**Sample Unit – English – Year 12 Advanced**

***Sample for implementation for Year 12 from Term 4, 2018***

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| **Unit Title** | **Year 12 Common Module: Texts and Human Experience** | **Duration: 30 hours** |
| **Unit Description** | This unit demonstrates an approach to the Year 12 Common Module for Advanced students. Teachers can add, change or delete activities based on the school context and needs of students. Teachers may also need to include additional opportunities to explicitly teach skills in reading and writing to address the particular needs of students. The prescribed text used for this unit is Arthur Miller’s play, *The Crucible.* Students will also have the opportunity to read and respond to a range of other texts, including poems, an extract of a novel, an essay, an animated documentary, a television documentary, podcasts and speeches. These texts connect with the prescribed text through the study of particular areas of human experiences, including:* Witch-hunting (to be explored in its broadest sense)
* Transgression and redemption
* Power and justice.

**Note:** There is more material in this unit than a teacher could typically deliver in 30 indicative hours. It is expected that teachers will choose texts and learning activities that are appropriate to the student’s needs and the school context. |
| **Outcomes** | EA12-1, EA12-2, EA12-3, EA12-4, EA12-5, EA12-6, EA12-7, EA12-8, EA12-9 |
| **Focus Questions** | 1. How can composers use language and other resources to represent the range and complexity of individual and collective human experiences in texts?
2. How can purpose and context, mode and medium influence the ways in which human experiences are represented?
3. To what extent are responses to representations of human experiences shaped by the text and by the perspectives they bring to the text?
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| **Text Requirements** | Students study ONE **prescribed** and study ONE **related** text for the Year 12 Common Module. |
| **Assessment Overview** | Informal assessments * Students write an essay tracing another character’s experience of transgression and redemption, comparing it with the experience of Proctor.
* Students think about one of the documentaries that you have studied and explain your emotional response to the text with reference to the ideas and effectiveness of the techniques used to present those ideas.
* In groups, students, write and present a speech or podcast presenting a particular perspective on the issue of power.

Formal Assessment 25%* Students present a multimodal presentation using the prescribed text and related material
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| **Content** | **Teaching, learning and assessment** | **Resources** |
| **EA12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments* analyse how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, for example through allusions, paradoxes and ambiguities (ACELR005)
 | **Unpacking the module rubric**Students read the rubric and underline important phrases. They draw a line beneath any words or sentences that are unclear and discuss terminology and meaning.Students identify the key words that capture the essence of what needs to be studied in the module, for example ‘how texts represent individual and collective experiences’. They should focus on the key concept of representation. Check the syllabus glossary and the reference to ‘[representation](http://englishtextualconcepts.nsw.edu.au/)’ in the English Textual Concepts website. Essentially representation involves two key questions: ‘what’ and ‘how’…* *What* aspects of human experiences are represented in texts?
* *How* do texts represent these aspects of human experiences?

Teachers discuss the following aspects of/and questions about the rubric with students:* The word ‘evaluate’ in the first paragraph can be clarified with another key question: ‘how well’…
* *How well* do texts represent aspects of human experiences?
* Aspects of human experiences that might be represented in texts? Words such as: ‘individual and collective human experiences’, ‘human qualities and emotions’, ‘human behaviour and motivations’. What other aspects of human experiences could texts represent?
* The use of the words ‘anomalies, paradoxes and inconsistencies’ in relation to human behaviour and motivations. The rubric is presenting a notion of human experiences that are complex, and possibly problematic. Why does the rubric invite us to delve into the messiness of human experiences?
* What aspects of texts might be utilised to represent human experiences in particular ways? Note terms such as:
* language
* forms, modes and media
* structure, stylistic and grammatical features
* storytelling (which brings to mind features such as narrative technique, point of view, allegory and characterisation, as well as a variety of forms)
* visual, verbal and/or digital language elements of different modes and media
* Brainstorm particular examples of techniques used by composers to make meaning and discuss how they relate to the terms used in the rubric to depict ways of representing.
* The broad notion of ‘language’ as the term is used in the rubric. Language is not just the written word, but extends to the spoken word, visual language and digital language. Check the definition of language in the glossary of the syllabus – does this definition confirm the meaning of the term in the rubric?
* The rubric is not just focusing on what composers are doing to make meaning; it also focuses on how audiences contribute to this meaning making through their response to texts. Students will be composing texts that are responses to texts that are studied and composing their own imaginative texts representing aspects of human experience themselves. Identify any verbs and verbals used in the rubric that describe what students will do in their learning for this module. Clarify the meaning of these action words.
* Identify the two sentences that use of the word ‘may’ and consider the meaning of these two sentences, and perhaps the nature of the learning in this module generally?
 | See description of representation as a key concept in subject English at the English Textual Concepts website: <http://englishtextualconcepts.nsw.edu.au/> |
| **EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* evaluate the relationship between responder, composer, text and context
* critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences

**EA12-3** critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effect on meaning* engage with complex texts through their specific language forms, features and structures to understand particular representations of human experience and appreciate the power of language to shape meaning

**EA12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments* critically evaluate the use of figurative language and rhetorical devices to represent concepts and shape arguments, for example symbolism, metonymy, irony or imagery (ACELR009)

**EA12-7** evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued* appreciate, analyse and speculate about the power of language to represent personal and public worlds for critical reflection and pleasure (ACELR038)
* evaluate the effect of context on shaping the social, moral and ethical perspectives in texts
 | **Preparatory study of *The Crucible***Students read, listen to and/or view *The Crucible*. They consolidate reading by keeping a reading log that consists of: * a list of interesting quotes, each explained and discussed
* observations about the representation of human experiences in the play at the end of each act.

Students complete the following activities:* Identify the main characters in the play. Draw and annotate a character web showing connections between the characters.
* Draw a graph representing the key events in the rise and fall of action. Indicate the stages in the structure of the play: orientation, rising action/complications, climax(es), resolution or denouement.
* Research the context of *The Crucible*, including information on the following areas:
* When was *The Crucible* written?
* Events in USA at the time Miller wrote the play, particularly relating to the Cold War and McCarthyism. Find references to contemporaneous events in the passages of authorial intrusion in the play.
* Miller’s life at the time the play was written. To what extent is Miller’s personal context reflected in the play?
* Despite good reviews, The Crucible was not a particularly popular play when first produced – even though it has been the most widely produced of his plays worldwide ever since. Can you explain why?
* What were Miller’s purposes in writing *The Crucible*?
* Examine the techniques used by Miller in *The Crucible*. Create a table using three headings:
* technique
* examples of techniques from the text
* evaluate the effectiveness of techniques.

Examples of techniques for the first column: * structure – four acts, rising tension
* dramatic qualities: action, gesture, facial expression, dialogue, sound effects, lighting, costume, props, scenery, stage directions
* language features: historically authentic language, unique voices, colloquial language, theological and legal language, ritualistic language, poetic and figurative language
* other techniques: authorial intrusion, significance of title, characterisation, point of view.
* Brainstorm human experiences that are represented in *The Crucible*. Allow students to come up with their own ideas, e.g. repression, fear, vengeance, marriage, theocracy, the law. While all these examples have merit, discuss the value in identifying human experiences common to several characters and which show development through the course of the play. Consider these broader areas of human experience:
* witch-hunting (to be explored in its broadest sense)
* transgression and redemption
* power and justice

These three areas of human experience will be explored in the later stages of this unit in a range of texts.Teachers introduce the formal assessment task that will be completed at the end of this unit. This enables students to start the process of selecting their own texts. The task requires students to independently identify and read/view/listen to a text that relates to one of the three areas above. A short list of possible texts of own choosing is provided. | *The Crucible*, by Arthur Miller, Penguin, UK, 1968Examples of appropriate texts of own choosing: **Witch-hunting*** *The Reluctant Fundamentalist, novel by Mohsin Hamid*
* *The Reluctant Fundamentalist, film directed by Mira Nair*
* *The Kite Runner, novel by Khaled Hosseini*
* *The Kite Runner, film by Marc Forster*
* *The Scarlet Letter, novel by Nathaniel Hawthorne*
* *Burial Rites, novel by Hannah Kent*
* *Jasper Jones, novel by Craig Silvey*
* *Jasper Jones, film by Rachel Perkins*
* *Jasper Jones, play based on Silvey’s novel, adapted by Kate Mulvany*

**Transgression and redemption*** *Lord Jim, novel by Joseph Conrad*
* *Schindler’s Ark, novel by Thomas Keneally*
* *Schindler’s List, film directed by Steven Spielberg*
* *The Fiftieth Gate, nonfiction by Mark Raphael Baker*
* *The Shoe-Horn Sonata, play by John Misto*
* *Atonement,* novel by Ian McEwan
* *Goblin Market,* poem by Christina Rossetti
* *The North Water*, by Ian McGuire

**Power and justice*** *Anil’s Ghost*, novel by Michael Ondaatje
* *The United Kingdom*, film directed by Amma Asante
* *The Justice Game*, nonfiction by Geoffrey Robertson
* *Snow Falling on Cedars*, novel by David Guterson
* *The First Stone*, nonfiction by Helen Garner
* *Joe Cinque’s Consolation*, nonfiction by Helen Garner
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| **EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* critically engage with complex texts from a variety of personal, social, historical and cultural contexts, and evaluate how these contexts impact on meaning
* critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiences

**EA12-4** strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts* use knowledge of language concepts to engage with unfamiliar textual forms or complex texts in unfamiliar contexts

**EA12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments* analyse and evaluate the effectiveness of argument in imaginative, informative and persuasive texts
 | **Representation of human experience: witch-hunting**The teacher positions the play as a dramatic recreation of witch-hunts that occurred in Salem, Massachusetts, in 1692. Students research the history of the Salem witch trials and prosecutions of 1692. 1. To what extent is Miller’s representation of events historically accurate?
2. To what extent did Miller change history? Can you explain why he did this?
3. Are the events in Salem a unique event in human history? At what other times and in what other places, and how have ‘witches’ been persecuted in history? Does the practice still occur today? Read the [Wikipedia](https://en.wikipedia.org/wiki/Modern_witch-hunts) entry for ‘[Modern witch-hunts’](https://en.wikipedia.org/wiki/Modern_witch-hunts) and the [smithsonian.com article](http://www.smithsonianmag.com/smart-news/why-do-witch-hunts-still-happen-180957106/) ‘[Why do witch-hunts still happen](http://www.smithsonianmag.com/smart-news/why-do-witch-hunts-still-happen-180957106/)?’
4. Most people accused of witchcraft, and this was certainly the case in Salem, were women. What kinds of women were most likely to be accused of witchcraft? Can you explain why there has been the propensity to attack women in this way?
5. The term ‘witch-hunt’ is often used as a metaphor for persecution of any individual or group perceived to be unorthodox or a threat to society, not just witches. What kinds of witch-hunts were occurring at the time Miller wrote his play? Can you explain why he chose to write about historical witch-hunts rather than deal directly with these contemporaneous events?

Students listen to [*The Economist*](http://www.economist.com/blogs/prospero/2015/10/economist-asks-tom-morris)interview of Tom Morris, entitled ‘Arthur Miller and modern-day witch hunts’. According to Morris, why does the play still resonate with audiences today? How has social media contributed to the modern-day phenomenon of witch-hunts?Students review the sites that deal with metaphoric witch-hunts and make a list of individuals or groups who are persecuted. What do these individuals or groups tend to have in common? In what ways are the victims of witch-hunts scapegoats? What motivates the witch-hunts? At the end of Act 3, Proctor, exasperated by the perfidy and hypocrisy of the court, declares:“A fire, a fire is burning! I hear the boot of Lucifer, I see his filthy face! And it is my face and yours, Danforth! For them that quail to bring men out of ignorance, as I have quailed, and as you quail now when you know in all your black hearts that this be a fraud – God damns our kind especially, and we will burn, we will burn together!”.Proctor is denouncing authority figures who promote dubious witch-hunts. In the examples of witch-hunts identified through your search of the web, who (like Proctor) is calling out the witch-hunters? What methods are they using to redress the injustices caused to victims of witch-hunts?Students read the opinion piece ‘Hunt Terrorists in Paris Massacre, Not Witch-hunt Muslims’, by Earl Ofari Hutchinson, in [The Huffington Post blog.](http://www.huffingtonpost.com/earl-ofari-hutchinson/hunt-terrorists-in-paris-massacre-not-muslims_b_8564894.html) What event in 2016 precipitated this commentary? What argument is Hutchinson making in this opinion piece? Evaluate the effectiveness of the argument.Teacher guides a class discussion on the importance of characterisation in *The Crucible* as a means to show the range and complexity of experiences of witch-hunting.Students review other techniques used by Miller in *The Crucible*. How does he utilise these techniques to represent human experiences related to the notion of witch-hunting? In particular, how does he use dramatic techniques and language features to show the viciousness and hypocrisy of those who label witches and the anguish and suffering of those so branded?  | ‘Arthur Miller and modern-day witch hunts’, interview of Tom Morris, *The Economist*, 22 October 2015 <http://www.economist.com/blogs/prospero/2015/10/economist-asks-tom-morris>‘Hunt Terrorists in Paris Massacre, Not Witch-hunt Muslims’, by Earl Ofari Hutchinson, in *The Huffington Post* blog: <http://www.huffingtonpost.com/earl-ofari-hutchinson/hunt-terrorists-in-paris-massacre-not-muslims_b_8564894.html>Extract from *The Natural Way of Things* is available at Charlotte Wood’s website: [Chapters 1-4 from The Natural Way of Things](https://www.scribd.com/document/271624364/The-Natural-Way-of-Things-Charlotte-Wood-Extract)Smithsonian.com – ‘Why Do Witch Hunts Still Happen?’<http://www.smithsonianmag.com/smart-news/why-do-witch-hunts-still-happen-180957106/>Modern witch-hunts<https://en.wikipedia.org/wiki/Modern_witch-hunts> |
| **EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* analyse and evaluate how and why texts influence and position readers and viewers (ACEEN040)

**EA12-3** critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effect on meaning* engage with complex texts through their specific language forms, features and structures to understand particular representations of human experience and appreciate the power of language to shape meaning
 | **Representation of human experience in a related text - witch-hunting**Students read an extract (first four chapters, pp 1-20) from *The Natural Way of Things*, by Charlotte Wood, then use the following questions to guide analysis of the extract: 1. How and why does Wood establish a setting that is both contemporary and Australian?
2. Who is the ‘she’ on pages 1-4? What do we learn about her?
3. Discuss the significance of Yolanda’s memory.
4. Comment on the irony of the sentence: “Perhaps she was mad, and all would be well.” (p2)
5. How does Wood establish Yolanda’s connection with nature?
6. Discuss the effect of the final sentence in the first chapter: “She breathed in and out, longed for nicotine, curled in the bed, watching the door.” (p4)
7. How does Wood represent the conflicted state of Verla, caught between drugged stupor and burning outrage? Identify some sentences and discuss their effectiveness.
8. What does Verla expect will happen? What is the reality?
9. Comment on Wood’s use of similes and metaphors to depict Verla’s situation.
10. What is the significance of the women gripping each other’s hands?
11. Why does Yolanda volunteer to go first (p12)? Why does she look for wires and plugs? What has she volunteered for after all? Why is she so relieved?
12. The ‘stoner’ seems to be a fairly innocuous character at first. When do we see a darker, more menacing, side to his character?
13. Discuss the impact of the simile found in: “…exactly as a sheep… terror of the sheep yard…” (p15). Students find the quote and consider how the sounds contribute to the impact?
14. When Verla pleads, “’I need to know where I am’, the pock-faced man responds, ‘Oh, sweetie. You need to know *what* you are.” (p16) What is he implying? How do his subsequent actions confirm Verla’s status in this new world?
15. How does Wood’s use of imagery and sentence structure in the description of the setting on pp 17-18 contribute to the sense of desolation and dread?
16. Why does Verla initially laugh when taken to ‘Admissions’? What causes her to feel rage?
17. Discuss the effect of the final sentence in the extract: “While Verla curls, weeping on the dusty floor, Boncer returns to his desk and his rattling papers”.
 | *The Natural Way of Things,* novel by Charlotte Wood |
| **EA12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments* analyse how different language forms, features and structures can be used to represent different perspectives

**EA12-6** investigates and evaluates the relationships between texts* compare and evaluate the use of textual conventions and patterns in texts from different contexts to deepen their understanding of how meaning is made
 | After closely analysing the extract, consider these larger questions:1. Read the blurb for the novel that appears on the last page of the resource. What do we learn of the context of the story we have begun?
2. In what ways are the women in this story like the victims of the witch-hunts in *The Crucible.*
3. What is the effect of alternating between Yolanda’s and Verla’s points of view? What is the effect of one point of view being presented in past tense and the other in present tense?
4. Compare the ways in which Wood and Miller use particular points of view to focus on the experience of the witch-hunt.
5. Can you explain why Wood and Miller chose particular media and forms to tell their stories about witch-hunts?
6. Yolanda and Verla are two women caught in a similar situation, yet they are largely disdainful of each other. How can you explain this antagonism?
7. Evaluate the effectiveness of the opening of Wood’s novel.
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| **EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* evaluate the relationship between responder, composer, text and context

**EA12-4** strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts* evaluate how changing context and values can influence how texts are composed and interpreted

**EA12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments* analyse how different language forms, features and structures can be used to represent different perspectives
* critically evaluate own and others' arguments, justifications, evidence and points of view (ACELR064)

**EA12-8** explains and evaluates nuanced cultural assumptions and values in texts and their effects on meanings* evaluate and reflect on values and perspectives in texts from different historical and cultural contexts, including their own
 | **Representation of human experience - transgression and redemption** Students write their own definitions of transgression and redemption and then check their accuracy with reference to reliable dictionaries. Do students have different views of these terms, depending on their backgrounds, or is there consistency across the class? *Teacher Note*: the notions of transgression and redemption are not exclusive to the Christian paradigm. Islam and Judaism also embrace these ideas. Followers of other Eastern religions often have similar beliefs, even if they hold different views on how redemption is achieved. While the play has a Christian setting, it is important to note that Miller was an atheist with a Jewish background, so we should not think that the notions of transgression and redemption are meaningful only in the Christian context. Students undertake the following as a group activity:* As a class students discuss which characters in *The Crucible* have committed transgressions? Keep in mind that the transgression may have been committed before the events of the play but still be pertinent to the action. Pinpoint the nature of the transgression and consider if it is a sin against God, humanity or a particular individual? Did the sin involve doing something or failing to do something?
* Each small group of students is allocated a character that has been identified in the above discussion. The group will trace the experience of the character ‘post-transgression’ using a table, providing textual reference, such as quotes, where appropriate:
* Students create a table using the following headings:
* Nature of transgression
* Impact of the transgression on others
* Impact of transgression on transgressor
* Evidence of repentance, forgiveness or reconciliation
* Evidence of redemption.
* Each group reports its findings to the class. Students add notes for other characters to complete the table.

Students consider the following idea: All humans have a propensity to sin: ‘we are none of us perfect’. Most religious people and atheists will agree on that point. Sinning is part of the universal human experience. But whether we suffer, repent, find forgiveness or achieve reconciliation are all variables in the range of human experience. Students study the table completed in the exercise above and try to explain why some characters in *The Crucible* experience suffering, repentance, forgiveness and reconciliation, while others do not? Does Miller value suffering, repentance, forgiveness and reconciliation as steps in restoring personal grace and social harmony? How do you know?Students review the outline of Miller’s techniques in *The Crucible* completed earlier. Which of these techniques is he utilising to represent the notions of transgression and redemption as aspects of human experience? Provide examples for each technique identified. Evaluate the effectiveness of these techniques in representing these ideas. Students read the essay by Josh Chen tracing [Proctor’s path](http://www.academia.edu/9149482/The_Crucible_John_Proctor_Essay) from transgression to redemption in *The Crucible*. Do you agree with the ideas he is presenting? Evaluate the effectiveness of the essay in explaining this transition and its significance in the text. **Informal assessment:**Students practice their skills in synthesising, supporting and communicating their ideas by writing an essay that traces another character’s experience of transgression and redemption, comparing it with the experience of Proctor.The information gathered from this essay task will assist the teacher in making judgements about the students’ ability to:* use their knowledge of the play to better understand human experiences
* compare and contrast the representation of characters experiences.
* communicate and support their ideas effectively.

This information will assist the teacher to design future teaching and learning strategies to assist students in the application of their knowledge, understanding and skills. | ‘Proctor’s Path’, essay by Josh Chen, 29 October 2014, uploaded to the academia.edu website at <http://www.academia.edu/9149482/The_Crucible_John_Proctor_Essay> |
| **EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* analyse how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, for example through allusions, paradoxes and ambiguities (ACELR005)

**EA12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments* evaluate the influence of the contexts of composers and responders on perspectives and ideas

**EA12-6** investigates and evaluates the relationships between texts* compare and evaluate the use of textual conventions and patterns in texts from different contexts to deepen their understanding of how meaning is made

**EA12-7** evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued* evaluate and select language forms, features and structures of texts to represent diverse human experience, universal themes and social, cultural and historical contexts
 | **Study of related texts: ‘London’ and ‘A Poison Tree’, poems from *Songs of Experience***Students research key contextual information about Blake, Romanticism and *Songs of Innocence and Experience* and consider the role that context plays in their understanding of the poems. (Note that both these ‘songs’ are *Experience* poems.)Students read the poem ‘London’ and complete the following: * Is this poem about an individual or collective human experience?
* Who is the ‘I’ in this poem and what is this persona’s connection to the people and events in the poem?
* What kinds of people is this poem about?
* Identify words and images that are used to depict the suffering of these people.
* Evaluate the effectiveness of figurative language and sound qualities to amplify the sense of suffering. Are these people suffering because of sins they have committed or for some other reason?
* Compare this with the depiction of suffering in *The Crucible*.

Students read ‘A Poison Tree’ and complete the following:* Is this poem about an individual or collective human experience?
* Who is the ‘I’ in this poem? What is the persona’s connection to the people and events in the poem?
* How does Blake present the notion of sin in the poem?
* How does Blake utilise poetic techniques to create a sense of both horror and inevitability on the path to a sinful deed?
* Compare with the depiction of sin in *The Crucible*.

William Blake was a deeply spiritual man, but he rejected orthodox religious creeds, particularly those that denied freedom and killed the spirit. * Students consider whether there is evidence of this perspective in any of the poems studied?
* Does this perspective affect his views towards sin, suffering, repentance, forgiveness and reconciliation?
* Students then compare his views with those of Miller.
 | William Blake, *Songs of Innocence and Experience* in *Selected Poems*, Penguin Classics, UK, 2006For background on Romanticism, Blake and the suggested poems, try the British Library website: <https://www.bl.uk/romantics-and-victorians> |
| **EA12-2** uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies* analyse and evaluate the effects of combining linguistic, multimedial, interactive and navigational conventions in texts

**EA12-3** critically analyses and uses language forms, features and structures of texts justifying appropriateness for specific purposes, audiences and contexts and evaluates their effect on meaning* critically select, use and analyse language forms and features in a variety of personal, social and cultural contexts and reflect on how these choices influence responses
* skilfully use language for making connections, questioning, affirming, challenging and speculating about texts with clarity and control

**EA12-6** investigates and evaluates the relationships between texts* analyse how composers (authors, poets, playwrights, directors, designers and so on) combine elements from different texts, sources and genres to create new texts for particular audiences and purposes

**EA12-8** explains and evaluates nuanced cultural assumptions and values in texts and their effects on meanings* critically evaluate the effect of engaging with other cultures and values through texts on their own perspectives and values
 | **Study of a related text: *Waltz with Bashir* (animated documentary film)**This film depicts Folman, the writer and director, in search of lost memories about his experience as a soldier in the 1982 Lebanon War. Students will need to research this war to provide some context for the study of the film.Following the viewing of this film students answer these questions:* What does the film have to say about transgression and redemption?
* Is the film about an individual or collective human experience, or both?
* Compare with *The Crucible* and the Blake poems studied.

Teacher guides the students in exploring the pastiche of techniques used in the making of the film: a unique style of animation combining:* Adobe Flash cut-outs
* classical animation and 3D technologies
* realistic graphics
* surrealistic scenes and comic-like illustrations
* actual news archive footage
* colour
* a range of music: classical music, 1980s songs and original minimalist electronica.

As a class students discuss the effectiveness of these techniques in depicting transgression and redemption. Students discuss and then explain in what sense the making of the film itself can be seen as a kind of redemption. Can they think of other examples of art being used to come to terms with guilt and to achieve redemption?**OR****Study of a related text: *Rwanda and Juliet* (television documentary)**The Rwandan Civil War, sometimes called the Rwandan Genocide, occurred in 1994, resulting in the deaths of between half a million and one million people. Students briefly research this conflict and consider:* How did it start?
* Who were the warring parties?
* What was its impact on life in Rwanda?

Teachers briefly recap the story of *Romeo and Juliet*, a Shakespearean play that most students will be familiar with.Students view the documentary, *Rwanda and Juliet* and answer these questions*:* * What sins from the past does the documentary recall?
* How are these transgressions presented?
* The young college students in the documentary are not guilty of these sins. Of course they were too young at the time to have any responsibility for those past events. Yet in what ways are they suffering today because of those past transgressions?
* What techniques does the filmmaker use to show us their suffering?
* Because they have no guilt, there is no question of repentance or forgiveness for these young people. But in what ways is their participation in the production of *Rwanda and Juliet* a kind of redemption?
* How does the documentary effectively depict that sense of healing and reconciliation?
* Is the documentary about an individual or collective human experience, or both?

**Informal assessment** Students think about one of the documentaries that they have studied and complete the writing task:* Explain your emotional response to the text with reference to the ideas and effectiveness of the techniques used to present those ideas.

The information gathered from this task will assist the teacher in making judgements about the students’ ability to:* analyse and evaluate the effect of techniques in shaping meaning and response
* reflect on their own response to text and articulate their ideas in writing

This information will assist the teacher to design future teaching and learning strategies to assist students in the application of their knowledge, understanding and skills. | *Waltz with Bashir*, animated documentary film, directed by Ari Folman, 2008*Rwanda and Juliet*, television documentary directed by Ben Proudfoot, 2016 |
| **EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* analyse and evaluate how and why texts influence and position readers and viewers (ACEEN040)

**EA12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments* evaluate the influence of the contexts of composers and responders on perspectives and ideas
* analyse how different language forms, features and structures can be used to represent different perspectives

**EA12-7** evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued* evaluate interpretations of texts that derive from different perspectives and recognise how this influences personal composition and response
 | **Representation of human experience - Power and justice**Teacher leads and guides a class discussion around notions of power and powerlessness with the class:* Why do some people have power and others don’t?
* To what extent does power or powerlessness depend on context?
* How can those who lack power gain power, or at least justice?
* To what extent is the capacity to gain power or justice dependent on context?

Students can draw upon examples from personal experience, current events, history or literature to illustrate and test theoretical ideas.Teacher divides the class into groups of three. Half the groups focus on the first set of questions and the other half focus on the second set of questions:1. Which characters in *The Crucible* have considerable power? Who or what confers their power? Does their level of power change in the play? To what extent does their power depend on context? How is their power represented? Do other characters accept their power? Do they use their power responsibly and fairly? Do they oppress other characters? Are they responsive to claims from the powerless for justice? Find textual references, including quotes, to support answers.
2. Which characters in *The Crucible* have little power? Why do they lack power? Does their level of power change in the play? To what extent is their powerlessness related to their context? How is their powerlessness represented? Are they treated fairly? Are they oppressed? Do they accept their powerlessness or do they struggle for greater power? Do they seek justice? Find textual references, including quotes, to support answers.

Groups from each half present their findings to groups from the other half. All students write up notes in response to the two sets of questions.Groups from both halves of the discussion will likely identify the same character as both powerful and powerless. If they do not, the teacher may pose this question to them. Like the notions of innocence and experience in Blake’s poems, the notions of power and powerlessness seem to contrast starkly, but on closer examination we may find some interesting overlap. For example:* Arguably, the characters of lowest rank and status in Salem society, the girls, ironically become the most feared and powerful characters in the play as innocent people are imprisoned and executed on the strength of their unsubstantiated accusations.
* Parris flexes his power, full of self-righteousness and confidence, when he thinks he has the support of the judges (Act 2), but his power deflates when his niece Abigail, the key witness, disappears and mysterious persons threaten him with a dagger (Act 4).

Students look for other examples of irony that disrupt the neatness of the dichotomy. As a class students discuss how this blurring of the line between power and powerlessness contributes to the complexity and subtlety of the text.The imbalance of power in *The Crucible* reflects the imbalance of power in the wider social context at the time the play was set. Students express their perspective on the imbalance of power evident in the play? They are asked to consider if they feel sympathy towards the powerless and to what extent their response has been shaped by Miller’s text? To what extent is their response shaped by their own context?Teacher reviews the outline of Miller’s techniques in *The Crucible*, completed earlier. Students identify which of these techniques Miller used to represent power and justice as aspects of human experiences? Students provide examples for each technique identified and evaluate the effectiveness of these techniques in representing these ideas.  | ‘ |
| **EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* analyse how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, for example through allusions, paradoxes and ambiguities (ACELR005)

**EA12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments* critically evaluate own and others' arguments, justifications, evidence and points of view (ACELR064)

**EA12-8** explains and evaluates nuanced cultural assumptions and values in texts and their effects on meanings* critically reflect on the way particular uses of language, for example imagery and allusion, convey values and perspectives in texts
 | **Study of podcasts as related texts**Students listen to the podcast, [Episode 2](http://podtail.com/podcast/australian-border-force/episode-02-the-biggest-on-the-beat/): ‘The Biggest on the Beat’, part of the *Australian Border Force* podcast series. Students answer the following questions:* What is the purpose of this text?
* Who is the likely audience?
* What are the threats that the ABF is dealing with?
* Why is there no reference to ‘asylum seekers’ or ‘refugees’ in this podcast?
* Evaluate the effectiveness of ways the composer has utilised the medium to persuade listeners of the ABF’s power?

Students listen to the podcast, [‘Life on the Island’](https://soundcloud.com/mamamiapodcastnetwork/ff-ep-3-katie), part of the *Fighting for Fair* podcastseries. Students answer the following questions:* What is the purpose of this text?
* Who is the likely audience?
* What ideas about power and justice are presented in this text?
* Evaluate the effectiveness of particular ways used by the composer to engage us with and persuade us of these ideas?

These two podcasts present very different perspectives on Australia’s response to asylum seekers. Students are asked to put aside their personal views on this issue to consider and justify which podcast they find the most persuasive in presenting its perspective. Imaginative taskIf Deputy Governor Danforth *or* Rebecca Nurse were to produce a podcast about the events in *The Crucible*, would it be more like ‘The Biggest on the Beat’ or ‘Life on the Island’? Students speculate on the content and techniques that might be used in such a podcast.In small groups students compare the ways in which the podcasts and *The Crucible* represent power and justice as aspects of human experience. | [The Biggest on the Beat’](http://podtail.com/podcast/australian-border-force/episode-02-the-biggest-on-the-beat/), podcast from the *Australian Border Force* series: <http://podtail.com/podcast/australian-border-force/episode-02-the-biggest-on-the-beat/>[‘Life on the Island’](https://soundcloud.com/mamamiapodcastnetwork/ff-ep-3-katie), podcast from the *Fighting for Fair* series, produced by Maurice Blackburn Lawyers: <https://soundcloud.com/mamamiapodcastnetwork/ff-ep-3-katie> |
| **EA12-1** independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure* judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposes
* compose texts that integrate different modes, media and forms and assess the impacts of this combination on meaning and response (ACELR065)

**EA12-4** strategically adapts and applies knowledge, skills and understanding of language concepts and literary devices in new and different contexts* explain the ways specific language concepts, for example imagery, symbolism or sound, shape meaning for different audiences and purposes
* apply knowledge and experience of literary devices in creating new texts ACELR050)

**EA12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments* engage critically and creatively with a wide range of texts which may be informed by different critical perspectives
 | **OR** **Speeches as related texts**As a class students read Elizabeth Cady Stanton’s *Seneca Falls Keynote Address*. Students discuss these questions and then write individual responses:1. What is the context of the speech? What rights did women have in USA, or in other parts of the Western World, in 1848? Note that the speaker reveals some of her own prejudices, which possibly reflect the prejudices of the time.
2. What does the speech have to say about power and oppression?
3. Does the speaker affirm or challenge the status quo regarding power?
4. According to the speaker, how can justice be achieved?
5. Evaluate how effectively the speaker uses logical argument and persuasive language to convince us of the ideas presented.

Teacher divides the class into groups of three and allocates the following speeches, all available on the NSW Education Standards website (NESA), to each group:* + Statement to the Knesset, by Anwar Sadat (1977)
	+ ‘An Australian History for Us All’, by Noel Pearson (1996)
	+ Keynote Address at the Beijing World Conference on Women, by Aung San Sun Kyi (1995)
	+ ‘Faith, Hope and Reconciliation’, by Faith Bandler (1999)

Each group analyses a speech in the manner modelled in the study of Stanton’s speech, then answers the following questions:1. What is the context of the speech?
2. What does the speech have to say about power and oppression?
3. Does the speaker affirm or challenge the status quo regarding power?
4. According to the speaker, how can justice be achieved?
5. Evaluate how effectively the speaker uses logical argument and persuasive language to convince us of the ideas presented.

Each group presents the speech, through a recording or reading, and their analysis of the speech to the rest of the class. PowerPoint or an alternative technology could be used to enhance the presentation. All the speeches studied in groups were made in the latter decades of the twentieth century. Each student should independently identify a speech made in the twenty-first century that also deals with power, oppression and justice in some way. * Students use the same questions as above to independently analyse this speech, then write an essay comparing this speech with the one that was studied in the group.
* Students will need to compare the ideas about power and justice presented in the two speeches and the effectiveness with which these ideas are presented.

As a class, discuss similarities and differences between *The Crucible* and the speeches in what they had to say about power and justice. To what extent can differences between the perspectives reflected in the play and the speeches be explained by context? Students compare the ways in which these ideas were presented and consider why a playwright might not want to use the sort of techniques typically used in speeches? **Informal assessment** Students choose a current issue of interest to them that relates to notions of power and justice. They write and present a speech or podcast presenting a particular perspective on the issue. Students will need to use, as appropriate for their purposes, some of the techniques identified in the speeches or podcasts they have studied. They work in groups to present speeches and podcasts and provide feedback to their peers on the effectiveness of the presentation of ideas.The information gathered from this task will assist the teacher in making judgements about the students’ ability to:* transfer the knowledge, understanding and skills developed throughout the module to create an effective text of their own

This information will assist the teacher to consider any necessary future teaching and learning strategies to assist students improve or refine their capacity to apply the knowledge, understanding and skills gained throughout the unit. | [Keynote Address](http://www.greatamericandocuments.com/speeches/stanton-seneca-falls.html) at the Seneca Falls Women’s Rights Convention, by Elizabeth Cady Stanton (1848), available at <http://www.greatamericandocuments.com/speeches/stanton-seneca-falls.html>Speeches are available through the NSW Educational Standards Authority, (NESA) website (formerly NSW Board of Studies, Teaching and Educational Standards) at: [HSC English Prescriptions 2015-2020 speeches](https://www.boardofstudies.nsw.edu.au/syllabus_hsc/pdf_doc/eng-adv-mod-b-speeches.pdf) and [HSC English Prescriptions 2009-2014 speeches](https://www.boardofstudies.nsw.edu.au/syllabus_hsc/pdf_doc/english-advanced-speeches-2009-2014.pdf)‘PowerPoint alternatives’, blog written by Nayomi Chibana, available at [PowerPoint alternatives](http://blog.visme.co/powerpoint-alternatives/) |
| **EA12-2** uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies* critically analyse how different textual forms, technologies and media of production reflect personal, social, historical and cultural contexts

**EA12-9** reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner* reflect on and discuss personal preferences and insights gained from familiarity with a wide repertoire of complex texts
* reflect on their development as skilful and confident composers, in particular how they have experimented with and refined language choices to establish a distinctive personal style
 | **Synthesising and reflecting on learning**In this unit students have studied three key aspects of human experiences and examined how they are represented in *The Crucible* and a range of other texts. Students:* draw a one-page mind map with ‘Representation of human experiences’ at the hub, showing the connections between the ideas and texts they have encountered.
* compare the mind map with those of other students, adding to or adjusting their mind map as a result of these interactions.

Students complete a ‘Think, write, share’ activity:1. Did the texts you studied reflect individual or collective human experiences?
2. What human qualities and emotions were evident in the representations of experiences?
3. What anomalies, paradoxes and inconsistencies in human behaviour and motivations were evident in the representations of experiences?
4. What role has storytelling played over the last 230 years (the span of time covered by the texts studied in this unit) in representing human experiences? If not through storytelling, how else would we know about the range and complexity of human experiences?
5. To what extent is the meaning of a text as a representation of human experiences dependent on the purpose of the composer and the context in which it is composed? To what extent does the audience contribute to the meaning making?
6. How do composers make choices about the most appropriate and effective ways of representing human experience, including mode, medium, form, structure, language, stylistic and grammatical features? What is the impact of their choices on the audience?
7. In what ways do you see the world differently as a result of your exploration of representations of human experiences in this unit? Have your assumptions been challenged? Have new ideas ignited for you? Have you found occasion to reflect more deeply on your own human experiences?

Practice essay questions The questions below will assist students in drawing together the knowledge and understanding they have developed over the e unit and apply it to a sustained written response. The information that the teacher draws from this will assist in providing the students with meaningful feedback on areas for improvement and may help the design of future teaching and learning strategies.1. Of the texts you studied for the Common Module, which did you think represented human experiences in the most powerful ways? Justify your response with reference to The Crucible and two other texts.
2. How effectively has Arthur Miller explored the motivations of human behaviour in *The Crucible*?
3. The art of the dramatist is to reveal us to ourselves. How effectively has Arthur Miller revealed what it is to be human?

Reflection on learning:1. What new knowledge and understandings have you gained through your study of this unit?
2. What aspects of the unit might require further revision and consolidation?
3. What important skills have you strengthened through your study of this unit?
4. What skills might still require further practice and refinement?
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| **Reflection and Evaluation** |