**Sample Unit – English Standard – Year 12 – Module A Language, Identity and Culture**

| **Unit title** | Language, Identity and Culture: *One Night the Moon* and related materials | **Duration** | 30 hours |
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| **Unit description** | In this unit, students learn about the power of language to both reflect and shape individual and collective identity through the close study of the prescribed text, Rachel Perkins’ 2001 feature film *One Night the Moon*, and other related materials. Students consider how texts can shape their self-perception, as well as shape a sense of identity for individuals and communities. Through their responding and composing, students develop an appreciation for the power of language to reveal and challenge prevailing assumptions and beliefs about themselves, individuals and cultural groups.  This unit contains a range of resources and teaching and learning activities. It is not an expectation that all texts or activities are to be completed in order to achieve the learning intentions of this module. Teachers may select what is appropriate and relevant for their students. | | |
| **Outcomes**  A student:  **EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  **EN12-3** analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning  **EN12-5** thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments  **EN12-7** explains and evaluates the diverse ways texts can represent personal and public worlds  **EN12-8** explains and assesses cultural assumptions in texts and their effects on meaning  **EN12-9** reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner | | | |
| **Essential questions**   * Why do we value language and texts? * How does language affect individual and collective identity? * What impact can texts have on prevailing assumptions and beliefs about identities and cultures? * How do our responses to texts shape our self-perception? Why is this important? | | | |
| **Course requirements**  This unit fulfils the requirement to closely study one film or media text in English Standard Year 12 course. The prescribed text for this unit is Rachel Perkins’ 2001 film, *One Night the Moon*.  In selecting specific texts for study, teachers should consider the school’s policy relating to the use of film, DVDs, websites, TV materials, computer games and other media.  Aboriginal and/or Torres Strait Islander Peoples are advised that resources related to this sample unit may contain images and names of deceased persons. Read the [Principles and Protocols](https://ab-ed.nesa.nsw.edu.au/principles-and-protocols) relating to teaching and learning about Aboriginal and/or Torres Strait Islander histories and cultures and the involvement of local Aboriginal communities.  Some articles included in this unit use the term ‘black’ and ‘white’ to describe Aboriginal and non-Aboriginal Peoples. For many Aboriginal and/or Torres Strait Islander communities these terms can be offensive. The terms ‘Aboriginal person’ and ‘non-Aboriginal person’ are preferred. | | **Assessment overview**  Assessment task: Students complete a PechaKucha presentation with listening, peer feedback and reflection components. | |

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| **Content** | **Teaching, learning and assessment** | **Resources** |
| **EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * develop deeper textual understanding that enhances enjoyment in composing and responding to a range of complex texts including those by and about Aboriginal and/or Torres Strait Islander Peoples * explain how and why texts influence and position readers and viewers * analyse and assess the ways language features, text structures and stylistic choices shape points of view and influence audiences   **EN12-5** thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * appreciate the value of thinking about texts in different ways | 1. *Introduction to rubric and module*   The teacher uses Luka Lesson’s spoken word poem and video, ‘Antidote’, to spark discussion and questions about the following terms, concepts and ideas:   * words and language (Are they the same thing?) * whether or not this is a poem (and does the answer to that question matter?) * how and why this video resonates with audiences.   **Module A rubric**  As a class, students read the *Language, Identity and Culture* rubric. Students highlight key terms and phrases as well as unfamiliar vocabulary.  Students develop a glossary of the key terms and phrases from the rubric such as ‘collective identity’, ‘self-perception’, ‘affirm’ and ‘prevailing assumptions and beliefs’.  The teacher leads the introduction and discussion of the Essential Questions underpinning the unit. Students record these for future reference.   * Why do we value language and texts? * How does language affect individual and collective identity? * What impact can texts have on prevailing assumptions and beliefs about identities and cultures? * How do our responses to texts shape our self-perception? Why is that important?   Students attempt to answer these questions based on their own experiences. These initial responses can be referred to and built upon as the unit progresses.  *Extension activity: S*tudents create their own Essential Questions from the rubric to further deepen their engagement and understanding. | Luka Lesson, ‘Antidote’, <https://www.youtube.com/watch?v=nzQIkh5Oj18>  Copies of Module A rubric |

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| **EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * compose considered and well-crafted personal responses to texts and critically consider the responses of others * analyse and assess the ways language features, text structures and stylistic choices shape points of view and influence audiences   **EN12-3** analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning  Students:   * engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning * use appropriate and effective form, content, style and tone for different purposes and audiences and assess their effectiveness in real and imagined contexts * use accurate spelling, punctuation, syntax and metalanguage * analyse, assess and experiment with the interplay between imaginative, persuasive and interpretive techniques   **EN12-5** thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * use the information and ideas gathered from a range of texts to present perspectives in analytical, expressive and imaginative ways   **EN12-7** explains and evaluates the diverse ways texts can represent personal and public worlds  Students:   * compose imaginative, interpretive and critical texts that reflect particular values and perspectives, including their own   **EN12-9** reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner  Students:   * support the learning of others by objectively assessing their strengths and needs as learners and offering constructive feedback as appropriate * use critical and constructive feedback from others to improve learning, including their composing and responding * assess the strengths and weaknesses of their own compositional style and improve compositions as a result of the process of reflection | 1. *Understanding the key ideas of the module*   Creating a spoken word poem:  Students re-view ‘Antidote’ by Luka Lesson, and also watch and listen to ‘Stuck in the Middle’ by Laurie May. They note down the metaphors, similes, key rhymes, and puns that are used in each poem.  As a class, a shared list of techniques is created. Students select at least two techniques (preferably from both poems) to provide the basis for their own spoken-word poem about an aspect of their own identity. The teacher highlights that in spoken-word poetry the conventions of syntax may be bent or broken to achieve different effects.  After students have created the first draft of their speech, they develop some criteria for providing feedback on the drafts. Students use these to provide constructive criticism on the work of a peer.  Students work on implementing the feedback received and then in groups, they share their poems.  Note that the focus of this writing task is to provide students with an opportunity to experiment with language in order to communicate ideas about their personal identity. Therefore the need to complete a ‘polished’ final draft is not essential.  Students view Jay Walker’s TED talk, ‘The world’s English mania’ and use the ‘Dig Deeper’ questions on the TED-Ed link to consider why the English language has such global importance, and what we can learn about other cultures from the ways in which they are embracing and using the language of English.  *Writing and responding:* Using the two Essential Questions on language, students create individual and/or class responses based on the work so far. The teacher reminds students that Essential Questions are not designed to be answered in a single sentence, and that they should provoke further thought and inquiry, as well as sparking more questions.  The teacher models paragraph development through the deconstruction of a prepared paragraph or the use of other appropriate scaffolding techniques. | Laurie May, ‘Stuck in the Middle’, [https://www.youtube.com/watch?v=JQxpgdQVJxE](https://www.youtube.com/watch?v=JQxpgdQVJxE%20) (note that poem reading begins at 1:05 in the video)  Jay Walker, ‘The world’s English mania’, <https://www.ted.com/talks/jay_walker_on_the_world_s_english_mania?language=en>  Dig Deeper, <http://ed.ted.com/on/nDyVJCLp#digdeeper> |

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| **EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * analyse and assess the ways language features, text structures and stylistic choices shape points of view and influence audiences   **EN12-5** thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * use the information and ideas gathered from a range of texts to present perspectives in analytical, expressive and imaginative ways * assess their own and others’ justifications, evidence and point of view | 1. *Pre-viewing activities*   *Reading:* Students read ‘A (filmic) space between black and white’ by Jane Mills, on the artistic and social landscape in which *One Night the Moon* was created. Students consider the importance of the ideas raised in the article, and how representations of Aboriginal identity in Australia may have changed since 2001.  *Discussion:* The teacher leads a brainstorm on the concept ‘Australian Identity’. In discussing their ideas, students consider:   * iconic images of what it means to be Australian * personal vs group perceptions of Australian identity * factors that influence the creation of the Australian identity.   *Reflecting*: Students consider the nature of the ‘Australian identity’, and how it includes or excludes their personal identity. Students compose a written reflection drawing on the discussion above as well as the ideas expressed through the reading and viewing tasks in the unit so far. | ‘A (filmic) space between black and white’, <http://www.realtimearts.net/article/issue44/5889> |

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| **EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * develop deeper textual understanding that enhances enjoyment in composing and responding to a range of complex texts including those by and about Aboriginal and/or Torres Strait Islander Peoples * compose considered and well-crafted personal responses to texts and critically consider the responses of others   **EN12-3** analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning  Students:   * analyse how language choices are made for different purposes and in different contexts using appropriate metalanguage * control language forms, features and structures of texts to shape meaning and influence responses   **EN12-5** thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * appreciate the value of thinking about texts in different ways * understand, assess and appreciate how different language forms, features and structures can be used to represent different perspectives and attitudes   **EN12-7** explains and evaluates the diverse ways texts can represent personal and public worlds  Students:   * explain how their personal values and perspectives are confirmed or challenged through their engagement with a variety of texts, including those by and about Aboriginal and/or Torres Strait Islander Peoples   **EN12-8** explains and assesses cultural assumptions in texts and their effects on meaning  Students:   * identify and question cultural assumptions and values in their own texts and in their responses to the texts of others | 1. *Viewing and analysing One Night the Moon*   *Viewing:* Students view the film in class. They take in the storyline, develop an understanding of the key characters, and keep the Essential Questions in mind during the initial viewing of the text.  *Discussion:* The teacher draws out initial responses to the film, including students’ responses to the textual form and genre (especially the inclusion of operatic musical elements in the film). Have students’ perceptions of Australian identity shifted or been re-shaped in any way? Consider how the story’s basis in fact affects our response, as well as the ways Aboriginal and non-Aboriginal identities are represented by Rachel Perkins.  *Writing:* Students write a personal response to the film. Literacy focus: first person pronouns and verb tense consistency.  *Writing:* Students:   * collect powerful verbs which could be used in relation to textual elements in order to strengthen the modality of their responses, eg accentuate, amplify, bestow, codify * write sentences for the aspects covered above * students review cohesive words and phrases to link ideas within and between paragraphs, as well as the language of cause and effect to ensure textual analysis is complete. |  |

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texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning * understand and use language appropriately and effectively for particular purposes, such as making connections, questioning, challenging, analysing, speculating and generalising * analyse how language choices are made for different purposes and in different contexts using appropriate metalanguage * explain the ways text structures, language features and stylistic choices are used in different types of texts   **EN12-5** thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * investigate a wide range of texts, including those by and about Aboriginal and/or Torres Strait Islander Peoples, in order to think broadly, deeply and flexibly in imaginative, creative, interpretive and analytical ways * appreciate the value of thinking about texts in different ways * analyse how the contexts of composers (authors, poets, playwrights, directors, designers and so on) or responders (readers, listeners, viewers, an audience and so on) influence their perspectives and ideas * understand, assess and appreciate how different language forms, features and structures can be used to represent different perspectives and attitudes * use the information and ideas gathered from a range of texts to present perspectives in analytical, expressive and imaginative ways * assess their own and others’ justifications, evidence and point of view   **EN12-7** explains and evaluates the diverse ways texts can represent personal and public worlds  Students:   * explain how their personal values and perspectives are confirmed or challenged through their engagement with a variety of texts, including those by and about Aboriginal and/or Torres Strait Islander Peoples * assess the impact of context on shaping the social, moral and ethical positions represented in texts * analyse and assess the diverse ways in which creative and critical texts can represent human experience, universal themes and social contexts * analyse and assess the impact of language and structural choices on shaping own and others’ perspectives * recognise and evaluate different interpretations of texts that derive from different perspectives * compose imaginative, interpretive and critical texts that reflect particular values and perspectives, including their own * analyse, explain and assess the ways ideas, voices and points of view are represented for particular purposes and effects   **EN12-8** explains and assesses cultural assumptions in texts and their effects on meaning  Students:   * identify and question cultural assumptions and values in their own texts and in their responses to the texts of others * recognise and assess how context influences the explicit and implicit cultural assumptions that underpin their compositions and their own and others’ responses to texts * assess and reflect on the ways values and assumptions are conveyed * assess different perspectives, attitudes and values represented in texts by analysing the use of voice and point of view * analyse how language and argument can create or reflect bias that may shape cultural perspectives * analyse literary texts created by and about a diverse range of Australian people, including Aboriginal and/or Torres Strait Islander Peoples, and people with Asian heritage, and assess the different ways these texts represent people, places and issues * analyse and assess cultural assumptions in texts, including texts by and about Aboriginal and/or Torres Strait Islander Peoples and people with Asian heritage   **EN12-9** reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner  Students:   * recognise that reading, viewing and listening is an active and interactive process in which personal experiences and expectations influence understanding and interpretation   understand and use appropriate metalanguage and textual forms to assess and reflect on their own learning and that of others | Students engage in a close analysis of key scenes from the film. The following information about each scene can be used to guide teaching and learning. The teacher may identify other aspects of the film for analysis.  **Key Scene 1: Opening – ‘I don’t know anything, anymore’**  *Overview:*   * Song – hook for audience that declares a sense of personal crisis * Cyclical structure – the film begins with the penultimate moment   *Analysis – elements include:*   * Camera – point of view evident in expression * Song – plaintive sounds of music and voice, lyrics * Setting – spacious, isolated, undeveloped, desolate, expansive   *Responding and composing:*   * Short analytical response: How does this opening scene create the mood of the film, and what is the impact when it is repeated for the audience in the coda?   The teacher models and/or jointly constructs an analytical paragraph with students in order to ensure that students incorporate the essential elements of an analytical paragraph. The teacher reminds students of the importance of showing their reader where their insights into the text are drawn from.   * Personal response: What was your first impression of the film when it began? Give reasons for your answer. * Conceptual response: What assumptions about the physical and social environment does the opening scene invite from the audience? How is this achieved? * Imaginative composition: Take 1 to 4 lines from the lyrics and write a verse that could articulate Rose’s perspective in this moment. Literacy focus: rhyme, rhythm and imagery. * Consider the Essential Questions, ‘How do our responses to texts shape our self-perception? Why is that important?’ How does the opening scene shape your perception of rural Australia in the 1930s, and has that shifted over time to the present day? Literacy focus: active vs passive voice, and nominalisation   Students engage in a close analysis of key scenes from the film. The following information about each scene can be used to guide teaching and learning. The teacher may identify other aspects of the film for analysis.  **Key Scene 2: The search party begins – ‘This land is mine/This land is me’**  *Overview:*   * Civility between Jim and Albert is strained, then broken * Conflicting perspectives of identity and culture articulated by Jim and Albert in the song   *Analysis – elements include:*   * Point of view – shared between Rose, Jim, Albert and the policemen – focus on action and reaction to each other * Song – duet with conflicting perspectives of identity and culture (focus on parallel structure, pronouns, backing instrumentation, and background footage)   *Responding and composing:*   * Short analytical response: What does the duet reveal to the audience about different perspectives regarding identity, culture, and the environment? Provide evidence and analysis to support your response. Literacy focus: grammar of pronouns. * Conceptual response: Consider the statement from the rubric, ‘Language has the power to both reflect and shape individual and collective identity’. To what extent does this scene represent that idea? Give reasons for your answer. * Reflective response: How has your understanding of identity and culture been altered by your close viewing of this scene? Consider your own self-perceptions of identity in the 21st century, and the development of your understanding of the key concepts of this module. * Imaginative composition: Take the perspective of either Jim or Albert in this scene, and compose a brief reflection or diary entry that explores the impact of the environment and their culture on their own response to this situation, and how that reveals one or more aspects of their identity. Literacy focus: rich descriptive language. * Consider the Essential Question, ‘What impact can texts have on prevailing assumptions and beliefs about identities and cultures?’ How does the duet, ‘This Land is Mine/This Land is Me’ explore the combination of profoundly simple and variously complex ways in which language both creates and reveals individual and collective identity?   Students engage in a close analysis of key scenes from the film. The following information about each scene can be used to guide teaching and learning. The teacher may identify other aspects of the film for analysis.  **Key Scene 3: Working together, on the right track, Jim’s breakdown, finding Emily, and the return – ‘These little bones’**  *Overview:*   * While Rose turns to Albert for assistance, Jim is isolated in his empty house, and begins to break down * Albert is calm and sympathetic in his methodical and instinctive tracking with Rose   *Analysis – elements include:*   * The motif of the moon and the light – ‘Emily followed the moon. Kids follow light.’ * Intercutting between the cooperation of Albert and Rose, and Jim’s self-imposed isolation and breakdown * The camera panning and zooming around Rose when they find Emily’s body   *Responding and composing:*   * Short analytical response: How does Perkins build audience awareness of the importance of challenging cultural assumptions and being true to oneself in this sequence? Provide evidence and analysis to support your response. * Personal response: What was the emotional impact of finding Emily’s body? Did you expect this moment and, if so, did it come about as you imagined it? * Conceptual response: How does this sequence reveal and/or challenge prevailing assumptions and beliefs about Irish-Australian and Aboriginal Peoples in the 1930s outback? * Consider the Essential Question, ‘How does language affect individual and collective identity?’ Evaluate how Perkins combines editing techniques (such as intercutting between scenes), camera work, lighting, the combination of silence and song, and the emotional intensity of finding Emily’s body to create a moment of pathos for the viewers and to powerfully convey the connection being forged between Albert and Rose.   Students engage in a close analysis of key scenes from the film. The following information about each scene can be used to guide teaching and learning. The teacher may identify other aspects of the film for analysis.  **Key Scene 4: Emily’s funeral – ‘Oh, breathe on me’**  *Overview:*   * Emily’s funeral provides an occasion for connections between the communities to be forged   *Analysis – elements include:*   * Aboriginal singer (Ruby Hunter) singing Christian hymn * Camera panning * Jim’s absence   *Responding and composing:*   * Short analytical response: Explain the impact of Ruby Hunter’s singing of the Christian hymn, ‘Oh, breathe on me’ at Emily’s funeral, and what that says about representations of identity and culture in the film. * Personal response: What impact has this scene and the film as a whole had on your sense of identity as an Aboriginal or non-Aboriginal person living in Australia? * Conceptual response: Many composers assume their audience will understand intertextual references, such as the hymn in this scene. How important is it to recognise this hymn (or even that it is a hymn), and how would that recognition impact on a responder’s personal sense of identity and culture? * Imaginative composition: Create a scenario in which two or more people or groups who are in conflict come together in harmony. Literacy focus: dialogue – direct and indirect speech   Consider the Essential Question, ‘Why do we value language and texts?’ Language can be used to divide or to unite. Find a current example of each (of any type) and analyse how textual conventions and language features are used to influence perceptions of ourselves and other people and various cultural perspectives. | Sentences: Active/passive voice and nominalisation (UNE),  <https://www.une.edu.au/__data/assets/pdf_file/0020/9452/WC_Sentences-Active-passive-voice-and-nominalisation.pdf> |
| **EN12-3** analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning  Students:   * control language forms, features and structures of texts to shape meaning and influence responses   **EN12-5** thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * understand, assess and appreciate how different language forms, features and structures can be used to represent different perspectives and attitudes * assess the effects of rhetorical devices, for example, emphasis, emotive language and imagery in the construction of argument * synthesise information and ideas for a range of purposes, including development of sustained, evidence-based, logical and complex argument * use the information and ideas gathered from a range of texts to present perspectives in analytical, expressive and imaginative ways | 1. *Introducing the PechaKucha format (assessment task preparation)*   To ensure that students are equipped and confident to respond to the brief of the assessment task, the teacher introduces the concept of the PechaKucha. The teacher emphasises the importance of keeping slides visual and simple, as well as the conceptual engagement required of the task.  The teacher may wish to ask students to practise using this tool by presenting the content from their analysis of one of the key scenes above.  Literacy focus: visual literacy – creating slides using effective layout, colours and image choice to cohesively support their speech and create an impact on their viewers. | <http://www.pechakucha.org/presentations/how-to-create-slides>  <http://blog.indezine.com/2012/05/10-tips-to-create-and-present-pecha.html> |
| **EN12-3** analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning  Students:   * engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning * analyse, assess and experiment with the interplay between imaginative, persuasive and interpretive techniques   **EN12-5** thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * appreciate the value of thinking about texts in different ways * understand, assess and appreciate how different language forms, features and structures can be used to represent different perspectives and attitudes * synthesise information and ideas for a range of purposes, including development of sustained, evidence-based, logical and complex argument * assess their own and others’ justifications, evidence and point of view   **EN12-7** explains and evaluates the diverse ways texts can represent personal and public worlds  Students:   * explain how their personal values and perspectives are confirmed or challenged through their engagement with a variety of texts, including those by and about Aboriginal and/or Torres Strait Islander Peoples * assess the impact of context on shaping the social, moral and ethical positions represented in texts * analyse and assess the diverse ways in which creative and critical texts can represent human experience, universal themes and social contexts * analyse and assess the impact of language and structural choices on shaping own and others’ perspectives * recognise and assess different interpretations of texts that derive from different perspectives * analyse, explain and assess the ways ideas, voices and points of view are represented for particular purposes and effects   **EN12-8** explains and assesses cultural assumptions in texts and their effects on meaning  Students:   * assess and reflect on the ways values and assumptions are conveyed * assess different perspectives, attitudes and values represented in texts by analysing the use of voice and point of view * analyse how language and argument can create or reflect bias that may shape cultural perspectives * analyse literary texts created by and about a diverse range of Australian people, including Aboriginal and/or Torres Strait Islander Peoples, and people with Asian heritage, and assess the different ways these texts represent people, places and issues * analyse and assess cultural assumptions in texts, including texts by and about Aboriginal and/or Torres Strait Islander Peoples and people with Asian heritage | 1. *Preparation for task*   **Summarising the prescribed text**  Through a combination of small group and guided class discussion, students develop a holistic understanding of *One Night the Moon*, and how it uses the language of film and song to develop audience understanding of perceptions of identity and culture.  **Sample essay questions**  Through responding to one or more of the following tasks, students have the opportunity to consolidate their understanding of the module in relation to their study of the film *One Night the Moon.*  Sample 1: In *One Night the Moon*, Rachel Perkins encourages us to reconsider how Aboriginal and non-Aboriginal identity can be shaped and altered by crisis. How does she use the language of film and song to reflect these ideas?  Sample 2: Language has the power to both reveal and challenge assumptions about ourselves and other cultural groups. To what extent is this true of *One Night the Moon* and another text that connects with the module?  Sample 3: How does *One Night the Moon* seek to reflect and shape both the individual and collective identity of Aboriginal and non-Aboriginal Australians? Consider your own personal context in constructing your response.  Sample 4: How can texts use language to reveal and disrupt prevailing assumptions and beliefs about individuals and cultural groups? |  |

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| **EN12-9** reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner  Students:   * recognise that reading, viewing and listening is an active and interactive process in which personal experiences and expectations influence understanding and interpretation * assess their own strengths and needs as learners and apply strategies for ongoing improvement * support the learning of others by objectively assessing their strengths and needs as learners and offering constructive feedback as appropriate * assess individual and collaborative processes appropriate for particular learning contexts * use writing as a tool to reflect on their own learning, assessing how processes can be adjusted to ensure better learning outcomes * use critical and constructive feedback from others to improve learning, including their composing and responding * assess the strengths and weaknesses of their own compositional style and improve compositions as a result of the process of reflection | **Collaboration to draft, appraise and refine students’ presentations**  As a class, revisit the assessment task and discuss the expectations around the task.  Students work collaboratively to practise and peer assess draft presentations before completion, developing listening and self-evaluation skills. Students are encouraged to film themselves giving their presentation as a means of checking for fluency, pronunciation and cohesion. This will also assist with the reflection component of the assessment task.  **Unit evaluation**  Students complete a written or online evaluation of the unit, including   * assessing the development of their content knowledge and skills * reflecting on their behaviours as a learner, both individually and in group work scenarios * identifying areas for further development   Teachers use the evaluations and evidence of student learning to make decisions about future teaching and learning activities. |  |
| **Reflection and Evaluation** | | |