complete the table below.

Character	How is this reflected in the way that they speak? (Diction, tone, expression)	How will we see this in your story? (Provide a sample quotation)
Age		
From where?		

Character	How is this reflected in the way that they speak? (Diction, tone, expression)	How will we see this in your story? (Provide a sample quotation)
Family background		
Education level		
Interests		
Group membership		
Personality		

Remember:
- Your character's voice should be consistent throughout the story.
- If you are writing from the character's point of view (first person) the entire story will be in their voice, except for the dialogue of other characters.
- If you are writing from a third person point of view, the character's voice will be present in their speech direct speech (dialogue).

Lessons 5–7 worksheet – Descriptive and figurative language

Complete the following table, tick which language type is represented and what technique/s (if any) are used.

Examples	What language type is represented?	What technique/s are used?
She swam slowly and lazily as the water carried her towards the shore.	Descriptive language	
	Figurative language	
His short, soft, sandy coloured tendrils tickled his neck as the sun shone through the clouds.	Descriptive language	
	Figurative language	
The tree, large and looming stretched up to the sun, proud and strong like a skyscraper.	Descriptive language	
	Figurative language	

Match up the following figurative language terms with their examples

simile	I love you to the moon and back.
hyperbole	The quokka's teeth glanced out through his open grin.
metaphor	His day went on and on; a dull story that never seemed to end.
personification	The warmth of the sun sent chills down her spine.
oxymoron	Mister Thompson surged and crashed towards the group of fighting children, like a tsunami wave upon a shoreline.

Match up the following descriptive language terms with their examples.

onomatopoeia	The glass wobbled, tilted and eventually fell to the ground.
alliteration	The leaves on the tree swished in the whistling breeze.
adverb	The creek seeped slowly at first; softly and sensitively. Soon enough though, it became a vicious, violent torrent.
verb	Large and wooden, the box was an immense presence in the room.
adjective	The dog strolled slowly down the road, sniffing the pavement casually on his way.

## Lessons 5–7 worksheet – Peer reflection of description

On reading the character or setting description of a peer, draw what you see in your mind's eye in the box below. If you are struggling, guide your peer on where they could be more descriptive in their language choices.

Some tips:

-
-
-
-
-

Lessons 8–9 worksheet – Playing with plot

Place the key terms to describe plot, in their estimated place on the axis below.

Exposition	Resolution	Rising action	Falling action	Climax

Progression of narrative
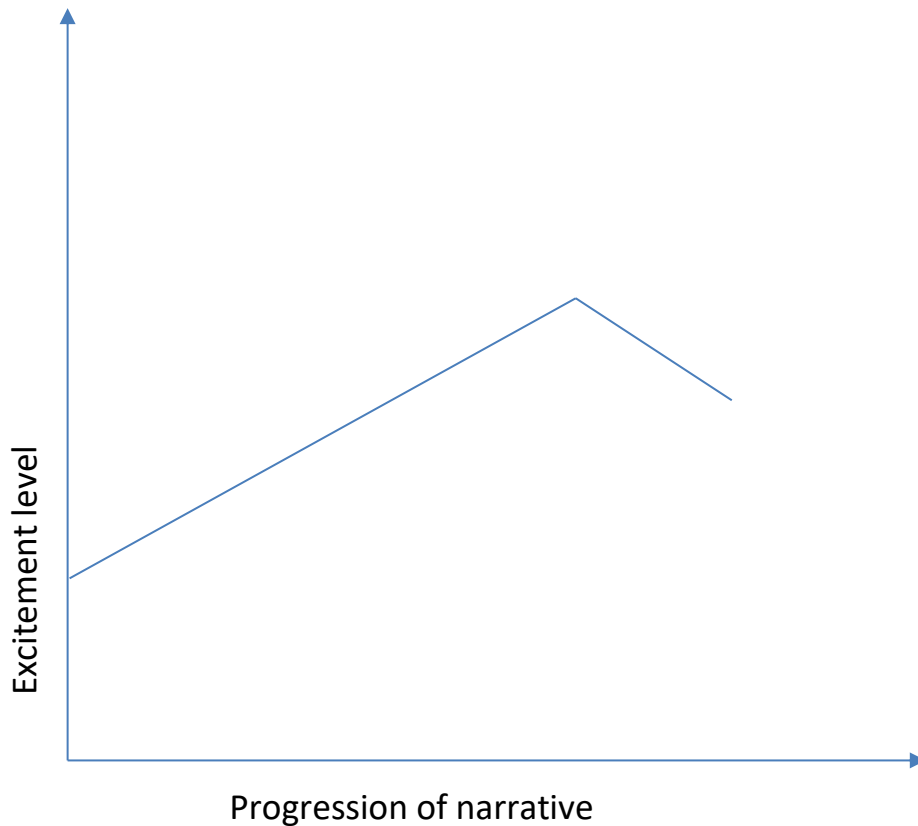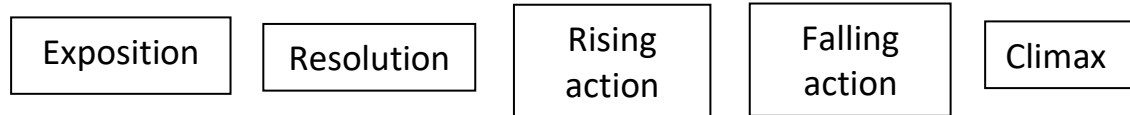
Plot structure

Read the following plot sequences and determine if they are:
- linear/chronological
- non-linear/fractured
- circular
- parallel.

1. The cat and the dog go to the shop to buy an ice cream. A seagull swoops down and steals the cat's ice cream. The cat cries and goes home empty-stomached and sad. Luckily, her mum has baked a cake so she eats it and feels happy again.
2. The cat and the dog go to the shop to buy an ice cream. A seagull swoops down and steals the cat's ice cream. The cat cries and goes home empty-stomached and sad. Luckily, her mum has baked a cake so she eats it; the cat feels satisfied. The dog, having eaten his ice cream, goes home full. When he gets there, the house is a mess and he cannot find his mum; he is panicked.

3. The cat and the dog go to the shop to buy an ice cream. A seagull swoops down and steals the cat's ice cream. The cat cries and goes home empty-stomached and sad. The next day the cat returns to the shop and, walking home with her ice cream, she eats it. This time she is more cautious; she shields the treat, has her claws out ready and wears a wide-brimmed hat.
4. The cat goes to the shop and buys an ice cream. It is stolen by a swooping seagull. She goes home sad. The dog watches what has happened from afar and thinks back to a time when he experienced this as a puppy. He now foresees the seagull swooping him and runs off, shielding his ice cream. Four years later, the same seagull swoops him in a different location, as he eats a sandwich.

Lessons 8–9 worksheet – How do you want to plan?

Select from one of the following options to plan the plot of your story.

Storyboard

The problem:	**The action:**	**The conflict:**	**The helper/s:**	**The complication:**
The response:	**The further complication:**	**The turning point:**	**The resolution:**	

Story map

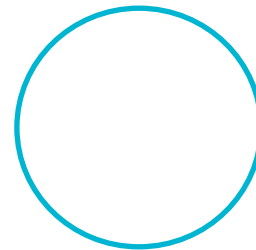**Character/s**

Appearance

Behaviour

Relationships

Dialogue

Setting/s

Place

Time

Plot type and key plot events

The problem:

The action:

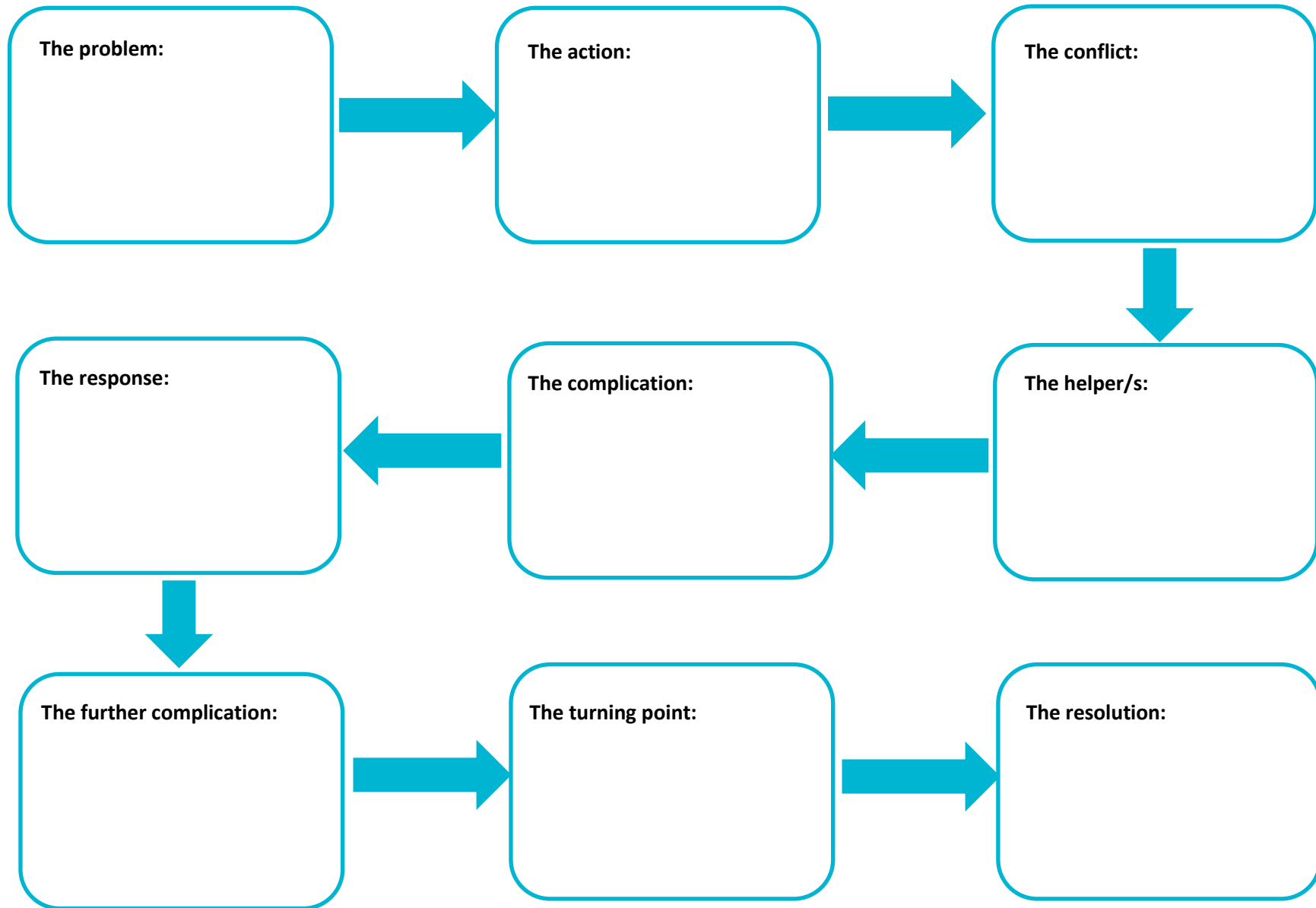The conflict:

The helper/s:

The complication:

The response:

The further complication:

The turning point:

The resolution:

Point of view

Story journey

| The problem: | → | The action: | → | The conflict: |

| The response: | ← | The complication: | ← | The helper/s: |

| The further complication: | → | The turning point: | → | The resolution: |

Lesson 10 worksheet – Peer reflection on plot

On reading the story plan of a peer, complete the following reflection.

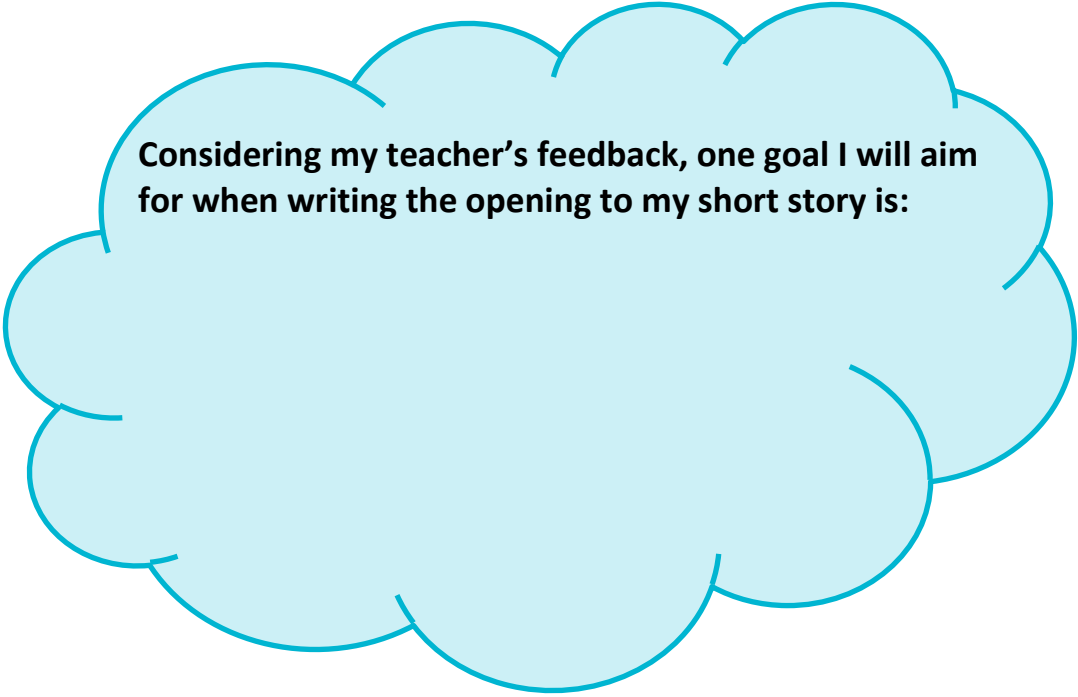| Does your peer's plan include …	✔ or ✘ as appropriate
a problem that is relevant to an audience of young teenagers?	
a suggestion of values which are clear in the way the events unfold or are resolved?	
a character who develops over the course of the plot?	
a starting point which is engaging?	
a climax which increases the drama of the starting point?	
some kind of resolution (although the story may not neatly conclude)?	
Would you read this story?	
Explain your final answer:	

Lesson 10 worksheet – Exit slip

Having reviewed your teacher's feedback on your description of a key character or the setting of your story, complete the exit slip.

One figurative language device I used was a:

An example of this from my description is:

Considering my teacher's feedback, one goal I will aim for when writing the opening to my short story is:

Lessons 11–13 worksheet – Points of view

The teacher cuts this up and provides it to students to compose as they reflect on the benefits and drawbacks to the different points of view used to narrate stories.

Point of view	What does this look like?	Benefit/s	Drawback/s
First person	• The story is told by one of the characters in the story. • The narrator may be the main character or one of the minor characters in the story.	• A relationship between the character and reader is established. • We travel the journey of the story together.	• Different perspectives on events are rarely seen or included. • The narrator is also very biased.
Second person	• This is commonly used in advertising rather than narratives. • Readers are called upon to make decisions about plot development.	• This point of view allows people to participate in decisions, which directly engages them in the plot.	• Stories are a form of escapism – people do not want to be a 'part' of the plot.
Third person (limited)	• The narrator is focussed on the main character of the story. It is an in between for first person and third person omniscient.	• The narrator is a semi-trustworthy source as they are outside of the individual they are following; we get to know the character they are following really well.	• The narrator is focussed on one character, this does not really give us an insight into the thoughts and feelings of others in the text.
Third person (omniscient)	• The narrator is someone outside of the story. They have the ability to see into the thoughts, feelings and actions of all the characters.	• The narrator is a very reliable and trustworthy source. We are able to gain insights into multiple experiences of different characters.	

Lessons 11–13 worksheet – Peer feedback on narrative opening

On reading the opening to the narrative written by a peer, complete the following reflection.

Does your peer's story opening include …	✔ or ✖ as appropriate
a character whose appearance, dialogue, relationships and behaviour is clear?	
a setting or location in which the events unfold?	
an engaging event which hooks you in and initiates the action?	
use of figurative and descriptive language choices?	
varied vocabulary?	
legible handwriting?	
evidence of accurate spelling, grammar and punctuation?	

Provide your peer with two sentences from their opening that you enjoyed, and two which you think need work.

✔ 1.

✔ 2.

★ 3.

★ 4.

Lessons 15–16 worksheet – Analysing a page of a graphic novel

1. What can you see?

Look at the page as a whole.

(a) What grabs your attention? Why?

_____

_____

_____

_____

_____

_____

_____

_____

(b) Are some of the images (panels) more prominent than others? What makes them more
prominent? Why do you think it has been drawn this way?

_____

_____

_____

_____

_____

_____

_____

_____

_____

_____

(c) Is there a dominant colour used? What is its effect?

_____

_____

_____

_____

_____

_____

_____

(d) Is there a clear sequence to the panels? Is it easy the follow the order in which you are meant to read them? Do any of the panels grab your attention and make you want to get to them quickly?

_____

_____

_____

_____

_____

_____

(e) Is it easy to follow the story that is told on the page? Why?

_____

_____

_____

_____

_____

_____

_____

2. How is it depicted?

Focus on two of the panels. Choose panels that are interesting to think about and are clearly different from each other in terms of what they show and how they show it.

For each panel, answer the following questions.

(a) As the reader, how are you seeing the scene? Are you an observer looking on, or are you seeing it through a character's eyes? How does this affect what you see and how you feel about it?

Panel 1

_____

_____

_____

_____

_____

Panel 2

_____

_____

_____

_____

_____

(b) Are you seeing what is in the panel from
- a short to medium distance away?
- a long way away?
- close-up?
- very close-up?

Panel 1

_____

_____

_____

Panel 2

_____

_____

_____

(c) Are you looking at it
- from above (looking down)?
- from below (looking up)?
- on the same level?

Panel 1

_____

_____

_____

Panel 2

_____

_____

_____

(d) How does this point of view affect
- what you see?
- how you feel about what you see?

Panel 1

_____

_____

_____

_____

_____

_____

Panel 2

_____

_____

_____

_____

(e) Look at the character's eyes in each panel. What are they looking at and how are they looking at it?

Panel 1

_____

_____

_____

_____

Panel 2

_____

_____

_____

_____

(f) If the character is looking directly at the reader, is this looking at you as a reader, or is it putting you in the position of being one of the other characters?

Panel 1

_____

_____

_____

_____

Panel 2

_____

_____

_____

_____

(g) How does the character's gaze affect how you see and feel about
- what the character is looking at?
- the character themself?

Panel 1

_____

_____

_____

_____

Panel 2

_____

_____

_____

_____

3. How do words support the pictures?

How many of the frames on this page contain words?

_____

_____

_____

_____

(a) Are the words
- the speech of characters?
- the thoughts of characters?
- the words of a narrator?
- sound effect words (like 'Bam' or 'Kapow')?
- symbols (like !!! or ?) used to emphasise what the character is feeling?

_____

_____

_____

_____

_____

_____

_____

_____

(b) What methods are used to show how the words are to be read?

For example, how are we shown
- what is narration and what is speech?
- when a character is thinking rather than speaking?
- the emotion/tone of voice in the words?

_____

_____

_____

_____

_____

_____

_____

(c) Imagine the page without any words included. Would we still be able to understand what is happening? What would be missing from our understanding of what is happening?

_____

_____

_____

_____

_____

_____

4. How does the page encourage the reader to respond?

Putting it all together, how are you encouraged to feel about

- the characters?

_____

_____

_____

_____

_____

_____

- their situation?

_____

_____

_____

_____

_____

_____

Lessons 17–19 worksheet – Rationale

Students use this scaffold to support them in justifying their creative choices in their graphic novel or picture book page.

The purpose of my story is to _____ .

The event from my story plan being told on this page is _____

_____. This is evident through the visual language feature of

_____where we see _____

_____ .

The character of _____ is represented as being

_____ ; we see this though the visual language feature

of _____ . The setting of this part of the

story takes place in _____ . This is clear in the page as we see

_____ .

One angle or shot [select as appropriate] I included on the page is _____ .

I thought this would work well to engage the audience because _____

_____ .

One colour I chose to include in my page is _____ .

This reflects the mood and tone of the events of the story because _____

_____ .

I have included written language choices to help guide the plot. One example of this is

_____ .

Lessons 17–19 worksheet – Peer reflection on multimodal text

On reading the graphic novel or picture book page and rationale composed by a peer, complete the following reflection.

Does your peer's graphic novel or picture page include …	✔ or ✘ as appropriate
an event from the story which is not taken from their narrative opening written in Lessons 5–7?	
a character whose appearance, dialogue, relationships and behaviour is clear?	
a setting or location where the event/s unfold?	
use of various angles and shot types to engage the reader?	
use of images to complement the written language choices?	
use of colour/s which reflects the mood of the story?	
evidence of accurate spelling, grammar and punctuation?	
Does your peer's rationale include …	✔ or ✘ as appropriate
consideration of the purpose and audience of the multimodal text?	
examples of both written and visual language features from their page/s, to justify their creative choices?	

APPENDIX B:
FORMATIVE ASSESSMENT TASK

Descriptive writing

Formative assessment

Title of task

Descriptive writing

Task details

Description of task	Students compose a description of **either** the setting in which their story will be set, **or** of their main character.
Type of assessment	Creative writing, in class
Purpose of assessment	To assess students' ability to effectively use descriptive and figurative language and their ability to use apply accurate sentence structures, spelling, grammar and punctuation to handwrite a literary text
Assessment strategy	Formative assessment
Evidence to be collected	A 100-word, handwritten description of **either** a setting **or** character
Suggested time	Three 60-minute lessons, plus additional time as determined by teacher

Content description

Content from the Western Australian Curriculum

Literacy

- Plan, create, edit and publish written and multimodal texts, selecting subject matter, and using text structures, language features, literary devices and visual features as appropriate to convey information, ideas and opinions in ways that may be imaginative, reflective, informative, persuasive and/or analytical
- Consolidate a personal handwriting style that is legible, fluent and automatic and supports writing for extended periods

Literature

- Create and edit literary texts that experiment with language features and literary devices encountered in texts

Task preparation

Prior learning

Students have considered the purpose of stories and storytelling. They have reflected upon the issues and topics of interest most relevant to their target audience and have selected (or been provided with) a prompt to inspire their story. Students have revised elements of setting and characterisation throughout Lessons 1–7.

Assessment task

Assessment conditions

Three hours, in class, with additional time for completion as determined by the teacher.

Differentiation

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

Resources

Students may use their class notes and various worksheets which have been provided prior to the formative assessment task, to assist them.

Instructions to teacher

This task has been scaffolded in Lessons 1–7 and opportunity has been provided for students to revise the elements of characterisation and setting. Students have explored the ways in which these can be communicated when writing creatively, using descriptive and figurative language.

Reinforce with students that submitted work must be:
- original and clearly based on a character **or** setting they intend to include in their story
- carefully edited to
    - reflect the peer feedback that they received on Lessons 5–7 worksheet – Peer reflection of description
    - be as correct as they are able to make it in the use of sentence structure, punctuation, grammar, and spelling.

In sitting this formative task, students will:

- make deliberate descriptive and figurative language choices
- demonstrate evidence of their understanding of setting or characterisation
- demonstrate their ability to use accurate sentence structures, spelling, grammar and punctuation to communicate effectively
- provide evidence of a personal handwriting style that is legible, fluent and automatic for an extended period
- critique, edit and thereby improve the accuracy of their work, and the work of a peer.

Instructions to students

Submit your description of a setting or character for formative assessment by the due date set by your teacher.

The description must:
- be your own, original work
- refer to a character **or** setting
- use descriptive and figurative language to craft a sense of imagery
- reflect evidence of editing
- be as correct as you are able to make it in terms of sentence structure, punctuation, grammar, and spelling
- demonstrate your ability to handwrite legibly.

Marking key

	Teacher highlights 🟩 or 🟥 as appropriate
The student includes:	
Figurative language	
One or more similes	
One or more metaphors	
One or more examples of onomatopoeia	
Consideration of the five senses, to craft a sense of imagery	
Descriptive language	
Adverbs to enhance their use of verbs	
A variety of adjectives to describe their character or setting	
A range of vocabulary choices	
A range of sentence starters	
Evidence of proofreading and editing	
Consistently accurate spelling	
Consistently accurate punctuation, including commas, full stops, and capital letters	
Consistently accurate sentence structures (for grammatical sense)	
A focus on elements of character	**N/A if not relevant**
Dialogue	
Appearance	
Behaviour	
Relationship with self or others	
A focus on elements of setting	**N/A if not relevant**
The location is clear	
The time period or time of day is clear	
Handwriting	
Legible handwriting	

Appendix C:
Summative assessment task

Option A and Option B

Summative assessment – Option A

Title of task

Option A: Story opening (students select from either Option A or Option B for summative assessment submission).

Task details

Description of task	Students draft and edit 500 words of the opening to a narrative, based on the story they have planned.
Type of assessment	Summative, in class
Purpose of assessment	To assess students': • ability to effectively plan, draft and edit the opening to a narrative • understanding of how to use language to construct character/s, setting and events • ability to communicate using accurate spelling, grammar, punctuation and sentence structures Where students have chosen to use a digital tool to publish their assessment, their ability to use this effectively may also be assessed.
Assessment strategy	Plan, draft and edit a narrative opening of 500 words
Evidence to be collected	The opening of the story students have planned
Suggested time	Three 60-minute lessons, plus additional time as determined by teacher

Content description

Content from the Western Australian Curriculum

Literacy

• Plan, create, edit and publish written and multimodal texts, selecting subject matter, and using text structures, language features, literary devices and visual features as appropriate to convey information, ideas and opinions in ways that may be imaginative, reflective, informative, persuasive and/or analytical Select and use features of digital tools to create texts for different purposes and audiences

Language

• Understand how language expresses and creates personal and social identities

Literature

- Create and edit literary texts that experiment with language features and literary devices encountered in texts

Task preparation

Prior learning

Students have completed activities related to characterisation, setting and plot in the lead-up to this assessment. Students have received formative peer and teacher feedback on their use of descriptive language, their plot and the draft version of their opening, in preparation for the version they may choose to submit.

Assessment task

Assessment conditions

In class, three hours, with additional completion time as determined by the teacher.

Differentiation

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

Resources

- Students may use the worksheets, planning exercises, formative assessment and peer feedback provided in the lead up to this assessment.
- A word processing program may be useful to compose, edit and publish this document.

Marking key

Description	Marks
Text structure	
Creates an engaging and well-structured text that presents ideas with an effective orientation, well-developed character/s and an appropriate conflict	7–8
Creates an engaging and structured text with clear purpose and audience, including an interesting introduction, plot direction and a key character	5–6
Creates a structured text for a particular purpose and audience, with a clear introduction and attempt to structure a plot	3–4
Creates a simple text which has a sense of structure and purpose	1–2
Subtotal	/8
Language features and literary devices	
Accurately uses a range of figurative and descriptive language features and simple, compound and complex sentences to create vivid images in a text.	3
Experiments with some figurative and descriptive language features and sentence structures to enhance descriptions in a text and influence an audience.	2
Uses language features to describe, and familiar sentence structures for effect, in order to communicate meaning to a reader.	1
Subtotal	/3
Spelling, grammar and punctuation	
Consistently spells a range of difficult words correctly and accurately uses a range of punctuation, such as ellipses, to enhance meaning and suggest nuance. Proofreading and editing evident through consistent accuracy and clarity.	4
Correctly spells a range of common and some difficult words and accurately uses some complex punctuation, such as hyphens and colons, to clarify meaning. Proofreading and editing evident through accuracy of meaning.	3
Uses common grammar and spelling correctly, experimenting with punctuation to enhance meaning, such as exclamation marks. Attempts made to correct some errors.	2
Mostly uses familiar spelling, punctuation and grammar correctly, using a range of familiar punctuation to assist in clarity, such as quotation marks for dialogue.	1
Subtotal	/4
Total	/15

Summative assessment – Option B

Title of task

Option B: One page of a graphic novel with rationale (students select from either Option A or Option B for summative assessment submission).

Task details

Description of task	Students draft and redraft one page (four panels) of a graphic novel or picture book based on the story that they have planned.
	Students justify their written and visual language choices in the form of a rationale.
Type of assessment	Summative, in class
Purpose of assessment	To assess students':

- ability to effectively plan, draft and edit a multimodal text
- understanding of the use of characterisation, setting and events in storytelling; of how point of view is generated in visual texts by means of choice (e.g. gaze, angle and social distance)
- understanding of the use of voice to express identities
- ability to experiment with text structures and language effects

Where students have chosen to use a digital tool to create the page, their ability to use this effectively may also be assessed.

Assessment strategy	Plan, draft and edit a multimodal text
Evidence to be collected	One page (four panels) of a graphic novel based on part of the story students have planned, and a rationale justifying their creative choices.
	These may be hand-drawn or produced using an appropriate digital tool.
Suggested time	Three 60-minute lessons, plus additional time as determined by teacher

Content description

Content from the Western Australian Curriculum

Literacy

- Plan, create, edit and publish written and multimodal texts, selecting subject matter, and using text structures, language features, literary devices and visual features as appropriate to convey information, ideas and opinions in ways that may be imaginative, reflective, informative, persuasive and/or analytical
- Select and use features of digital tools to create texts for different purposes and audiences

Language

- Understand how language expresses and creates personal and social identities
- Analyse how techniques such as vectors, angle and/or framing in visual and multimodal texts can be used to create a perspective

Literature

- Create and edit literary texts that experiment with language features and literary devices encountered in texts

Task preparation

Prior learning

Students have completed activities related to characterisation, setting and plot in the lead up to this assessment. Students have received peer and formative feedback on their use of descriptive language, their plot and the draft version of their opening. Students have read a range of graphic novels or picture books, and analysed these in light of their multimodal conventions. Students have received peer feedback on their graphic novel or picture book page, which they have used to make edits prior to submission.

Assessment task

Assessment conditions

In class, over three hours, with additional completion time as determined by the teacher.

Differentiation

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

Resources

- Students may use the worksheets, planning exercises, formative assessment and peer feedback provided in the lead-up to this assessment.
- A word processing program may be useful to compose, edit and publish this document.
- Scaffold Lessons 17–19 worksheet – Rationale.

Marking key

Description	Marks
Text structure	
Creates an engaging and well-structured text that presents ideas relevant to the intended audience and purpose of the text	3
Creates an engaging text with a clear purpose and audience	2
Creates a simple text which has a sense of structure and purpose	1
Subtotal	**/3**
Language features	
Creates a text which combines written and visual language features in ways designed to shape the response of a particular audience and for a particular purpose	4
Creates a text which combines written and visual language features, in ways which are appropriate for purpose and audience	3
Creates a text showing how written and visual language features can be combined for effect	2
Creates a text which uses some visual language features and/or images	1
Subtotal	**/4**
Rationale	
Explains how their text is constructed through specific visual language features, to construct character/s, event/s and setting/s which appeal to the intended audience	4
Describes how visual language features are used to construct character/s, event/s, and/or setting/s and influence a reader's response	3
Identifies ways in which visual language is used to construct character/s and/or event/s and/or setting/s, using evidence from their text	2
Recognises that visual language can be used to construct character/s or setting/s or event/s	1
Subtotal	**/4**
Spelling, grammar and punctuation (across both the multimodal text and rationale)	
Consistently spells a range of difficult words correctly and accurately uses a range of punctuation, such as ellipses, to enhance meaning and suggest nuance. Proofreading and editing evident through consistent accuracy and clarity	4
Correctly spells a range of common and some difficult words and accurately uses some complex punctuation, such as hyphens and colons, to clarify meaning Proofreading and editing evident through accuracy of meaning	3
Uses common grammar and spelling correctly, experimenting with punctuation, such as exclamation marks, to enhance meaning. Attempts made to correct some errors	2
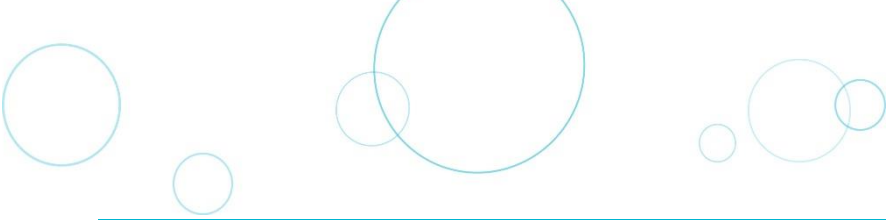
Description	Marks
Mostly uses familiar spelling, punctuation and grammar correctly, such as quotation marks for dialogue, using a range of familiar punctuation to assist in clarity	1
Subtotal	/4
Total	/15

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

Appendix A

Lessons 2–4 Adapted from ENGLISH057 Dreamers of the Day © Department of Education WA.