

Author bias and perspective

Stage 5

Overview

Purpose

This literacy teaching strategy supports teaching and learning for Stage 5 students across all key learning areas. It targets specific literacy skills and suggests a learning sequence to build skill development. Teachers can select individual tasks, or a sequence, and embed into their teaching and learning program according to their students' needs. While exemplar texts are provided throughout this resource, it is recommended that teachers select texts which are relevant to their students and curriculum.

Learning intention

Students will have opportunities to analyse author perspective and bias and how these are constructed in texts.

Syllabus outcomes

The following teaching and learning strategy will assist in covering elements of the following outcomes:

- EN5-RVL-01: uses a range of personal, creative and critical strategies to interpret complex texts
- EN5-URB-01: evaluates how texts represent ideas and experiences, and how they can affirm or challenge values and attitudes
- EN5-2A: effectively uses and critically assesses a wide range of processes, skills, strategies and knowledge for responding to and composing a wide range of texts in different media and technologies
- EN5-5C: thinks imaginatively, creatively, interpretively and critically about information and increasingly complex ideas and arguments to respond to and compose texts in a range of contexts
- EN5-6C: investigates the relationships between and among texts

[NSW English K-10 Syllabus \(2022\)](#)

Visit the [Leading curriculum K-12 website](#) for more **information** on the syllabus implementation timeline.

Success criteria

The following Year 9 NAPLAN item descriptors may guide teachers to success criteria for student learning.

- analyses the author's perspective in a paragraph of a persuasive email
- analyses the author's perspective in a paragraph of a persuasive text
- analyses the author's perspective in a persuasive text
- analyses the author's perspective in a poem
- analyses the author's perspective in a review
- analyses the author's perspective in an information text
- analyses the style of writing in a text
- analyses the tone of an imaginative text
- analyses the tone of the closing sentence in a persuasive email
- applies the author's perspective to a scenario in an information text
- evaluates the tone of an information text
- identifies an author's assumption in a text
- identifies the author's intentions in a persuasive text
- identifies the author's intentions in an information text
- identifies the author's intentions in the first paragraph of a persuasive email
- infers the author's intentions in the final paragraph of a persuasive email
- links the author's perspective to a scenario in a persuasive text

National Literacy Learning Progression guide

Understanding Texts (UnT9-UnT11)

Key: C=comprehension P=process V=vocabulary

UnT9

- identifies different interpretations of the text citing evidence from a text (C)
- identifies language used to create tone or atmosphere (V)
- analyses language and visual features in texts using metalanguage (e.g. cohesion, interpretation, figurative) (V)

UnT10

- analyses the author's perspectives in complex or some highly complex texts (C)
- analyses the techniques authors use to position readers (C)
- recognises when ideas or evidence have been omitted from a text to position the reader (C)

UnT11

- analyses the cumulative impact of use of language features and vocabulary across texts (C)
- explains assumptions, beliefs and implicit values in texts (e.g. economic growth is always desirable) (C)
- evaluates the social, moral and ethical positions taken in texts (C)

[National Literacy Learning Progression](#)

Evidence base

- Centre for Education Statistics and Evaluation (2017). [Effective reading instruction in the early years of school](#), literature review.
- Oakhill, J., Cain, K. & Elbro, C. (2015). Understanding and teaching reading comprehension: A handbook. Routledge.
- Quigley, A. (2020). Closing the reading gap. Routledge.
- Scarborough, H.S. (2001). Connecting early language and literacy to later reading (dis)abilities: Evidence, theory and practice. In S. Neuman & D. Dickson (Eds.), Handbook for research in early literacy (pp. 97-110). New York, NY: Guilford Press.

Alignment to system priorities and/or needs: [Five priorities for Literacy and Numeracy](#), [Our Plan for NSW Public Education](#), [School Excellence Policy \(nsw.gov.au\)](#).

Alignment to School Excellence Framework: Learning domain: Curriculum, Teaching domain: Effective classroom practice and Professional standards

Consulted with: Strategic Delivery, Teaching Quality and Impact

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Teaching strategies

Tasks	Appendices
Purpose and audience analysis	Appendix 1 - Audience analysis text extracts Appendix 2 - Audience profiles
Tone	Appendix 3 - Identifying tone in texts
Voice	Appendix 4 - Comparing voice
Mood	
Theme	
Identifying bias	Appendix 5 - Identifying bias in texts Appendix 6 - Identifying bias guide
Assumption	Appendix 7 - Assumption
Author Perspective	Appendix 8 - Identifying author perspective guide Appendix 9 - Identifying author perspective in text

Background information

Perspective

A way of regarding situations, facts and texts.

Tone

The voice adopted by a particular speaker to indicate emotion, feeling or attitude to subject matter.

The author's attitude towards the subject and audience, for example playful, serious, ironic, formal, etc.

Theme

An overarching or recurring idea that describes attitudes or values that are perceived in a text. A theme may range from the understood 'moral' of a text to philosophical observations that the audience makes about the events, characters and experiences depicted in a text. A text may have more than one theme.

Bias

In argument or discussion, to favour one side or viewpoint by ignoring or excluding conflicting information; a prejudice against something.

Text features

Structural or stylistic components that combine to construct meaning and achieve purpose. Can be recognisable as characterising particular types of texts

Text structure

The ways information is organised in different types of texts, for example chapter headings, subheadings, tables of contents, indexes and glossaries, overviews, introductory and concluding paragraphs, sequencing, topic sentences, taxonomies, cause and effect. Choices in text structures and language features together define a text type and shape its meaning (see language features).

Textual form

The conventions specific to a particular type of text, often signalling content, purpose and audience, for example letter form, drama script, blog.

Visual literacy

The ability to decode, interpret, create, question, challenge and evaluate texts that communicate with visual images as well as, or rather than, words. Visually literate people can read the intended meaning in a visual text such as an advertisement or a film shot, interpret the purpose and intended meaning, and evaluate the form, structure and features of the text. They can also use images in a creative and appropriate way to express meaning.

Reference: English K-10 Syllabus © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2012 and 2022.

Where to next?

- Audience and purpose
- Text structure and features
- Analysing characters

Overview of teaching strategies

Purpose

These literacy teaching strategies support teaching and learning from Stage 2 to Stage 5. They are linked to NAPLAN task descriptors, syllabus outcomes and literacy and numeracy learning progressions.

These teaching strategies target specific literacy and numeracy skills and suggest a learning sequence to build skill development. Teachers can select individual tasks or a sequence to suit their students.

Access points

The resources can be accessed from:

- NAPLAN App in Scout using the teaching strategy links from NAPLAN items
- NSW Department of Education literacy and numeracy [website](#).

What works best

Explicit teaching practices involve teachers clearly explaining to students why they are learning something, how it connects to what they already know, what they are expected to do, how to do it and what it looks like when they have succeeded. Students are given opportunities and time to check their understanding, ask questions and receive clear, effective feedback.

This resource reflects the latest evidence base and can be used by teachers as they plan for explicit teaching.

Teachers can use classroom observations and assessment information to make decisions about when and how they use this resource as they design teaching and learning sequences to meet the learning needs of their students.

Further support with [What works best](#) is available.

Differentiation

When using these resources in the classroom, it is important for teachers to consider the needs of all students, including [Aboriginal](#) and EAL/D learners.

EAL/D learners will require explicit English language support and scaffolding, informed by the [EAL/D enhanced teaching and learning cycle](#) and the student's phase on the [EAL/D Learning Progression](#).

Teachers can access information about [supporting EAL/D learners](#) and [literacy and numeracy support](#) specific to EAL/D learners.

Learning adjustments enable students with disability and additional learning and support needs to access syllabus outcomes and content on the same basis as their peers. Teachers can use a [range of adjustments](#) to ensure a personalised approach to student learning.

[Assessing and identifying high potential and gifted learners](#) will help teachers decide which students may benefit from extension and additional challenge. [Effective strategies and contributors to achievement](#) for

high potential and gifted learners helps teachers to identify and target areas for growth and improvement. A [differentiation adjustment tool](#) can be found on the High potential and gifted education website.

Using tasks across learning areas

This resource may be used across learning areas where it supports teaching and learning aligned with syllabus outcomes.

Literacy and numeracy are embedded throughout all syllabus documents as general capabilities. As the English and mathematics learning areas have a particular role in developing literacy and numeracy, NSW English and Mathematics syllabus outcomes aligned to literacy and numeracy skills have been identified.

Text selection

Example texts are used throughout this resource. Teachers can adjust activities to use texts which are linked to their unit of learning.

Further support with text selection can be found within the [National Literacy Learning Progression](#) Text Complexity appendix.

The [NESA website](#) has additional information on text requirements within the NSW English syllabus.

Teaching strategies

Purpose and audience analysis

1. Discuss the importance of being able to determine the purpose and audience of texts. An author will consider the needs and level of knowledge of their audience. Students engage in a think-pair-share as to what happens when an author makes inaccurate assumptions about a reader, for example, that a lack of familiarity with previous titles in a series of novels could disengage new readers. An author who does not give background information for a complex scientific concept will run the risk of not having readers understand the content.
2. Students are given a range of text extracts linked to current unit of learning (or [Appendix 1 - Audience analysis text extracts](#)) to answer the following questions:
 - What is the purpose of this text? How do you know?
 - Who is the reader/audience of this text?
 - Are there multiple audiences?
 - What do the readers already need to know about this text?
 - Does the message need to be modified for an international audience?
 - Are there cultural considerations?
3. Audience profile: students work in small teams to develop an audience profile using the image as stimulus for the profiling (refer to [Appendix 2 - Audience profiles](#)). These profiles will be used in the following activity.
4. Selling to audiences: Students are given the same concept to sell such as 'self-tying shoelaces' or 'quick-freezing ice cubes'. Alternatively, the topics could be linked to current unit of learning in any subject area. Students work in pairs or small teams to compose a pitch to sell their product using an audience profile created by a different group. Students sell their product and the class guess the audience profile being targeted and the purpose of selling an idea.
5. Differentiation: This can be presented through a range of products, including as short film and advertisement, a live performance, jingle or a poster.

Tone

1. Discuss tone and what evidence might be found in a text to indicate the tone of an author. Tone is the voice adopted by a particular speaker to indicate emotion, feeling or attitude to subject matter. In the context of author perspective, tone is the author's attitude towards the subject and audience, for example playful, serious, ironic, formal and so on (NSW English K-10 Syllabus Glossary, 2012).
2. Tone can be conveyed through vocabulary choices, grammar, punctuation (syntax) and the level of formality.
3. Students are organised into small groups and are given one of the following tone words: absurd, ambivalent, aggrieved, belligerent, colloquial, detached, dignified, diplomatic, frank, humorous, imploring, macabre, nostalgic, patronising, pensive, sensationalistic or virtuous.

- Using the tone card, students compose one paragraph on an inane concept which can be linked to current concept being explored in unit of learning, for example, how to organise a sausage sizzle/planting trees/nutritious eating.
- Students use [Appendix 3 - Identifying tone in texts](#) to analyse text excerpts for tone, leaving the 'voice' and 'mood' columns.

Voice

- Discuss that unlike tone which can be more easily adjusted, voice shows the author's personality or persona expressed through writing. Author's voice should show a personal point of view and style characteristics that are unique to the author.
- Students are given an author to brainstorm how they show voice in their writing. Choosing authors that students are familiar with will support this strategy, for example, J.R.R Tolkien, Roald Dahl, Emily Bronte or Alfred Lord Tennyson. Encourage students to focus on stylistic features that are unique to the author, for example, Dahl's idiosyncratic or the novel words that he develops.
- Comparing author voice*: students compare text extracts linked to current unit of learning, alternatively, use [Appendix 4 - Comparing voice](#) example. Students use a graphic organiser, such as the Frayer model or Venn diagram to represent thinking.

Mood

- Play a range of music and students brainstorm any feelings that emerge when listening, for example, Loreena McKennit's *Murmur's Dance* and Gurrumul's *Wityathul*. Students track how the mood changes throughout the piece. Discuss: how is mood created through music? How can this be replicated in writing or in a film?
- Discuss mood as the feeling of the viewer and reader and this is impacted by the author's perspective, tone, voice and bias.
- Discuss the following excerpt from 'To kill a mockingbird'. What mood is created? Create a mind map of vocabulary to describe the mood. These words can then be placed on a word cline to show varying levels of intensity.

"...juttet into a sharp curve beyond our house. Walking south, one faced its porch; the sidewalk turned and ran beside the lot. The house was low, was once white with a deep from porch and green shutters, but had long ago darkened to the color of the slate-gray yard around it. Rain-rotted shingles drooped over the eaves of the veranda; oak trees kept the sun away. The remains of a picket drunkenly guarded the front yard-a swept yard that was never swept-where johnson grass and rabbit-tobacco grew in abundance." (pg. 8)

'To kill a mockingbird' by Harper Lee (1960/2004) *Vintage Publishing*

- Mood board: Students become experts on a given mood. Students find text examples and images to create a 'mood board' to share with class. Some examples of mood which may appear in texts include: macabre, mysterious, fear, humour, frustration, sorrow, confidence, authority, decay, joy.

- Students add examples of how these moods can be represented in texts, for example, for 'decay' students may include text excerpts 'Rain-rotted shingles drooped over the eaves of the veranda' and 'a swept yard that was never swept'.

Theme

- Review idea of 'theme' as a central message of a text it what the author wants you to learn or know and is a broad idea about life. The theme is usually not stated and must be inferred from vocabulary, text structure, purpose, tone, mood and bias.
- Read or view a range of short texts and model identifying the central theme. Using short films such as 'miniscule' or Pixar shorts (pixar.com) are a great way to see a whole text to identify the theme. Using the film, students can identify the tone, mood and subsequently, the theme of each movie.

Identifying bias

- Students discuss current understanding of bias; to favour one side or viewpoint by ignoring or excluding conflicting information; a prejudice against something. Identifying the purpose of the text will help to determine bias. Give examples of bias in mathematics: a coin with both sides as heads, a die which has two sixes and so on. Discuss how this bias will affect the outcome.
- Additional task: Students compare bias in mathematics with bias in texts.
- Brainstorm a range of synonyms for bias and arrange on a word cline:

prejudice

influence

slant

load

sway

subjective

one-sided\

weight

predispose

distort

skew

bend

partisan

preference

twist

warp

angle

bigoted

blinkered

partial

- Fact or opinion: Students use a concept linked to current unit of learning to create a bank of facts, each written on sticky notes and display sticky notes around the room. Students are then given a sticky note to add an opinion next to any facts around the classroom. Discuss vocabulary differences with facts versus opinion.
- Conscience alley: Students line up in two lines facing each other. One line takes the opposing perspective to the other. Students 'fire off' opinions or facts showing evidence of their bias. Discuss what tools and strategies were used (formal language, emotive language, generalisations, vocabulary choices, omitting information, using experts, using statistics, rhetoric and so on.)
- Spin doctors*: Students are given a concept such as voting should not be compulsory, or cats must be kept inside to protect wildlife. In small groups, students create a short text to demonstrate whether they support the idea or not, or if they will take an objective stance. The group members share with the class their short response. The class decides whether they are taking a negative, positive or neutral stance, and which tools they have used to illustrate this bias.

7. Students identify bias in a text comparison using [Appendix 5 - Identifying bias in texts](#) or using two texts linked to the current unit of learning. Students use [Appendix 6 - Identifying bias guide](#) to help gather evidence. Compare with a partner and see if there were any differences and why this might be so.

Assumption

1. Discuss the idea of assumptions; that whenever an author composes something, they will make assumptions about the reader. A writer will be making assumptions about the kind of reader who will read their work. Common assumptions include reader background knowledge about the author, topic and text, reader attitude towards the content, as well as information about the author and their perspective.
2. Cartoon graffiti: Students are given a political cartoon, such as Warren Brown's cartoons from the Daily Telegraph or Michael Leunig cartoons and work in teams to answer: what assumptions does the creator make about the readers in the cartoons? (refer to [Appendix 7 - Assumption](#)).

Michael Leunig is an Australian cartoonist, writer, painter, philosopher and poet. His commentary on political, cultural and emotional life spans more than fifty years and has often explored the idea of an innocent and sacred personal world. The fragile ecosystem of human nature and its relationship to the wider natural world is a related and recurrent theme.

Author perspective

1. Discuss the idea of author perspective being a way of regarding situations, facts and texts. To determine perspective, we need to recognise the tone, mood, theme, bias and assumptions.
2. Students apply what they have learnt and use [Appendix 8 – Identifying author perspective guide](#) to identify tone, mood and theme within a text relevant to a current unit of learning, or (refer to [Appendix 9 - Identifying author perspective in text](#)).

Alternate task: Students can identify author perspective using same structure of Appendix 8 but with a text linked to current unit of learning.

Appendix 1

Audience analysis text extracts

Friday essay: 'I am anxious to have my children home': recovering letters of love written for Noongarchildren

Elfie Shiosaki, *Lecturer in Indigenous Rights, Policy and Governance, University of Western Australia, The Conversation*, 2020

In the quiet of the State Records Office, I have spent many hours searching for knowledge about my family. In Australia's archives, we can find letters written by Aboriginal people to the government. We hear echoes of their voices in their words on the page.

Some of these letters express grief, anger and frustration. Some protest the injustice of oppressive legislation.

Archives in the State Records Office of Western Australia hold hundreds of letters written by Noongar people to the Chief Protector of Aborigines and other government officials from the turn of the 20th century. The letters were captured within manic record-keeping systems used to surveil and control Aboriginal people.

These letters are an historical record of the agency of Noongar people to reckon with systematic human rights violations under the 1905 Aborigines Act and in particular the cruel administration of Chief Protector A.O. Neville from 1915 to 1940.

Aboriginal people are working to reclaim knowledge about our families in archives. The recovery of these letters has become a catalyst for storytelling, as we piece together archival fragments and living knowledge. My searching has recovered many letters written by my family. It has recovered stories that had been lost for generations.

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Audience analysis text extracts

Audience analysis text extracts

The Lord of the Rings, J.R.R. Tolkien, Houghton Mifflin, 2001

The Fellowship of the Ring

Book 1

Chapter 1

A Long-Expected Party

When Mr. Bilbo Baggins of Bag End announced that he would shortly be celebrating his eleventy-first birthday with a party of special magnificence, there was much talk and excitement in Hobbiton.

Bilbo was very rich and very peculiar, and had been the wonder of the Shire for sixty years, ever since his remarkable disappearance and unexpected return. The riches he had brought back from his travels had now become a local legend, and it was popularly believed, whatever the old folk might say, that the Hill at Bag End was full of tunnels stuffed with treasure. And if that was not enough for fame, there was also his prolonged vigour to marvel at. Time wore on, but it seemed to have little effect on Mr. Baggins. At ninety he was much the same as at fifty. At ninety-nine they began to call him well-preserved; but unchanged would have been nearer the mark. There were some that shook their heads and thought this was too much of a good thing; it seemed unfair that anyone should possess (apparently) perpetual youth as well as (reputedly) inexhaustible wealth.

"It will have to be paid for," they said. "It isn't natural, and trouble will come of it!"

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Audience analysis text extracts

The Lady of Shalott (1832)

by Alfred, Lord Tennyson

Part I

On either side the river lie

Long fields of barley and of rye,

That clothe the wold and meet the sky;

And thro' the field the road runs by

To many-tower'd Camelot;

The yellow-leaved waterlily

The green-sheathed daffodilly

Tremble in the water chilly

Round about Shalott.

Willows whiten, aspens shiver.

The sunbeam showers break and quiver

In the stream that runneth ever

By the island in the river

Flowing down to Camelot.

Four gray walls, and four gray towers

Overlook a space of flowers,

And the silent isle imbowers

The Lady of Shalott.

Audience analysis text extracts

Forgotten citadels: Fiji's ancient hill forts and what we can learn from them

By Patrick D Nunn Professor of Geography, School of Social Sciences, University the Sunshine Coast
The Conversation, 2019.

Far away from Fiji's golden beaches and turquoise seas lies what might appear to many people – visitors and Fijian alike - another reality. One that is hidden, almost forgotten, yet one that recent research is helping bring out from the shadows.

Fiji is not known for its hill forts, but it was not so long ago that they were almost ubiquitous. Consider the comment of colonial official Basil Thomson in 1908 who noted that “almost every important hilltop in western Viti Levu [the largest island in Fiji] is crowned with an entrenchment of some kind”.

The evidence for people having once occupied mountain tops in Fiji is plentiful yet today barely known and hardly studied. This evidence hits you the first time you see it. You are on a perspiring, muscle-aching uphill walk along one of the steep-sided volcanic ridge lines when suddenly the ground in front of you unexpectedly drops away.

There is a deep ditch artificially cut across the ridge, an impediment to your progress today but doubly so 400 years ago when its base would have been lined with sharpened sticks to impale unwanted visitors. On the upslope side of the ditch you find a stone platform – on which a guard house would have been built – and above, a series of cross-ridge stone walls.

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Silver makes beautiful bling but it's also good for keeping the bacterial bugs away

By Mark Blaskovich, Senior Research Officer, The university of Queensland in *The Conversation (2019)*

Silver has a long history of antibacterial activity. The Phoenicians lined clay vessels with silver to preserve liquids (around 1300BCE), the Persians and Greeks used silver containers to store drinking water (around 5000-300BCE) and Americans travelling west during the 1880s added silver coins into water barrels.

More recently, both American and Russian space programs have used ionic silver to purify water, including on the International Space Station.

Colloidal silver, a suspension of very small nanoparticles of silver metal, has found widespread use as a popular home remedy for a range of ailments, but is often marketed with dubious claims and is not supported by the scientific community.

Some websites claim the use of silver cutlery and dinnerware by wealthy Europeans in the Middle Ages may have helped favour their survival during the bubonic plague, though evidence supporting this is scant.

On a related note, one version of the origin of the term “blue blood” to describe the wealthy is based on their use of silver dinnerware, with significant silver ion ingestion known to cause argyria, or purple-grey skin.

Despite these non scientific associations, silver has found widespread acceptance in the medical community for specific applications of its antibacterial properties.

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Appendix 2

Audience profiles



Photo by Marius Ciocirlan on [Unsplash.com](https://unsplash.com)

Author assumptions

Audience demographics

Age

Gender

Education

Profession

Knowledge

Knowledge of the topic

Knowledge of the author

Interests

What interest the reader has in the message

Additional considerations:

Audience profiles



Photo by Marius Ciocirlan on [Unsplash.com](https://unsplash.com)

Author assumptions

Audience demographics

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Knowledge of the topic

Knowledge of the author

Interests

What interest the reader has in the message

Additional considerations:

Audience profiles



Photo by Sam Wheeler on [Unsplash.com](https://unsplash.com)

Author Assumptions

Audience demographics

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Gender

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Knowledge of the topic

Knowledge of the author

Interests

What interest the reader has in the message

Additional considerations:

Audience profiles



Photo by Santi Vedri on [Unsplash.com](https://unsplash.com)

Author assumptions

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Knowledge of the topic

Knowledge of the author

Interests

What interest the reader has in the message

Additional considerations:

Audience profiles



Photo by Trust "Tru" Katsande on [Unsplash.com](https://unsplash.com)

Author assumptions

Audience demographics

Age

Gender

Education

Profession

Knowledge

Knowledge of the topic

Knowledge of the author

Interests

What interest the reader has in the message

Additional considerations:

Appendix 3

Identifying tone in texts

It's only half an hour since someone - Robyn I think - said we should write everything down, and it's only twenty-nine minutes since I got chosen, and for those twenty-nine minutes I've had everyone crowded around me gazing at the blank page and yelling ideas and advice. Rack off guys! I'll never get this done. I haven't got a clue where to start and I can't concentrate with all this noise.

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Tone	Evidence	Impact on the reader

We get up early and run....The light steps at us between the buildings. The train line is fresh and sweet and the grass in Belmore Park has the echoes of dew still on it. Our hands are cold. Our veins are warm. Our throats suck in the winter breath of the city, and I imagine people still in bed, dreaming. To me it feels good. Good city. Good world, with two wolves running through it, looking for the fresh meat of their lives. Chasing it. Chasing hard, even though they fear it. They run anyway.

Copied under the statutory licence in s113P of the Copyright Act. Markus Zusak, 'Fighting Ruben Wolfe', Levine Books, 2001. [Section 113P Warning Notice](#)

Tone	Evidence	Impact on the reader

Our findings showed consistently higher concern among Australians when it comes to specific environmental issues. Comparing responses from our January 2020 survey and a 2008 ANU poll, we saw two large increases in concern for loss of native vegetation, animal species or biodiversity (13 percentage points) and drought and drying (nine percentage points).

Copied under the statutory licence in s113P of the Copyright Act. Nicholas Biddle, Ben Edwards, Diane Herz and Toni Makkai (ANU), '[Nearly 80% of Australians affected in some way by the bushfires, new survey shows](#)', The Conversation, February 18 2020. [Section 113P Warning Notice](#)

Tone	Evidence	Impact on the reader

Appendix 4

Comparing voice

<p>Charles Dickens – A Christmas Carol, Chapman & Hall, 1843</p> <p>Marley was dead, to begin with. There is no doubt whatever about that. The register of his burial was signed by the clergyman, the clerk, the undertaker, and the chief mourner. Scrooge Signed it. And Scrooge’s name was good upon ‘Change, for anything he chose to put his hand to. Old Marley was as dead as a doornail.</p> <p>Mind! I don’t mean to say that I know, of my own knowledge, what there is particularly dead about a doornail. I might have been inclined, myself, to regard a coffin nail as the deadest piece of ironmongery in the trade. But the wisdom of our ancestors is in the simile; and my unhallowed hands shall not disturb it, or the Country’s done for. You will therefore permit me to repeat, emphatically, that Marley was as dead as a doornail.</p>	<p>Markus Zusak – The Book Thief, Picador, 2005</p> <p>First the colors.</p> <p>Then the humans.</p> <p>That’s usually how I see things.</p> <p>Or at least, how I try.</p> <p>***Here is a small fact***</p> <p>You are going to die.</p> <p>I am in all truthfulness attempting to be cheerful about this whole topic, though most people find themselves hindered in believing me, no matter my protestations. Please, trust me. I most definitely can be cheerful. I can be amiable. Agreeable. Affable. And that’s only the A’s. Just don’t ask me to be nice. Nice has nothing to do with me.</p> <p>***Reaction to the aforementioned fact***</p> <p>Does this worry you? I urge you—don’t be afraid. I’m nothing if not fair.</p>
<p>Adams – The Hitchhiker’s Guide to the Galaxy, 1984</p> <p>“For instance, on the planet Earth, man had always assumed that he was more intelligent than dolphins because he had achieved so much—the wheel, New York, wars and so on—whilst all the dolphins had ever done was muck about in the water having a good time. But conversely, the dolphins had always believed that they were far more intelligent than man—for precisely the same reasons.”</p>	<p>Mark Twain, The Adventures of Huckleberry Finn, Penguin 2013.</p> <p>You don’t know about me, without you have read a book by the name of “The Adventures of Tom Sawyer,” but that ain’t no matter. That book was made by Mr. Mark Twain, and he told the truth, mainly. There was things which he stretched, but mainly he told the truth. That is nothing. I never seen anybody but lied, one time or another, without it was Aunty Polly—Tom’s Aunt Polly, she is—and Mary, and the Widow Douglas, is all told about in that book—which is mostly a true book, with some stretchers, as I said before.</p>

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Charles Dickens, A Christmas Carol, Chapman & Hall, 1843

Markus Zusack, The Book Thief, Picador, 2005

Douglas Adams, The Hitchhiker’s Guide to the Galaxy, 1984

Mark Twain, The Adventures of Huckleberry Finn, Penguin, 2013

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Appendix 4

Comparing voice

<p>'The Happiest Refugee' by Ahn Do, 2010 <i>Allen and Unwin</i></p> <p>I played basketball for a while at school. The best way to describe my teammates was by their shoes: three Reebok Pumps, four Air Jordans, and a Nike Max Lite. My shoes were called 'Kind Lion'— someone at the Chinese factory must have stuffed up the translation. My mother bought them from an Asian grocery store in Bankstown for \$15. They featured a lion running across the sides and were made of plastic and vinyl.</p> <p>The vinyl didn't breathe and the shoes made my feet smell like three-day-old road kill that had been hit while eating parmesan cheese. However, I soon learned that if you played well enough, the other kids would lay off your badly named shoes, and so I decided to practise every day.</p>	<p>'Smart Snacks' by Michael Carr-Gregg, Flip Shelton, 2019 <i>Penguin</i></p> <p>I have been a child and adolescent psychologist for more than three decades and there is no doubt that things are not going swimmingly in terms of young people's mental health. The statistics reveal an epidemic of eating disorders, depression, anxiety, self-harm and suicidal ideation which is compromising the health and wellbeing of this generation.</p> <p>Childhood and adolescence are periods of swift development that are vitally important to developing a sound underpinning for good physical and psychological health later in life. Sadly, almost all the research demonstrates that members of the population I care about most are failing to meet many of the professional recommendations, especially when we examine their diet.</p>
<p>'Tries, Lies and Meat Pies: The Same Thaiday story' by Sam Thaiday and James Colley 2019 <i>Penguin</i></p> <p>Like many younger siblings, I was always at the mercy of my older brother when we were growing up. He was a soccer player, which meant that I was goalkeeper. It extended to other sports, too. I was always the pitcher, always the bowler. I'd never get to take the penalty kick or rack up any time at the crease.</p> <p>I can admit now that I was a fairly aggro kid because of that.</p> <p>Games would only last as long as my patience. Soon enough, I'd crack it and the ball would be kicked away or thrown over a fence, and the game was over.</p> <p>My brother knew this and loved to stir me up. We have a love– hate relationship, like all brothers. And yes, he did teach me how to throw and I did use that skill to throw an axe at him – but let me just say in my defence, it wasn't a very big axe.</p>	<p>On the Bright Side by Hendrik Groen 2018 <i>Penguin</i> Friday, 2 January</p> <p>There are plenty of residents who are quite satisfied with this permanent, all-inclusive holiday, but for myself and a number of my friends, the idleness of the care- home existence does nothing for our day-to-day contentment. This diary will give me a sense of purpose again. It forces me to stay alert, to put my eyes to work and my ear to the ground, and obliges me to follow the developments in our care home as well as what's happening in the rest of the world. I shall be exercising the brain cells on a daily basis to keep my thoughts fresh and organized. Brain gymnastics to keep the mind sharp. This past year I found myself thinking all too often what a shame it was that I was no longer writing things down, when, for instance, another old geezer made a spectacle of himself, the staff made a dog's dinner of something, or the director lorded it all too snootily over her underlings. I feel like throwing my hat in the ring again.</p>

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Appendix 5

Identifying bias in texts

Text 1	Text 2
<p>‘Coles says these toys promote healthy eating. I say that’s rubbish’ by Carla Liuzzo, 2020.</p> <p>As a parent, I find it so frustrating to take my children shopping, reusable bags in hand, only to be offered plastic toys at the checkout. It’s an incredibly confusing message to be sending kids. And it seems Coles is confused too.</p> <p>Last year the company stated it wants to be “Australia’s most sustainable supermarket”. But with last week’s relaunch of “Stikeez” – yet another plastic collectables range off the back of their Little Shop promotion – Coles is showing dogged commitment to unsustainable marketing.</p> <p>Stikeez are 24 plastic characters (plus four rare ones) in the shape of fruit and vegetables, aimed at encouraging kids to eat healthy food.</p> <p>After petitions against previous plastic “mini” campaigns by Coles and Woolworths, Coles will make the Stikeez characters returnable in store for recycling.</p> <p>But this misses the point. Coles is generating waste needlessly in the first place. Surely it’s time to move beyond plastic freebies as a way of boosting sales?</p> <p>Irresponsible marketing</p> <p>We have a waste problem in this country. Australians are the third highest producers of waste per person, after the US and Canada. Some councils are having to stockpile plastic, there’s a federal plan to phase out exporting waste overseas and we have high rates of contamination of recyclables.</p>	<p>‘Coles launches ‘Stikeez’ campaign to get kids eating fruit and veg’ by Veronika Hleborodova, 2019.</p> <p>Move over Little Shop, there’s a new collectables craze at Coles – Stikeez!</p> <p>After the supermarket chain’s wildly successful Little Shop campaign last winter, featuring miniature versions of 30 popular grocery staples such as Weet-Bix, Vegemite, Milo and Nutella, followed by a Christmas edition in December, Coles is at it again.</p> <p>This time around the promotion focuses on healthy eating, partnering with the Healthy Kids Association in an effort to influence kids to eat more fresh produce.</p> <p>From Wednesday, February 13, customers can receive one free ‘Stikeez’ for every \$30 spent in Coles stores, online, or at Coles Express.</p> <p>With 24 Stikeez to collect, shoppers can expect to pay a minimum of \$720 for the full set.</p> <p>...</p> <p>“It’s a really great campaign, which is celebrating fruit and veg and bringing them to life, so that kids and their parents can be encouraged to eat more fruit and veggies.”</p>
<p>Author profile:</p> <p>Carla Liuzzo</p> <p>Senior Lecturer, School of Business, Queensland University of Technology</p> <p>Carla Liuzzo does not work for, consult, own shares in or receive funding from any company or organisation that would benefit from this article, and has disclosed no relevant affiliations beyond their academic appointment</p>	<p>Author profile:</p> <p>Veronika Hleborodova is a Canstar Blue journalist covering health, home and lifestyle. She has a double degree in Media & Communication and Business from the Queensland University of Technology and enjoys keeping up with latest tech-savvy trends to help Australian consumers stay ahead of the curve. Whether it’s the latest news on supermarkets and collectables or exploring brand new innovations within the appliance space such as smart features and Wi-Fi connectivity, Veronika’s aim is to ensure consumers are getting value for their money.</p>

Copied under the statutory licence in s113P of the Copyright Act: Carla Liuzzo, [‘Coles says these toys promote healthy eating. I say that’s rubbish’](#), The Conversation, February 18 2020/ Veronika Hleborodova, [‘Coles launches ‘Stikeez’ campaign to get kids eating fruit and veg’](#), canstarblue.com.au, February 11 2019. [Section 113P Warning Notice](#)

Appendix 6

Identifying bias guide

Biased information will attempt to change your mind or view on a concept; it is important to recognise these attempts in texts.

Compare texts 1 and 2 for evidence of bias

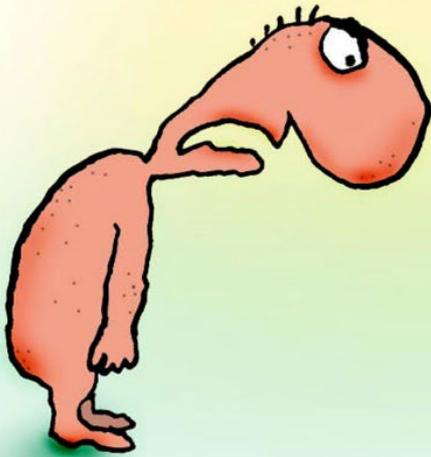
Bias evidence	Text 1	Text 2
Language <ul style="list-style-type: none">• Formal language• Hyperbole• Emotional language• Generalisations or sweeping statements• Does the vocabulary create a positive or negative impression?• Is there high modality?		
Content <ul style="list-style-type: none">• Does it contain facts?• Does it contain opinions?• Is the tone positive or negative?• Omitted information• What other information is needed?• One sided• Non-objective view of alternative perspective		
Other considerations <ul style="list-style-type: none">• What do you know about the author?• Experts - who are they?• Profit – who is profiting financially from this text• Political leanings• What will the author gain from this text?		
Your opinion:		

Appendix 7

Assumption

Michael Leunig

I don't agree with what you say
and I'll defend to your death
my right to stop you
saying it...



Leunig

Image courtesy of Michael Leunig. [Leunig website](#) (2018)

Assumption

Michael Leunig



Image courtesy of Michael Leunig. [Leunig website](#) (2018)

Assumption

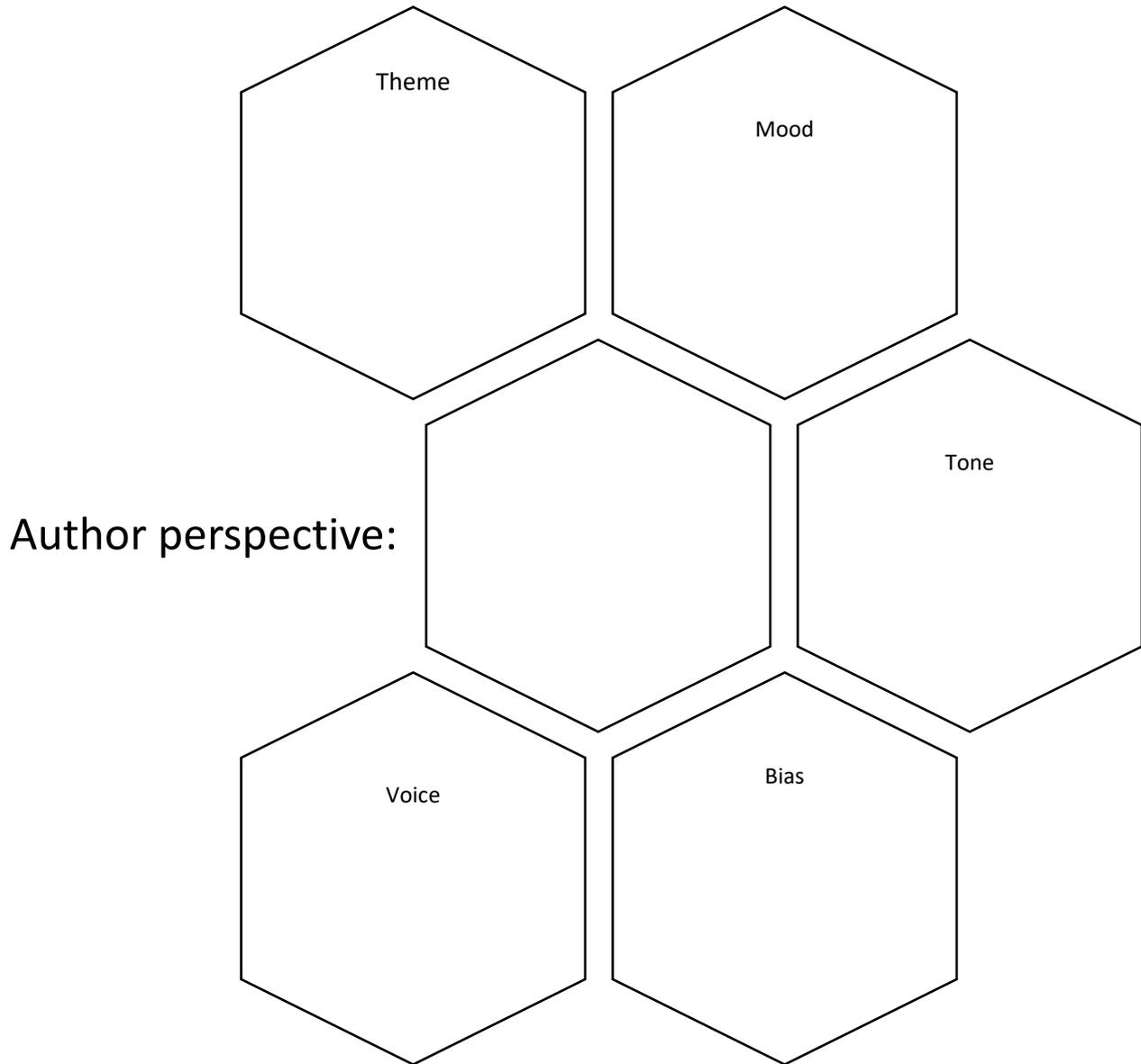
Michael Leunig



Image courtesy of Michael Leunig. [Leunig website](#) (2018)

Appendix 8

Identifying author perspective guide



Appendix 9

Identifying author perspective in text

65,000-year-old plant remains show the earliest Australians spent plenty of time cooking

Authors: S. Anna Florin, Andrew Fairbairn and Chris Clarkson (University of Queensland), 2020. Published in *The Conversation*.

Australia's first people ate a wide variety of fruits, vegetables, nuts and other plant foods, many of which would have taken considerable time and knowledge to prepare, according to our analysis of charred plant remains from a site dating back to 65,000 years ago.

We already know the earliest Aboriginal Australians arrived at least 65,000 years ago, after voyaging across Island Southeast Asia into the prehistoric supercontinent of Sahul, covering modern mainland Australia, Tasmania and New Guinea.

But while the timing of this journey is becoming relatively clear, we know comparatively little about the people who made it, including their culture, technology, diet, and how they managed to thrive in these new landscapes.

Our research, published today in *Nature Communications*, describes charred plant remains found at the archaeological site of Madjedbebe, a sandstone rock shelter on Mirarr country in western Arnhem Land. It provides the earliest evidence for plant foods consumed by humans outside of Africa and the Middle East and tells an important story about the diet of the earliest known Aboriginal people in Australia.

What is the evidence?

While animal bones do not survive in the earliest levels of Madjedbebe, remarkably, plant remains do survive as a result of charring in ancient cooking hearths.

We recovered these remains using a simple yet effective method. By immersing the samples in water, the light charcoal pieces float and separate easily from the heavier sandy sediment in which they are buried.

Among the charred plant remains are fruit pips, nutshells, peelings and fibrous parts from tubers, and fragments of palm stem. These are the discarded leftovers of meals cooked and shared at the rockshelter tens of thousands of years ago.

Today, the Madjedbebe rockshelter and the environments around it are just as culturally and economically significant to the Mirarr people as they were in the deep past. Our research is the result of a partnership with the Mirarr, bringing together Indigenous and scientific knowledge.

With the help of traditional owners and research colleagues, May Nango and Djaykuk Djandjomerr, we identified the modern-day plants that would have been eaten at Madjedbebe, and the cooking techniques needed to make them edible. Some foods, such as fruits, required minimal processing. But others, such as the man-kindjek or cheeky yam, needed to be cooked, leached and/or pounded before being eaten. Some of these preparation techniques can take up to several days.

We studied the charred plant remains under the microscope, identifying them by matching their features with the modern-day plant specimens. Using this technique we identified several fruits and nuts, including "plums" (*Buchanania* sp., *Persoonia falcata*, *Terminalia* sp.), and canarium (*Canarium australianum*) and pandanus nuts (*Pandanus spiralis*); three types of roots and tubers, including an aquatic-growing species; and two types of palm stem.

What does this tell us about early Aboriginal lifestyles?

Several of these plant foods would have required processing. This included the peeling and cooking of roots, tubers and palm stems; the pounding of palm pith to separate its edible starch from less-digestible fibres; and the laborious extraction of pandanus kernels from their hard drupes. We could only accomplish the latter feat with the help of an electric power saw, although they were traditionally opened by pounding with a mortar and pestle.

There is also evidence for the further processing of plants, including seed-grinding, left as microscopic traces on the grinding stones found in the same archaeological layer at the site. This represents the first evidence of seed-grinding outside Africa.

Along with other technology found at the site, such as the oldest known edge-ground axes in the world, it demonstrates the technological innovation of the first Australians. They were investing knowledge and labour into the acquisition of plant starches, fats and proteins, as well as into the production of the technologies required to procure and process them (axes and grinding stones).

These findings predate any other evidence for human diet in this region, including Island Southeast Asia and New Guinea.

It calls into question the theory that humans migrating through Southeast Asia fed themselves with as little effort as possible, moving quickly along coastal pathways eating shellfish and other easy-to-catch foods.

Contrary to this, the plant remains found at Madjedbebe suggest that the first Aboriginal people were skilled foragers, using a range of techniques to eat a diverse range of plant foods, some of which were time-consuming and labour-intensive to eat.

Their ability to adapt to this new Australian setting had little to do with a “least effort” way of life, and everything to do with behavioural flexibility and innovation, drawing on the skills and knowledge that allowed successful migration across Island Southeast Asia and into Sahul.

This required the first Australians to pass their knowledge of plants and cooking techniques down through the generations and apply them to new Australian plant species. Along with the innovation of new technology, this allowed them to get the most out of the Australian environment.

Copied under the statutory licence in s113P of the Copyright Act. S. Anna Florin, Andrew Fairbairn and Chris Clarkson, '[65,000-year-old plant remains show the earliest Australians spent plenty of time cooking](#)', The Conversation, February 18 2020. [Section 113P Warning Notice](#)