SAMPLE COURSE OUTLINE

ENGLISH

ATAR 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.

How to use this document

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 of Education 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 – ATAR Year 11

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
1	• Unit overview • Task expectations • Written and oral communication standards • Course terminology • Commence reading/viewing program	• Rationale • Aims • Organisation • Grade descriptions • Glossary • Assessment outline	
2–5	• Read a range of short texts, such as extracts, still images and multimodal texts, from a variety of genres, categorising them according to their features. • Explore varying interpretations and responses to texts via a think-pair-share strategy or within small groups. • Practise guided analysis and annotation of texts, drawing attention to language and structural and stylistic features. • Deconstruct sample questions and write syllabus-based questions to reinforce understandings of syllabus and metalanguage. • Model short answer responses, including use of evidence and editing to improve succinctness. • Use a Jigsaw strategy to reconstruct fragmented models of student writing. • Use collaborative writing to create short answer responses. • Practise timed comprehension, reducing time limits with subsequent attempts.	**Investigate the relationships between language, context and meaning by:** • explaining how texts are created in and for different contexts • analysing how language choices are made for different purposes and in different contexts using appropriate metalanguage • evaluating the choice of mode in shaping the response of audiences, including digital texts. **Examine the language, structure and features of imaginative, interpretive and persuasive texts, including:** • explaining the ways language features, text structures and conventions communicate ideas and perspectives • explaining the ways text structures, language features and stylistic choices are used in different types of texts • analysing how vocabulary, idiom and rhetoric are used for different purposes and contexts • evaluating the impact of description and imagery.	**Task 1 – Responding 5%** **(Set Week 2, due Week 5)** In-class short answer response You will be presented with two texts, one written and one still image/multimodal text. Respond concisely to each of the two questions (200–300 words each). 1. Analyse how two language or two structural features are used to communicate an idea in Text 1. 2. Explain how the purpose of Text 2 is achieved through two visual language features.

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
		Create a range of texts: • using appropriate form, content, style and tone for different purposes and audiences in real and imagined contexts • using evidence-based argument.	
6–9	• Read or view studied text for Task 2 (and the formative work related to it). Due to the timeframe, this could be a short text (e.g. one or two short stories) or a lengthier one (if it is a novel, students to begin reading in Week 1). • Conduct contextual research leading to brief presentations on aspects of personal, social and cultural contexts. • Develop awareness of personal context/worldview and its impact on responses to texts through self-reflection activities using a range of short texts/extracts that provoke responses. Relate the impact of this personal context on responses to studied text. • Design response essay questions based on syllabus concepts. • Attempt comprehension questions on selected passages/excerpts from the studied text to further understandings of course concepts. • Guide and collate evidence of analysis using graphic organisers. • Develop comprehension using a think-pair-share strategy. • Practise writing – introductions, body paragraphs, conclusions – including under timed conditions. • Practise guided analysis and annotation of sample passages/excerpts from studied text. • Explore exemplars and model responses. • Conduct peer review of practice pieces.	**Compare texts in a variety of contexts and modes by:** • explaining the relationship between purpose and context • analysing the style and structure of texts • evaluating the construction of hybrid texts. **Investigate the representation of ideas, attitudes and voices in texts, including:** • analysing the ways language features, text structures and stylistic choices shape perspectives and interpretations • evaluating the effects of rhetorical devices • analysing the effects of using multimodal and digital features • analysing how attitude and mood are shaped. **Analyse and evaluate how responses to texts, including students' own responses, are influenced by:** • personal, social and cultural context • purpose, taking into account that a text's purpose is often open to debate. **Analyse and evaluate how and why responses to texts vary through:** • the impact of language and structural choices on shaping own and others' interpretations • the ways ideas, attitudes and voices are represented • analysing changing responses to texts over time and in different cultural contexts.	**Task 2 – Responding 10%** **(Set Week 6, due Week 9)** Analytical essay Compose an analytical essay responding to **one** of the following questions, with reference to a studied text (900–1200 words). 1. Explain why the purposes of a studied text may be open to debate. **or** 2. Discuss how your personal context has influenced your response to a studied text.

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	• Organise debates/panels on purpose, interpretation and responses to text. • Practise essay writing with self, peer and teacher feedback. **Suggested texts** • *Of Mice and Men*, John Steinbeck • *Flowers for Algernon*, Daniel Keyes • *The Longest Memory*, Fred D'Aguiar • *Montana 1948*, Larry Watson • Cate Blanchett pays tribute to Gough Whitlam: full text by Cate Blanchett – *The Sydney Morning Herald* https://www.smh.com.au/opinion/cate-blanchett-pays-tribute-to-gough-whitlam-full-text-20141105-11hdb1.html • *The Slap,* 2011, Matchbox Pictures [television series] • *Barracuda*, 2016, Matchbox Pictures [television series] • *Fisk,* 2021, Porchlight Films [television series]	**Create a range of texts:** • using appropriate form, content, style and tone for different purposes and audiences in real and imagined contexts • using evidence-based argument • using appropriate quotation and referencing protocols • using strategies for planning, editing, drafting and proofreading • using accurate spelling, punctuation, syntax and metalanguage.	

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
10–13	• Analyse openings/first pages only from imaginative or interpretive written texts, e.g. novel, memoir, autobiography, short stories. • Practise reading and short answer skills. • Compare written texts that have been adapted or transformed into different modes and genres. • 'Speed-date' syllabus terms to reinforce syllabus concepts and metalanguage. • Use think-pair-share strategies in small groups to explore varying interpretations and responses to texts. • Practise guided analyses of short multimodal texts. • Brainstorm reasons for differences between interpretations of texts. • Model (teacher) how to create a multimodal text. • Practise (students) how to deliver a tutorial using digital tools. • Practise making short films, vlogs, podcasts etc. using digital devices (e.g. smartphones, tablets). • View writer/creator interviews, panel discussions etc. • Brainstorm questions suitable for panel interviews. **Suggested texts for first pages/openings** • *The White Girl*, Tony Birch • *A Country Too Far: Writings on Asylum Seekers*, ed. Rosie Scott • *The Best Australian Stories* anthology series (pub. Black Inc., various editors) • *We'll Stand in That Place and other stories,* ed. Michelle Cahill • *Islands*, Peggy Frew • *True West*, David Whish-Wilson • *Beautiful Witness: In a World of Travel*, Stephen Scourfield	**Create a range of texts:** • using appropriate form, content, style and tone for different purposes and audiences in real and imagined contexts • drawing on a range of technologies • combining visual, spoken and written elements where appropriate • using evidence-based argument • using appropriate quotation and referencing protocols • using strategies for planning, drafting, editing and proofreading • using accurate spelling, punctuation, syntax and metalanguage. **Reflect on their own and others' texts by:** • analysing textual evidence to assess the purpose and context of texts • questioning responses to texts • investigating the impact and uses of imaginative, interpretive and persuasive texts. **Analyse and evaluate how responses to texts, including students' own responses, are influenced by:** • the use of techniques associated with imaginative, interpretive, and persuasive texts **Analyse and evaluate how and why responses to texts vary through:** • the interplay between imaginative, interpretive and persuasive techniques	**Task 3 – Creating 18%** **(Set Week 10, due Week 13)** Creation of a multimodal text Take-home and in-class tasks **Part A: Multimodal presentations** Working in small groups of three to four students, create a three- to five-minute imaginative or interpretive multimodal text that adapts and extends a given extract of either an imaginative or an interpretive written text. Multimodal texts could include scripted performance, vlog, short film, digital presentation, one segment of a graphic novel, a current affairs segment etc. **Part B: Post-presentation panel interviews** Following presentation of multimodal texts, each group is to work with another group to alternate role-playing the text's creators/actors and the press pool interviewing them. The panel will respond to a series of prepared questions from the audience of peers acting as the press pool. Questions for the panel will be based on a teacher-modelled bank

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
			of possibilities or produced as a class collaboration. Questions should be adapted to suit the particular presentations viewed. Panels should allow for a two- to three-minute discussion per member.
14–15			**Task 7 – Semester One examination 15%**
16–19	• Research contexts of production and reception, including personal context. • 'Speed-date' syllabus to reinforce understandings of texts, syllabus concepts and metalanguage. • Use Venn diagrams and T-charts to facilitate comparisons between texts. • Guide comparisons of excerpts from studied text (teacher). • Independently compare other excerpts. • Debate similarities and differences between texts. • Model and practise comparative essay writing: planning, paragraphing, editing, developing voice and style and exploring different comparative structures and components. • Design, deconstruct and plan for questions based on syllabus points. • Reflect on self and peer reviews of essay. **Suggested texts** Representations of Black American communities • *The Wire,* 2002–2008, HBO Entertainment & Blown Deadline Productions [television series] • 'Backlash Blues', Nina Simone [song and lyrics] Asylum seeker and refugee perspectives • *Exit West*, Mohsin Hamid	**Compare texts in a variety of contexts and modes by:** • explaining the relationship between purpose and context • analysing the style and structure of texts • evaluating the construction of hybrid texts. **Investigate the representation of ideas, attitudes and voices in texts, including:** • analysing the ways language features, text structures and stylistic choices shape perspectives and interpretations • evaluating the effects of rhetorical devices • analysing the effects of using multimodal and digital features • analysing how attitude and mood are shaped. **Analyse and evaluate how and why responses to texts vary through:** • the impact of language and structural choices on shaping own and others' interpretations • the ways ideas, attitudes and voices are represented • analysing changing responses to texts over time and in different cultural contexts.	**Task 4 – Responding 10% (Set Week 16, due Week 19)** In-class essay Write a comparative analytical essay responding to **one** of the following questions with reference to two studied texts. 1. Compare the effects of style and structure on the construction of voice within two studied texts. **or** 2. Compare the relationship between purpose and context within two studied texts.

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	• *No Friend But the Mountains*, Behrouz Boochani • Valarie Kaur – Watch Night Speech: Breathe and Push https://valariekaur.com/2017/01/watch-night-speech-breathe-push/ • Australian Broadcasting Corporation – Actor Meyne Wyatt delivers a monologue on racism on Q+A https://www.abc.net.au/news/2020-06-09/actor-meyne-wyatt-delivers-monologue-on-racism/12334392 • *Growing Up Asian in Australia*, Alice Pung • 'The Angry Kettle', Ding Xiaoqi • *A Touch of Spice,* 2003, Village Roadshow & Capitol Films [film] Representations of the wife/maternal figure • 'The Drover's Wife', Henry Lawson • 'Manyuk', Mark Smith Representations of artificial intelligence • *Her*, 2013, Annapurna Pictures [film] • *I, Robot,* 2004, 20th Century Fox [film] • *Machines Like Me* by Ian McEwan Representations of beauty, race and culture • *Change My Race*, 2013, Prospero Productions Pty Ltd [documentary film] • *Good Hair*, 2009, Roadside Attractions [documentary film]	**Create a range of texts:** • using appropriate form, content, style and tone for different purposes and audiences • using evidence-based argument • using appropriate quotation and referencing protocols • using strategies for planning, drafting, editing and proofreading • using accurate spelling, punctuation, syntax and metalanguage. **Analyse and evaluate how responses to texts, including students' own responses, are influenced by:** • the use of techniques associated with imaginative, interpretive, and persuasive texts.	

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
20–23	• Demonstrate research on context through brief presentations. • View and discuss sample author/director commentaries, interviews and panel discussions. • Play 'Hot seat', where students give two-minute speeches – prepared and impromptu. • Organise group discussions of texts. • Practise comprehension exercises analysing short texts, passages and images for language features, text structures and stylistic choices. • Identify and compare perspectives, attitudes and voices in a range of short texts using retrieval charts. • Reflective journal activity – evaluate effectiveness of texts and personal responses to them. • Interrogate perspectives on issues/ideas explored in texts through group discussions, analytical paragraphs and short answer responses. • Practise short answer responses. • Practise commentary on scene/extract. • Role-play the director/writer and interviewer in paired student interviews and alternate roles. **Suggested texts** • 'Flicking the Flint', Anna Krien (short story) • 'Old Habits', Nalo Hopkinson (short story) • *The Lost Thing*, 2010, Passion Pictures Australia [short film based on Shaun Tan's picture book of the same name] • *Nosedive,* episode of *Black Mirror* [television series] (Season 3, Episode 1) • The Ethics Centre – *Stan Grant: Racism and the Australian dream* https://ethics.org.au/stan-grants-speech/ • *Ride Like a Girl*, 2019, Screen Australia & Transmission Films [film]	**Investigate the representation of ideas, attitudes and voices in texts, including:** • analysing the ways language features, text structures and stylistic choices shape perspectives and interpretations. **Reflect on their own and others' texts by:** • analysing the values and attitudes expressed in texts • evaluating the effectiveness of texts in representing ideas, attitudes and voices • critically examining how and why texts position readers and viewers. **Create a range of texts:** • developing and sustaining voice, tone and style • selecting and applying appropriate textual evidence to support arguments • using strategies for planning, drafting, editing and proofreading • using accurate spelling, punctuation, syntax and metalanguage.	**Task 5 – Responding 10%** **(Set Week 20, due Week 23)** Oral presentation **Part A: Individual director's/writer's commentary (5–7 minutes)** After the study of a class text, you will be issued with a distinct part of the text as your focus. Take on the persona of the director/creator/author and provide a commentary on how you used language features, text structures and stylistic choices to shape perspectives and interpretations (positioning of viewers and readers). You are also to analyse how the context of production influenced/affected the construction of the text. This commentary may be delivered in a form of your choice, such as voice-over commentary, podcast, vlog, speech, interview etc. Alternatively, you may deliver an oral presentation in conjunction with annotations, or a commentary with an infographic or digital elements. **Part B: Group panel discussion (10–15 minutes)**

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	• *Forbidden Lie$,* 2007, Liberty Productions Pty Ltd [documentary film] • *Bluebeard*, Kurt Vonnegut • *The Lovely Bones*, Alice Sebold • *The Golden Age*, Joan London • *The Broken Shore*, Peter Temple		In small groups of four (where possible), form a panel discussing reasons for varying interpretations and responses to the text. You are encouraged to demonstrate strong listening and speaking skills. Some tips include: • politely disagree or agree with other panellists by giving reasons and thoughts rather than one-word answers • reflect on and acknowledge other panellists' points before adding a point • encourage all others to speak, but also take the opportunity to speak (balance active listening and speaking, and ensure all panellists are involved). While unscripted, the panel discussion should address the following: • the impact of language and structural choices on shaping the interpretations of the group members • the ways perspectives, and their associated attitudes and ideas, have been represented in the text • how your own context has shaped their response to the text.

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
24–27	• Investigate and reflect on a range of extracts from persuasive texts, analysing arguments, values, attitudes and perspectives, and evaluating use of rhetorical devices. • Debate different sides of an argument or perspectives represented in texts using A–B role-play. • Use Four Corners or Barometer activities to reflect on and articulate students' perspectives on topics and issues. • Practise writing short persuasive texts, experimenting with rhetorical devices and structural features. • Transform or adapt existing persuasive texts for different audiences and forms. • Adopt a devil's advocate position to a topical issue in order to explore different perspectives. • Draw a persona from a hat and develop an argument from that perspective. **Suggested texts** • TED – Chimamanda Ngozi Adichie: The danger of a single story | TED https://youtu.be/D9Ihs241zeg • *Affluenza: When Too Much is Never Enough*, Clive Hamilton & Richard Denniss • Prince Ea – Man vs Earth (2023) [multimodal text] https://youtu.be/VrzbRZn5Ed4 • Movieclips – Bowling for Columbine (2002) - A Brief History of the United States Scene (8/11) | Movieclips [cartoon excerpt from *Bowling for Columbine*] https://youtu.be/58BDrZH7SX8 • *Night Games: Sex, Power and Sport*, Anna Krien	**Compare texts in a variety of contexts and modes by:** • explaining the relationship between purpose and context • analysing the style and structure of texts • evaluating the construction of hybrid texts. **Investigate the representation of ideas, attitudes and voices in texts, including:** • analysing the ways language features, text structures and stylistic choices shape perspectives and interpretations • evaluating the effects of rhetorical devices • analysing the effects of using multimodal and digital features • analysing how attitude and mood are shaped. **Create a range of texts:** • using imaginative, interpretive and persuasive elements for different purposes, contexts and audiences • experimenting with text structures, language features and multimodal devices • developing and sustaining voice, tone and style • selecting and applying appropriate textual evidence to support arguments • using strategies for planning, drafting, editing and proofreading • using accurate spelling, punctuation, syntax and metalanguage • using appropriate quotation and referencing protocols. **Reflect on their own and others' texts by:** • analysing the values and attitudes expressed in texts	**Task 6 – Creating 17 %** **(Set Week 24, due Week 24 for Part A, Week 27 for Part B)** Persuasive composition **Part A: In-class persuasive composition** Choose from three examination-style persuasive prompts, encompassing a stimulus quote and image, and question or instruction. Sample questions: 1. Compose a persuasive text that relates to the image/quote prompt provided. 2. Compose a text that employs persuasive elements to engage a resistant audience. Note: Part A is formative, with teacher and peer feedback rather than a mark that contributes to students' grades.

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
		• evaluating the effectiveness of texts in representing ideas, attitudes and voices • critically examining how and why texts position readers and viewers.	**Part B: Resubmitted persuasive composition** After receiving feedback from your teacher for Part A, receive feedback for your persuasive composition from two other students. Reflect on the feedback from your two peers and teacher, then edit, improve and resubmit your persuasive composition from Part A. The resubmission should reveal a responsiveness to peer and teacher feedback (900–1200 words). Tips: students can highlight changed parts in their draft, or alternatively use track changes so teachers can readily identify edits made.
28			**Task 8 – Semester Two examination – 15%**
Post-examination	Student reflection: • List strengths they had in each section of the examination. • Identify three specific targeted growth areas for each section of the examination. • Identify how they can improve on these growth areas. • Write an opening and body paragraph for Section 2 of the examination, or alternatively do the same for another question.		