



SAMPLE COURSE OUTLINE

ENGLISH

GENERAL YEAR 11

(TO RUN ALONGSIDE FOUNDATION 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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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.

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How to use this document

Background to the combined English General and Foundation document

The preference of the School Curriculum and Standards Authority (the Authority) is that ideally, courses should be taught separately rather than delivered alongside other courses in the same classroom at the same time. However, the Authority does not have any policy rules that preclude schools from teaching combined course classes. Where courses are combined, the expectation is that the discrete content of each course and the assessment requirements for each course must still be met.

This document is designed for schools that are delivering English General and Foundation in the same classroom. The students will complete the same modules of work (e.g. documentary study) but the course outlines, assessment outlines and assessment tasks are tailored to the different courses and units. Teaching will also need to be differentiated for the relevant cohorts and students. The accompanying English Foundation documents can be found under the Support Materials tab on the English Foundation page.

Background about the Eight-Task Model

The Board of the School Curriculum and Standards 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 *Select and use texts in the classroom* 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
Week 1–5	<p>To cut a long story short</p> <ul style="list-style-type: none"> Brainstorm stereotypes that circulate about teenagers related to appearance, actions, hangouts, accessories, interests and personality types. Read a range of short stories targeted at a teenage audience that feature a young adult protagonist. Hold a class discussion of how these texts relate to students’ personal lives and how the stories relate to each other. Explore personal response (emotional and/or intellectual) to characters, themes, ideas, values and attitudes. Revise narrative techniques such as characterisation, setting, narrative point of view and conflict. Revise text structures such as paragraphing, orientation, rising action, climax, falling action, resolution, flashbacks, juxtaposition, foreshadowing, motif, withholding and in medias res. Revise written language features such as figurative language, emotive language, symbolism, dialogue, imagery, sound devices, diction, syntax and punctuation. Model comprehension strategies including skimming and scanning and the use of graphic organisers (e.g. sociograms, Venn diagrams, 	<p>Use strategies and skills for comprehending texts, including:</p> <ul style="list-style-type: none"> predicting meaning by interpreting text structures and language features relating texts to personal life and other texts 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"> how texts are constructed for particular purposes, audiences and contexts the ways text structures and language features (written, visual and/or audio) are used to communicate information and shape audience responses 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 using strategies and tools for collecting and processing information, for example, graphic organisers. 	<p>Task 1 – Responding 12% (Due Week 3)</p> <p>Complete comprehension questions in class analysing an unseen short story. Suggested text for assessment task: ‘The Toy Girl’ by Paula Clark, in <i>Stench of Kerosene and Other Short Stories</i>, ed. Steve Bowles. Respond to both of the questions below:</p> <ol style="list-style-type: none"> Identify two written language features used in the short story and explain the effects these have on readers. How do you respond to the characters and/or themes explored in this story? <p>Task 2 – Creating 13% (Set Week 3, due Week 5)</p> <p>Write a short story (500–750 words) aimed at a teenage audience.</p>

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<p>PMI charts, plot diagrams, storyboards, retrieval charts).</p> <ul style="list-style-type: none"> Complete written comprehension questions and graphic organisers based upon the studied short stories. Students practise writing narrative extracts, focusing on elements such as developing a character and developing setting. <p>Suggested texts</p> <ul style="list-style-type: none"> <i>A New Windmill Book of Very Short Stories</i>, ed. Mike Royston* <i>The New Paper Families</i>, ed. Richard Baines* <i>The New Paper Windows</i>, ed. Richard Baines* <i>Paper Clips</i>, ed. Yasar Duyal* <i>Paper Dreaming</i>, ed. Lorna Munro* <i>A Stack of Stories</i>, ed. BJ Kenny et al* <i>English: Western Australia General Year 11</i>, Rod Quin et al* <i>Meet Me at the Intersection</i>, ed. Ambelin Kwaymullina and Rebecca Lim* <i>This All Come Back Now: An Anthology of First Nations Speculative Fiction</i>, ed. Mykaela Saunders * <p>*Australian text</p>	<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/or workplace contexts using strategies for planning, proofreading and acknowledging sources. 	
Weeks 6–10	<p>The jobs they are a-changing</p> <ul style="list-style-type: none"> Discuss how Australia and the world has changed in the lifetimes of students. Students devise and deliver a survey to parents, teachers, family members etc. exploring the way the world has changed in their lifetimes. The results are to be represented in chart form. Examples include 	<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>Task 3 – Creating 12% (Set Week 8, due Week 10)</p> <p>In pairs, deliver a multimodal oral presentation which explores one job that no longer exists or a job that was created in the last 20 years.</p>

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<p>pie chart, bar graph, line graph, Venn diagram or pictograph.</p> <ul style="list-style-type: none"> • Watch docuseries that explore eras of the past. Suggested shows include <i>Back In Time for Dinner</i> and <i>Turn Back Time: The High Street</i>. • Research past time periods including the Victorian era, Edwardian era, and decades of the twentieth century. • Make notes on social and cultural aspects of each era including gender roles, family, food, sickness and healthcare, crime and punishment, clothing, politics, science and technology, arts, leisure activities, religion and occupations. Synthesise findings in an infographic (platforms include Canva and Piktochart). • Investigate jobs that have disappeared and determine the reasons why. These jobs include chandler, switchboard operator, town crier, knocker-upper, elevator operator and rat catcher. • Investigate jobs that have developed in the last twenty years and determine why. These jobs include content moderator, Uber driver, app developer, social media manager, podcast producer, wellbeing coach and sustainability manager. • Revise speaking skills with a focus on modulating volume, tone, emphasis, pitch, pace, intonation, body language, stance, gestures and eye contact. 	<ul style="list-style-type: none"> • using strategies and tools for collecting and processing information, for example, graphic organisers. <p>Create a range of texts by:</p> <ul style="list-style-type: none"> • consolidating literacy skills for future pathways • using appropriate language, content and mode for different purposes and audiences in everyday, community, social, further education, training and/or workplace contexts • using text structures and language features to communicate ideas and information in a range of written, spoken and multimodal forms • using strategies for planning, proofreading. and acknowledging sources. <p>Communicating and interacting with others by:</p> <ul style="list-style-type: none"> • communicating ideas and information clearly • adapting listening behaviours for different contexts and purposes • working collaboratively and cooperatively. 	

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<ul style="list-style-type: none"> Give students opportunities to practise in pairs and small groups. Practise skills through public speaking games such as the Um Police, Connect the Dots, Tell us the History of, End lines, Story Starters and Oink Substitution. <p>Suggested docuseries texts</p> <ul style="list-style-type: none"> <i>Back in Time for Dinner</i>, 2018 [television series]* <i>Further Back in Time for Dinner</i>, 2020 [television series]* <i>Turn Back Time: The High Street</i>, 2010 [television series] <i>Turn Back Time: The Family</i>, 2012 [television series] <p>*Australian text</p> <p>Public speaking resources</p> <ul style="list-style-type: none"> write-out-loud – Public Speaking Games https://www.write-out-loud.com/public-speaking-games.html SYN – Teacher resources https://syn.org.au/teacherresources/ > Other Resources > SYN Public Speaking and Confidence Building Games 		
Weeks 11–15	<p>Know your product</p> <ul style="list-style-type: none"> Explore different forms of advertising and how these have evolved over time. These include newspaper and magazines, television and film, pamphlets and fliers, radio and podcasts, banners or pop-ups on websites, social media and product packaging. 	<p>Use strategies and skills for comprehending texts, including:</p> <ul style="list-style-type: none"> predicting meaning by interpreting text structures and language features (written, visual and/or audio) relating texts to personal life and other texts 	<p>Task 4 – Responding 13% (Due Week 15)</p> <p>Complete comprehension questions in class analysing an unseen advertisement. Respond to both of the questions below:</p>

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<ul style="list-style-type: none"> Students complete a log for one week, noting when and where they are exposed to different forms of advertising, and which forms they find most effective. They summarise the information in an infographic (platforms include Canva and Piktochart). Find examples of advertising for different purposes such as product, political and cause advertising. Investigate the AIDA (Attention, Interest, Desire and Action) model. Explore the concepts of target audience and contexts. Find examples of advertisements aimed at different target audiences and created in different contexts. Explore personal response (emotional and/or intellectual) to particular advertisements, and how different people and groups may respond in different ways. Learn advertising terminology. Terms relating to written elements include types of claims (specific, vague, meaningless, misleading), connotative language, headlines and slogans. Terms relating to visual techniques include salience, lighting, framing, camera angles, vectors, people, colours, setting, animals and objects. Terms relating to audio techniques include music, sound effects and dialogue. Revise and consolidate understanding through quizzes such as Kahoot!. Students annotate advertisements labelling the elements and techniques and explaining the effects of these. 	<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"> how texts are constructed for particular purposes, audiences and contexts the ways text structures and language features (written, visual and/or audio) are used to communicate information and shape audience responses. <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 using strategies and tools for collecting and processing information, for example, graphic 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 consolidating literacy skills for future pathways using strategies for planning, proofreading and acknowledging sources. 	<ol style="list-style-type: none"> Identify two visual language features used in the advertisement and explain how these shape audience response. Discuss two values and/or attitudes communicated in the advertisement and explore how these are relevant to the particular target audience. <p>Suggested texts for assessment task:</p> <ul style="list-style-type: none"> Celine's Eportfolio – Ad Analysis by Celine Jilani https://celinejilani.wordpress.com/ad-analysis/ BMW Blog – BMW launches “Don’t Text and Drive” campaign by Horatiu Boeriu https://www.bmwblog.com/2011/06/02/bmw-launches-don%E2%80%99t-text-and-drive-campaign/ WA Today – Confronting ad aims to curb 70 per cent rise in WA road deaths https://www.watoday.com.au/national/western-australia/confronting-ads-aim-to-curb-70-per-cent-rise-in-wa-road-deaths-20190811-p52g0n.html Celebrity endorsement ads http://www.celebrityendorsementads.com/celebrity-endorsements/

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<p>Suggested resources</p> <ul style="list-style-type: none"> • <i>English: Western Australia General Year 11</i>, Rod Quin et al* • Celebrity endorsement ads – The latest celebrity endorsement ads http://www.celebrityendorsementads.com/celebrity-endorsements/ <p>*Australian text</p>		
Weeks 16–20	<p>Where’s the party?</p> <ul style="list-style-type: none"> • Explore customs and traditions associated with festivals and religious events such as Easter, Christmas, Diwali, Eid al-Fitr and Hanukkah. • Investigate customs and traditions associated with global celebrations that have become commercialised such as Halloween, New Year’s Eve and Valentine’s Day. • Explore customs and traditions associated with culturally important celebrations and events such as a baby shower, birthday party, engagement party, wedding, graduation, housewarming, funeral and gender reveal. • Use online forums and discussion groups to discuss celebrations important to students and their families. Suggested platforms include Edublogs, Connect, Microsoft Teams, OneNote Class Notebook and SEQTA. • Explore how and why to represent information in graph form (e.g. budgets). Examples include pie chart, bar graph, line graph, Venn diagram or pictograph. 	<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, and acknowledging these 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>Create a range of texts:</p> <ul style="list-style-type: none"> • using appropriate vocabulary, sentence structures, accurate spelling, punctuation and grammar • using persuasive techniques and language features (written, visual and/or audio) to engage audiences in a range of modes • selecting text structures, including introductions and conclusions, paragraphs, topic sentences, connectives, and logical sequencing of ideas and events to communicate ideas in texts 	<p>Task 5 – Creating 12% (Set Week 18, due Week 20)</p> <p>Create a portfolio for a party or event. The following elements should be included:</p> <ul style="list-style-type: none"> • budget (to be represented in graph form) • mood board with written explanation • annotated music playlist.

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<ul style="list-style-type: none"> Explore the use of mood boards in industries such as fashion, advertising, design and photography. Students may create a mood board digitally (using Canva or Piktochart) or in hard copy form (e.g. cardboard, stickers, art, fabrics, magazine pictures, craft materials). Discuss the importance of music in society and the role it plays at various festivals, religious events and celebrations. <p>Suggested resources</p> <ul style="list-style-type: none"> The New York Times – Making Annotated Playlists With ‘The Playlist’ by Natalie Proulx https://www.nytimes.com/2021/05/18/learning/making-annotated-playlists-with-the-playlist.html Uproxx – The Rise Of The Playlist And How It Became King by Derrick Rossignol https://uproxx.com/music/how-the-playlist-became-king/ MasterClass – How to Make a Moodboard: Step-by-Step Guide https://www.masterclass.com/articles/how-to-make-a-moodboard-step-by-step-guide#who-uses-moodboards The New York Times – How to Make the Perfect Playlist by Tyler Hayes https://www.nytimes.com/2020/04/10/smarter-living/make-the-perfect-playlist-spotify-apple-music-pandora.html 	<ul style="list-style-type: none"> 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"> being receptive to others’ ways of thinking and learning interacting confidently with others. 	
Weeks 21–25	<p>A picture is worth a thousand words</p> <ul style="list-style-type: none"> Investigate the history of graphic novels and their recent rise in popularity. 	<p>Use strategies and skills for comprehending texts, including:</p> <ul style="list-style-type: none"> consolidating comprehension strategies 	<p>Task 6 – Responding 13% (Due Week 25)</p> <p>Write an in-class essay on a studied graphic novel.</p>

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<ul style="list-style-type: none"> • Use online forums and discussion groups to discuss whether students prefer graphic novels or novels and why. Suggested platforms include Edublogs, Connect, Microsoft Teams, OneNote Class Notebook and SEQTA. • Read a graphic novel as a class, completing comprehension questions and graphic organisers. • Hold a class discussion of how and why the graphic novel is aimed at a particular target audience/s and created in a particular context. • Explore personal response (emotional and/or intellectual) to characters, themes, ideas, values and attitudes in the studied graphic novel, and how different people and groups may respond in different ways. • Revise written language features such as figurative language, emotive language, symbolism, dialogue, imagery, sound devices, diction, syntax and punctuation. • Revise narrative techniques such as characterisation, setting, narrative point of view and conflict. • Revise text structures such as paragraphing, orientation, rising action, climax, falling action, resolution, flashbacks, juxtaposition, foreshadowing, motif, withholding and in medias res. • Discuss graphic novel terms such as panels, spreads, tiers, gutters, captions, speech balloons, thought bubbles, splash, bleed, sound effects, symbols, emanata, voice over, 	<ul style="list-style-type: none"> • identifying facts, opinions, supporting evidence and bias • making inferences from content, text structures and language features • summarising ideas and information presented in texts • 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 texts • the effects of text types and text structures on audiences • the use of language features (written, visual and/or audio) to influence responses. <p>Create a range of texts by:</p> <ul style="list-style-type: none"> • using appropriate vocabulary, sentence structures, accurate spelling, punctuation and grammar • using persuasive techniques and language features (written, visual and/or audio) to engage audiences in a range of modes • selecting text structures, including introductions and conclusions, paragraphs, topic sentences, connectives, and logical sequencing of ideas and events to communicate ideas in texts • planning, organising, drafting and presenting information or arguments for particular purposes and audiences. 	<p>Choose one of the questions below:</p> <ol style="list-style-type: none"> 1. Consider how the ideas presented in one graphic novel have been shaped by the context in which it was produced. 2. How has one graphic novel you have studied reinforced or challenged values of society? 3. Discuss how different people might respond to one graphic novel in different ways.

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<p>movement lines, burst lines, graphic weight and frame.</p> <ul style="list-style-type: none"> • Discuss visual techniques and elements such as salience, lighting, framing, camera angles, vectors, people, colours, setting, animals and objects. • Revise essay writing with a focus on paragraphing. <p>Essay writing resources</p> <ul style="list-style-type: none"> • Monash University – Writing an essay https://www.monash.edu/rlo/research-writing-assignments/assignment-types/writing-an-essay • Curtin University – Essays https://libguides.library.curtin.edu.au/unskills/assignment-skills/writing/essays • Griffith University – Writing Body Essay Paragraphs https://www.griffith.edu.au/griffith-health/learning-and-teaching/transition-and-tertiary-preparedness/tips-for-writing-essay-body-paragraphs <p>Suggested graphic novels</p> <ul style="list-style-type: none"> • <i>The Complete Maus</i>, Art Spiegelman • <i>The Invisible War</i>, Ailsa Wild and Ben Hutchings* • <i>Laika</i>, Nick Abadzis • <i>All Summer Long</i>, Hope Larson • <i>An Olympic Dream: The Story of Samia Yusuf Omar</i>, Reinhard Kleist • <i>Trashed</i>, Derf Backderf 	<p>Communicating and interacting with others by:</p> <ul style="list-style-type: none"> • being receptive to others’ ways of thinking and learning • interacting confidently with others. 	

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<ul style="list-style-type: none"> • <i>Illegal</i>, Eoin Colfer, Andrew Donkin and Giovanni Rigano • <i>Anya's Ghost</i>, Vera Brosgol • <i>In Real Life</i>, Cory Doctorow and Jen Wang • <i>This One Summer</i>, Jillian Tamaki and Mariko Tamaki • <i>Persepolis</i>, Marjane Satrapi • <i>Level Up</i>, Gene Luen Yang and Thien Pham • <i>Dragon Hoops</i>, Gene Luen Yang • <i>Snow White</i>, Matt Phelan • <i>American Born Chinese</i>, Gene Luen Yang • <i>Apollo</i>, Matt Fitch, Chris Baker and Mike Collins • <i>The Gigantic Beard that Was Evil</i>, Stephen Collins • <i>A Part of Me is Still Unknown</i>, Meg O'Shea [online]* https://thenib.com/a-part-of-me-is-still-unknown/?id=meg-o-shea&t=author • <i>Villawood – Notes from an Immigration Detention Centre</i>, Safdar Ahmed [online]* https://medium.com/shipping-news/villawood-9698183e114c • <i>So Below</i>, Sam Wallman [online]* https://sobelow.org/ <p>Suggested multimodal adaptation</p> <ul style="list-style-type: none"> • <i>The Boat</i>, Nam Le and Matt Huynh [online]* http://www.sbs.com.au/theboat/ <p>*Australian text</p>		
Weeks 26–30	Do you want to be in my gang?	Use strategies and skills for comprehending texts, including:	Task 7 – Responding 12% (Due Week 27)

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<ul style="list-style-type: none"> • Discuss reasons why teenagers and adults become part of particular subcultures. • Brainstorm past and present subcultures including hippies, athletes, disco, emo, gamers, goths, hip-hop, punk, ravers, haul girls, bikies, hipsters, bogans, skaters, e-boys and e-girls, grunge etc. • Investigate surfers as an example of a subculture, focusing on origins; clothing and accessories; hobbies and hangouts; music, television and films of choice; public perception; and current popularity. • Explore personal response (emotional and/or intellectual) to ideas, values and attitudes in non-fiction texts, and how different people and groups may respond in different ways. • Revise non-fiction text structures such as paragraphing, introduction, resolution, flashbacks, juxtaposition, foreshadowing, motif, withholding, cause and effect, problem and solution and in medias res. • Revise non-fiction written language features such as figurative language, emotive language, symbolism, imagery, sound devices, diction, syntax, punctuation, statistics, anecdotes, reference to experts, rhetorical questions, inclusive language, and direct address. • Model comprehension strategies including skimming and scanning and the use of graphic organisers (e.g. retrieval charts). • Discuss the difference between fact and opinion. Explore how and why particular texts might be perceived as biased or balanced. 	<ul style="list-style-type: none"> • consolidating comprehension strategies • identifying facts, opinions, supporting evidence and bias • making inferences from content, text structures and language features • summarising ideas and information presented in texts • 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 texts • the effects of text types and text structures on audiences • the use of language features (written, visual and/or audio) to influence responses. <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, and acknowledging these 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>Create a range of texts by:</p>	<p>Complete comprehension questions in class analysing an unseen feature article. Suggested text for assessment task: <i>The Guardian</i> – Layne Beachley: how we fought back against surfing's sexist bullies https://www.theguardian.com/sport/2017/mar/14/layne-beachley-how-we-fought-back-against-surfing-sexism</p> <p>Respond to both of the questions below:</p> <ol style="list-style-type: none"> 1. Discuss two examples of language features and/or text structures used in the opinion piece and explain how these help shape audience response. 2. To what extent do you believe the author has presented a balanced argument about the difficulties faced by female surfers? <p>Task 8 – Creating 13% (Set Week 28, due Week 30)</p> <p>Create a vlog exploring a sub-culture. The following aspects should be discussed:</p> <ul style="list-style-type: none"> • origins • clothing and accessories • hobbies and hangouts • music, television and films of choice • public perception • current popularity. <p>The vlog should be posted to an online forum or discussion group. Platforms include Edublogs, Connect, Microsoft Teams, OneNote Class Notebook and SEQTA. Students are to make written comments on three vlogs from classmates.</p>

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<ul style="list-style-type: none"> Summative assessment: in pairs, students research a subculture of their own choice. This research is to be delivered to the class in the form of a vlog. Suggested platforms include iMovie, Clickchamp, Filmora and VivaVideo. Explore types of vlogs, such as educational, humourous and instructional (e.g. life hacks). Discuss vlog conventions including talking heads, interviews, animation, text, sound effects, voice over, follow-me-around video, graphics and music. Consider the structure of vlogs. The opening includes a greeting and a hook (e.g. personal anecdote, popular culture reference or real-life event). The closing might include the following: wrap-up argument and tie back to opening; call to action (e.g. like, follow, subscribe, share); tell viewers what's coming next; promote your product, service or merchandise; ask a question to encourage comments. The vlog should be posted to an online forum or discussion group. Suggested platforms include Edublogs, Connect, Microsoft Teams, OneNote Class Notebook and SEQTA. Students are to make written comments on three vlogs from classmates. <p>Suggested surfing resources</p> <ul style="list-style-type: none"> <i>Bra Boys</i>, 2007 [documentary film] <i>Girls Can't Surf</i>, 2020 [documentary film] <i>Point Break</i>, 1991 [feature film] <i>Blue Crush</i>, 2002 [feature film] 	<ul style="list-style-type: none"> using appropriate vocabulary, sentence structures, accurate spelling, punctuation and grammar using persuasive techniques and language features (written, visual and/or audio) to engage audiences in a range of modes selecting text structures, including introductions and conclusions, paragraphs, topic sentences, connectives, and logical sequencing of ideas and events to communicate ideas in texts 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. 	

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<ul style="list-style-type: none"> • TotalSurfCamp – What is the surf culture (the real one)? by Cesar Alvarez https://totalsurfcamp.com/en/blog/what-surf-culture-real-one • Marketing Mag – All washed up: have surf megabrands forgotten their roots? by Andrew Warren and Chris Gibson https://www.marketingmag.com.au/hubs-c/all-washed-up-have-surf-megabrands-forgotten-their-roots/ • Tracks – A future beyond sexism for women’s pro surfing https://tracksmag.com.au/a-future-beyond-sexism-for-womens-pro-surfing-554247 <p>Suggested subculture resources</p> <ul style="list-style-type: none"> • Course Sidekick – Introduction to Sociology: Pop Culture, Subculture, and Cultural Change https://www.coursehero.com/study-guides/sociology/pop-culture-subculture-and-cultural-change/ • W Magazine – The Street Style Goths Are Out to Play at Paris Fashion Week https://www.wmagazine.com/fashion/paris-fashion-week-street-style-spring-2022 • HowStuffWorks – 10 Types of Teens: A Field Guide to Teenagers by John Kelly https://www.lifestyle.howstuffworks.com/family/parenting/tweens-teens/10-types-of-teens.htm 		

Week	Formative activities, resources, texts	Syllabus content	Assessment tasks
	<p>Suggested vlog resources</p> <ul style="list-style-type: none">• Crash Course [educational vlog] https://www.youtube.com/channel/UCX6b17PVsYBQ0ip5gyeme-Q• Lilly Singh [humour vlog] https://www.youtube.com/channel/UCfm4y4rHF5HGrSr-qbvOwOg• Better Ideas by Joey Schweitzer [life hacks vlog] https://www.youtube.com/channel/UCtUld5WFnN82GdDy7DgaQ7w		