



SAMPLE COURSE OUTLINE

ENGLISH
GENERAL YEAR 11
EIGHT-TASK MODEL

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.

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Background about the Eight-Task Model

The Board of the School Curriculum and Standards Authority (the Authority) has introduced an Eight-Task (maximum) Model for all courses as part of the Authority's syllabus review process. The intent of the Eight-Task (maximum) Model is to ensure that the Authority's assessment requirements do not generate workloads and/or stress that, under fair and reasonable circumstances, would unduly diminish the performance of students.

The Eight-Task (maximum) Model is not mandated until a course has a syllabus review, and as English hasn't undergone a review and isn't scheduled for one yet, the eight-task maximum is not compulsory in English courses.

Although the English and Literature courses have not yet had syllabus reviews, the Eight-Task Models not only provide exemplars for future change but can also be used for present courses to aid student wellbeing. The intention is to improve the balance between learning and assessment. Therefore, the Eight-Task Models for English include a reduction (to eight) in the maximum number of summative assessments required and an increased emphasis on formative activities. The formative activities and the texts listed in these models are suggestions only.

Advice on use of texts in educational settings

Teachers use their professional judgement when selecting texts to use in their teaching and learning programs. They base their decisions on the requirements of the Western Australian Curriculum, student data, the needs of their students and proposed learning intentions and success criteria.

When using texts in the classroom, teachers are also required to:

- conform with relevant legal requirements and Department policies
- address duty of care responsibilities
- meet copyright requirements
- adhere to the requirements of classification categories.

Parent or guardian permission should be sought when showing a publication, film, video or computer game that has a PG or M classification to students under 15 years of age. Texts classified MA 15+ may not be shown to any students without parental consent, and allowances must be made in case of withdrawal. For further information, see the Department of Education policy on Use of Texts in Educational Settings at <https://www.education.wa.edu.au/web/policies/-/use-of-texts-in-educational-settings>. Schools may develop proformas for advising parents or guardians and/or seeking permission for their child to view or use a particular text, or texts with a specific classification category.

A note on the column 'Formative activities, resources, texts': this column is not required by the Authority. It has been included to support educators who are first engaging with the Eight-Task Model construct.

Sample course outline

English – General Year 11

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
1	<ul style="list-style-type: none"> Unit overview Task expectations Review of course terminology 	<ul style="list-style-type: none"> Rationale Aims Organisation Grade descriptions Glossary Assessment outline 	
1–4	<ul style="list-style-type: none"> Conduct a guided analysis of visual language features such as: <ul style="list-style-type: none"> camera angles camera movement and speed editing symbolic language use of foreground, middle ground, background lighting <i>mise en scene</i>. Conduct a guided analysis of narrative techniques (with graphic organisers), such as: <ul style="list-style-type: none"> symbolism (including costume, objects) characterisation plot style structure setting/place dialogue. View a range of genres/styles and analyse their construction and features. Discuss genre, both subgenre and form. Discuss their purpose and theme. 	<p>Use strategies and skills for comprehending texts, including:</p> <ul style="list-style-type: none"> predicting meaning by interpreting text structures, language features and aural and visual cues relating texts to personal life and other texts <p>Consider the ways in which texts communicate ideas, attitudes and values, including:</p> <ul style="list-style-type: none"> how social texts are constructed for particular purposes, audiences and contexts <p>Use information for specific purposes and contexts by:</p> <ul style="list-style-type: none"> using strategies and tools for collecting and processing information, for example, informational organisers <p>Create a range of texts by:</p> <ul style="list-style-type: none"> developing appropriate vocabulary and sentence structures and using accurate spelling, punctuation and grammar using text structures and language features to communicate ideas and language features to communicate ideas and information in a range of media and digital technologies 	<p>Task 1 – What’s on the box? Short answer responses relating to TV drama/comedy episodes</p> <p>Responding 10%</p> <p>(Set Week 2, due Week 4)</p> <p>In-class, open-book short answer responses</p> <p>Considering one television episode studied in class, students respond to two of three questions. This task will take place over two lessons.</p> <p>Part A (Week 2): planning, preparation and note making. The three questions are provided during this lesson. Teacher may scaffold.</p> <p>Part B: students respond to two of the three questions (timed, in-class, open-book). Students to refer to one text (suggested length 200–300 words per question).</p> <ol style="list-style-type: none"> Explain your response to the character/s and the issues presented. Identify and explain how stereotypes are constructed and used to represent groups.

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	<ul style="list-style-type: none"> • Have students construct a 30-second movie trailer or advertisement utilising language features and text structures of that genre. Alternatively, transform an existing film trailer from one genre to another. • View two texts of the same genre but from different time periods. Consider the similarities and differences in the representation of people, place and issues and how these have changed over time. • Discuss the impact of representations of society; for example, the representation of various social/cultural groups. • Have students respond personally to representations of stereotypes in television drama/comedy. They should outline a personal response by constructing a blog post/online review of the episode, opinion piece about one or more of the issues explored, Letter to the Editor, etc. • Study contexts, e.g particular time periods, dominant values and world events. • Have students respond to practice questions for formative feedback. • View and then implement scaffolded planning activities, e.g. teacher modelling of response, provision of templates, sentence starters. <p>Suggested visual texts: <i>Stranger Things</i>, 2016–present [television series] <i>Modern Family</i>, 2009–2020 [television series] <i>Fisk</i>, 2021 [television series]* <i>The Man in the High Castle</i>, 2015–2019 [television series]</p>		<p>3. Discuss how your understanding of context shaped your understanding of the text.</p>

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<p><i>The Umbrella Academy</i>, 2019–2023 [television series] <i>Marvel’s Jessica Jones</i>, 2015–2019 [television series] <i>The IT Crowd</i>, 2006–2013 [television series] <i>Seinfeld</i>, 1989–1998 [television series] <i>Law & Order: Special Victims Unit</i>, 1999–present [television series] <i>Broadchurch</i>, 2013–2017 [television series] <i>The Big Bang Theory</i>, 2007–2019 [television series] <i>Gossip Girl</i>, 2007–2012 [television series] <i>All Saints</i>, 1998–2009 [television series]* <i>Redfern Now</i>, 2012–2013 [television series]* <i>Packed to the Rafters</i>, 2008–2013 [television series]* <i>Rake</i>, 2010–2018 [television series]* <i>Stateless</i>, 2020 [television series]* *Australian texts</p>		
5–8	<ul style="list-style-type: none"> Explore a range of extracts from autobiography and memoir. Model identifying the language features and text structures associated with genre. Conduct a guided analysis of language features such as: <ul style="list-style-type: none"> figurative language (metaphor, simile, personification) colloquial language imagery. Identify form, style and genre and associated language features and text structures. Encourage students to consider purpose and audience when composing texts. 	<p>Consider the ways in which texts communicate ideas, attitudes and values, including:</p> <ul style="list-style-type: none"> how written and visual language features shape audience response <p>Create a range of texts by:</p> <ul style="list-style-type: none"> developing appropriate vocabulary and sentence structures and using accurate spelling, punctuation and grammar using appropriate language, content and mode for different purposes and audiences in everyday, community, social, further education, training and workplace contexts using text structures and language features to communicate ideas and information in a range of media and digital technologies 	<p>Task 2 – A moment in time: writing a memoir Creating 15% (Set Week 5, due Week 8)</p> <p>Students are to write a memoir piece (600–800 words). They are given the choice to either take on the persona of an individual who inspires them or to write about a significant event from their own life.</p> <p>Students are to demonstrate manipulation of written language features and text structures in the creation of their memoir piece. Students are to also engage audiences through the use of visual techniques, by including a range of images</p>

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<ul style="list-style-type: none"> • Conduct face-to-face activities and group exercises to help students identify significant events and/or moments in their lives suitable for the summative assessment, e.g. jigsaws, graffiti walk, think-pair-share, all-write-round-robin, four corners and speed dating. • Model/share your personal memoirs/photos/ anecdotes. • Have students create a photo-essay and share in small groups. • Have students identify songs that are autobiographical in nature, and analyse the language features used within these songs. • Have students create a playlist of songs that track personal experiences. Write a rationale for each song selected, addressing the question, ‘What does it mean to you?’ • Conduct peer review, feedback and success criteria checklists. • Regularly provide opportunities for feedback both from peers and teachers during the writing process. <p>Suggested texts <i>The Happiest Refugee</i>, Anh Do* <i>Bridge Burning and Other Hobbies</i>, Kitty Flanagan* <i>I am Malala</i>, Malala Yousafzai <i>Surf for Your Life</i>, Mick Fanning* <i>A Promised Land</i>, Barack Obama <i>Touching the Void</i>, Joe Simpson <i>A Fortunate Life</i>, A.B. Facey* <i>Masters of the Games: Essays and Stories on Sport</i>, Joseph Epstein</p>		<p>and/or photos to complement the creation of their memoir.</p> <p>Students are to submit a plan, a draft with improvements/indicated improvements, and a final piece.</p> <p>Note: this task can be done concurrently with Task 3.</p>

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<p><i>One Hundred Years of Dirt</i>, Rick Morton*</p> <p><i>The Best We Could Do: An Illustrated Memoir</i>, Thi Bui [graphic novel memoir]</p> <p><i>Little Fish: A Memoir From a Different Kind of Year</i>, Ramsey Beyer [graphic novel memoir]</p> <p><i>Lighter Than My Shadow</i>, Katie Green [graphic novel memoir]</p> <p>*Australian texts</p>		
9–12	<ul style="list-style-type: none"> Revise and model essay writing, in particular text structures and language features. Revise purpose, context and audience. Hold a group discussion reflecting back on issues raised by the memoir and considering personal stance/response e.g. brainstorm, think-pair-share. Use graphic organisers for thinking and organising ideas/planning. Have students locate supporting and/or resistant evidence. Engage in the drafting and writing process. <p>Note: please see formative activities for Weeks 5–8 for suggested texts and an extensive range of more creative tasks/activities</p>	<p>Use strategies and skills for comprehending texts, including:</p> <ul style="list-style-type: none"> posing and answering questions that clarify meaning and promote deeper understanding of the text <p>Consider the ways in which texts communicate ideas, attitudes and values, including:</p> <ul style="list-style-type: none"> the ways text structures and written and visual language features are used to communicate information and influence audiences the use of narrative techniques, for example, characterisation and narrative point of view <p>Use information for specific purposes and contexts by:</p> <ul style="list-style-type: none"> locating and extracting information and ideas from texts, for example, skimming and scanning understanding how texts are structured to organise and communicate information <p>Create a range of texts by:</p> <ul style="list-style-type: none"> developing appropriate vocabulary and sentence structures and using accurate spelling, punctuation and grammar 	<p>Task 3 – My moment in time: analytical response to a memoir</p> <p>Responding 15%</p> <p>(Set Week 9, due Week 12)</p> <p>Students to plan, edit and draft an essay in response to their analysis of a memoir studied in class, giving consideration to the communication of ideas, language features and text structures. Students will produce a final copy of their responses, in class under timed assessment conditions.</p> <p>Students to respond to one of the following questions:</p> <ol style="list-style-type: none"> Explain how a text you have studied presents an issue or idea to its reader/audience. Explain why a text you have studied inspired, challenged, or educated you. Explain how a text positioned you to feel empathetic towards a person, issue or idea.

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
		<ul style="list-style-type: none"> using appropriate language, content and mode for different purposes and audiences in everyday, community, social, further education, training and workplace contexts 	
13–16	<ul style="list-style-type: none"> Explore employment profiles and areas of interest. Read and view a range of infographics, noting features of this text type. Explore informative texts and the associated visual and written language features and text structures. Use graphic organisers to source and sort information. Explore TED talks looking at the future of employment and the changing landscape of application writing and process. Explore model job application videos, noting what makes the applicant effective or ineffective. Have students script videos and seek feedback/evaluation from peers and teacher/s. Encourage students to utilise success criteria checklists with their own work. <p>Suggested sites:</p> <ul style="list-style-type: none"> Jobs and Skills https://www.jobsandskills.gov.au/ myfuture myfuture.edu.au skillsroad skillsroad.com.au Australian Apprenticeships australianapprenticeships.gov.au TAFE 	<p>Use information for specific purposes and contexts by:</p> <ul style="list-style-type: none"> using strategies and tools for collecting and processing information, for example, informational organisers <p>Create a range of texts by:</p> <ul style="list-style-type: none"> consolidating literacy skills for the workforce or further training using text structures and language features to communicate ideas and information in a range of media and digital technologies using strategies for planning, recording sources of information and proofreading <p>Communicating and interacting with others by:</p> <ul style="list-style-type: none"> communicating ideas and information clearly adapting listening behaviours to different contexts working collaboratively and cooperatively 	<p>Task 4 – I want the job! Creating an infographic and a ‘how-to’ speaking and listening guide for a job interview</p> <p>Creating 10%</p> <p>(Set Week 13, due Week 16)</p> <p>Part A: Completed individually (Week 13) Students are to create a one- or two-page infographic summarising an investigation into a chosen career path/industry.</p> <p>Part B: Completed in pairs (Week 16) Students are to create a ‘how-to’ guide for job interviews. The video can be serious or humorous (e.g. <i>How Not to Ace that Job Interview</i>).</p>

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
17–21	<ul style="list-style-type: none"> • Various university sites • View and compare television news and current affairs programs, noting the various elements of construction. • Have students summarise their findings in a well-organised paragraph. • Have students create a table noting the hard and soft evidence used within non-fiction texts, noting biases. • Listen to radio news and talkback hosts from various channels (e.g. ABC, Nova, MixFM). Consider how each have reported the same event. • Have students create radio broadcast transcripts from the perspective of three different broadcasters on the same issue to reveal the various values and biases in programming/media. • Have students read and view a variety of texts centred around a common issue and focus on how each has been constructed to appeal to a particular audience. • Have students use an interactive website (e.g. Gimkit, Kahoot!, Poll Everywhere, Plickers, Mentimeter) to create glossaries and quiz questions focusing on persuasive devices and viewing terms. • Have students create a mind-map of SWAT (symbolic, written, audio, technical) features present within the chosen text. • Have students complete a viewing graphic organiser while watching the visual text, noting visual language features and text structures evident within the text. Students 	<p>Use strategies and skills for comprehending texts, including:</p> <ul style="list-style-type: none"> • identifying facts, opinions, supporting evidence and bias • identifying similarities and differences between own response to texts and responses of others <p>Consider the ways in which context, purpose and audience influence meaning, including:</p> <ul style="list-style-type: none"> • the ways in which main ideas, values and supporting details are presented in social, community and workplace texts <p>Create a range of texts:</p> <ul style="list-style-type: none"> • selecting text structures, including introductions and conclusions, paragraphs, topic sentences, connectives, and logical sequencing of ideas and events to communicate ideas in written texts 	<p>Task 5 – You can’t handle the truth! Short answer responses to a studied documentary</p> <p>Responding 15%</p> <p>(Week 21)</p> <p>Students are to respond concisely to both of the following questions (200–300 words per question). Questions will be distributed to students in class/online the day before they write the assessment. A one-sided A4 page of notes will be permitted on the day.</p> <ol style="list-style-type: none"> 1. Identify and describe two visual techniques used in one documentary you have studied. 2. What is one value communicated in one documentary you have studied? How do you respond to this value?

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<p>should also consider the contextual factors of production and reception.</p> <ul style="list-style-type: none"> In pairs, have students present an analysis of a short documentary text of their choosing, focusing on the big ideas as well as the elements of construction. Teach students how to make a notes page. <p>Suggested texts: <i>Bra Boys</i>, 2007 [documentary film] <i>Looky, Looky, Here Comes Cooky</i>, 2020 [documentary film] <i>The Oasis</i>, 2008 [documentary film] <i>Fyre: The Greatest Party That Never Happened</i>, 2019 [documentary film] ‘Leave No Dark Corner’ episode of <i>Foreign Correspondent</i>, 2018 [documentary television series] <i>The Australian Dream</i>, 2019 [documentary film] <i>Lawless: The Real Bushrangers</i>, 2017 [documentary television series] <i>You Can’t Ask That</i>, 2016–2022 [documentary television series] <i>Can of Worms</i>, 2011–2013 [television series] <i>One Night in Bhopal</i>, 2004 [documentary film]</p>		
22–24	<ul style="list-style-type: none"> Revise persuasive writing and its text structures and language features. Revise purpose, context and audience. Have students analyse a range of sample persuasive texts. Model persuasive writing. Hold a group discussion (e.g. brainstorm, think-pair-share, four corners) reflecting on issues raised by a documentary and considering personal stance/response. 	<p>Using information for specific purposes and contexts by:</p> <ul style="list-style-type: none"> locating and selecting information from a range of sources identifying the relevance and usefulness of each source depending on the context in which used using a range of strategies for finding information 	<p>Task 6 – Convince me: persuasive writing, speaking and listening, and responding to verbal feedback</p> <p>Creating (includes assessment of speaking and listening) 10%</p> <p>(Set Week 22, due Week 24)</p> <p>Part A (due end of Week 22): Students to compose a persuasive text that responds to the following (450–600 words):</p>

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<ul style="list-style-type: none"> • Use graphic organisers for thinking and organising ideas/planning. • Have students locate supporting and/or resistant evidence. • Have students use graphic organisers and templates to plan a persuasive text (critical review, letter of complaint, Letter to the Editor, feature article, speech, open letter, opinion piece). • Read/view a range of persuasive texts, noting language and structural elements that make them effective and engaging. • Have students record speech into a device and play it back, noting pitch, pause, pace, modulation etc., and make a plan to improve delivery and reception. • Engage in the drafting and writing process. • Have students utilise success criteria checklist to reflect on and improve their own work prior to submitting. • Have students engage in guided instruction on improving drafts beyond the basic spelling and punctuation, e.g. restructuring, culling parts, adding parts, tightening work, adding to reader interest, better positioning of reader, links and transitions. 	<p>Create a range of texts:</p> <ul style="list-style-type: none"> • using appropriate vocabulary, sentence structures, accurate spelling, punctuation and grammar • using persuasive, visual and literary techniques to engage audiences in a range of modes and media • planning, organising, drafting and presenting information or arguments for particular purposes and audiences <p>Communicating and interacting with others by:</p> <ul style="list-style-type: none"> • speaking coherently and with confidence for different audiences and purposes • being receptive to others' ways of thinking and learning • evaluating the effectiveness of their own contribution to group tasks and activities • interacting confidently with others 	<p>Describe any aspect of a film that encouraged you to think in a new way, or helped you understand something more thoroughly than before. In addition, describe how it changed your thinking and then persuade an audience to watch it.</p> <p>Part B (conducted over Week 23): Speaking and listening. Students present and record their persuasive text to a group of three peers and actively listen to feedback from them (10 minutes per presenter). The teacher marks the recorded presentation.</p> <p>Part C (due end of Week 24): Using the feedback provided during the presentation, students complete or adjust their persuasive text ready for final submission.</p>
25–28	<ul style="list-style-type: none"> • Revise context, audience and purpose linked to form/style/genre. • Create original advertisements with contrasting perspectives. • Compare how different brands use targeted advertising to appeal to certain demographics. 	<p>Use strategies and skills for comprehending texts, including:</p> <ul style="list-style-type: none"> • consolidating comprehension strategies • making inferences from content, text structures and language features • summarising ideas and information presented in texts 	<p>Task 7 – The hard sell! Short answer responses to an advertisement</p> <p>Responding 10 %</p> <p>(Set Week 25, due Week 28)</p> <p>Students to complete a response in class to an unseen print advertisement by responding concisely to both the following questions:</p>

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<ul style="list-style-type: none"> • Explore values and ethics in advertising. Encourage students to also focus on appeals to audience (ethos, pathos, logos, kairos). • View a range of print and non-print advertising texts. • Revise film language and persuasive devices found in advertising. • Explore language features and text structures of script and screen writing. • Have students work in small groups to share and discuss ideas and give an oral delivery of their scripts. • Use student samples as exemplars, while modelling and scaffolding. • Have students create a script/screenplay advertising an existing product. Provide students with a print advert/product for inspiration. Suggested products include cars, health and beauty products, and sporting goods. An extension for this activity could be to transform their advertisements to attract a resistant audience. <p>Suggested texts <i>Miss Representation</i>, 2011 [documentary film] <i>Frontline</i>, The Merchants of Cool episode, 2001 [documentary television series]</p> <p>Suggested advertisements for discussion Canadian Club Bonds Lynx World Wildlife Foundation (WWF)</p>	<p>Consider the ways in which context, purpose and audience influence meaning, including:</p> <ul style="list-style-type: none"> • the effects of media, types of texts and text structures on audiences • the use of language features, such as tone, register and style to influence responses <p>Create a range of texts:</p> <ul style="list-style-type: none"> • selecting text structures, including introductions and conclusions, paragraphs, topic sentences, connectives, and logical sequencing of ideas and events to communicate ideas in written texts 	<ol style="list-style-type: none"> 1. Explain how two visual techniques are used to persuade an audience. (200–300 words) 2. How does the advertisement challenge or endorse particular stereotypes? (200–300 words)

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
29–32	<ul style="list-style-type: none"> • Read and evaluate a range of short story narrative texts/extracts. • Identify and consider language choices, style, beliefs, narrative techniques, language features and text structures, values and attitudes, ideas, audience and context. • Revise planning, drafting and editing skills. • Revise how to submit draft and neat copies, e.g. saving the initial draft and then the reworked one with changes, and using Track Changes to show the extent of editing and drafting to improve the work. • In groups, have students produce a short tutorial or presentation about a selected text. • Examine the similarities and differences between short stories in a range of subgenres. • Provide a guided response to comprehension and analysis questions in class, in written or discussion form. • Have students storyboard a scene from the short story they wrote for Task 8. • Have students write an email from the perspective of a character within their short story. • Have students transform a significant plot point from their short story into a drama text/scene. • Provide explicit teaching on how to punctuate dialogue and incorporate sensory imagery and figurative language. • Have students create a Fakebook account for a character from a text studied in class. 	<p>Consider the ways in which context, purpose and audience influence meaning, including:</p> <ul style="list-style-type: none"> • the use of language features, such as tone, register and style to influence responses <p>Create a range of texts:</p> <ul style="list-style-type: none"> • using appropriate vocabulary, sentence structures, accurate spelling, punctuation and grammar • using persuasive, visual and literary techniques to engage audiences in a range of modes and media • planning, organising, drafting and presenting information or arguments for particular purposes and audiences 	<p>Task 8 – The short of it: creating a story</p> <p>Creating 15%</p> <p>(Set Week 31, due end of Week 32)</p> <p>In class (and/or at home), students are to:</p> <ul style="list-style-type: none"> • reflect over the formative exercises in Weeks 29–30, and use any of these activities as a stimulus/inspiration for an idea for a story of their own • plan, draft, edit and create a prose or multimodal narrative text (approximately 600–900 words) • write a rationale indicating their intended audience and purpose and explaining the reasons for their narrative techniques and form/ style/genre (150–200 words).

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<ul style="list-style-type: none"> Have students adapt a short story studied in class, or their own short story, for a different audience. <p>Suggested texts: <i>The Arrival</i>, Shaun Tan* <i>The Rabbits</i>, John Marsden and Shaun Tan* ‘The Pedestrian’, Ray Bradbury [short story] ‘The Fall’, Richard Yaxley* [short story] ‘Lamb to the Slaughter’, Roald Dahl [short story] ‘Sisters’, Brigid Lowry* [short story] ‘Neighbours’, Tim Winton* [short story] ‘School’, Peter Cowan* [short story] <i>These Memories Won’t Last</i> – Stuart Campbell [multimodal] https://memories.sutueatsflies.com/ <i>Junko’s Story – Surviving Hiroshima’s Atomic Bomb</i>, Junko Morimoto [multimodal] https://www.sbs.com.au/hiroshima/ <i>The Boat</i>, SBS* [multimodal] https://www.sbs.com.au/theboat/</p>		