**Sample Unit – English EAL/D – Year 12 – Module B: Language, Identity and Culture**

| **Unit title** | Year 12 Module B: Language, Identity and Culture | **Duration** | 30 indicative hours |
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| **Unit description**  Language has the power to both reflect and shape individual and collective identity. In this module, students explore and analyse the ways in which language is used to express the complexities and subtleties of personal, social and cultural identity. They investigate how textual forms and conventions and language structures and features are used to communicate information, ideas, values and attitudes which inform and influence perceptions of ourselves and other people. Students also consider the impact texts have on shaping individuals’ or communities’ sense of identity.  Through the study of one prescribed text and a selection of related material, students develop awareness and understanding of how our perceptions of and relationships with others and the world are shaped by written, spoken and visual language. Through close language study, and by experimenting with different language choices, they consider and reflect on ways that texts affirm or challenge prevailing assumptions and beliefs about individuals and lifestyles, and about social and cultural groupings. They consider representations of and perspectives on culture and identity and they investigate and reflect on their own and others' experiences of adapting to changed circumstances.  Composition focuses on experimentation with variations of purpose, audience and form to create representations of selfhood, affiliation and heritage. Explicit, targeted English language study centres on the Australian vernacular, idioms, colloquialisms and other forms of cultural expression, and the ways in which textual forms and features are used to represent aspects of individual and/or collective identity. Students plan, draft and refine their own written and spoken texts, applying the conventions of syntax, spelling and grammar appropriately and with increased confidence and accuracy for their audience, context and purpose.  This unit contains a range of resources and teaching and learning activities. It is not an expectation that all texts or activities are completed in order to achieve the learning intentions of this module. Teachers may select what is appropriate and relevant for their students. | | | |
| **Outcomes**  **EAL12-1A** responds to, composes and evaluates a range of complex and sustained texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  **EAL12-1B** communicates information, ideas and opinions in a range of familiar and unfamiliar personal, social and academic contexts  **EAL12-2** uses, evaluates and justifies processes, skills and knowledge necessary for responding to and composing a wide range of texts in different media and technologies  **EAL12-3** selects and uses language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts, and analyses and evaluates their effects on meaning  **EAL12-5** thinks imaginatively, creatively, interpretively and critically to respond to, represent and evaluate complex ideas, information and arguments in a wide range of texts  **EAL12-7** integrates understanding of the diverse ways texts can represent personal and public worlds  **EAL12-8** analyses and evaluates cultural references and perspectives in texts and examines their effects on meaning  **EAL12-9** reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner | | | |
| **Focus questions**   * How are language, identity and culture interconnected? * How important is a person’s home language to their sense of identity? * In what ways does language connect a person to their family, community and culture? * What are some of the personal, social, historical and cultural contexts of Rolf de Heer’s film, *Ten Canoes*? * What is cultural appropriation? In what ways is *Ten Canoes* the product of collaboration between the filmmaker and the people of Ramingining? * What impact can texts have on our beliefs and assumptions about identities and cultures? | | | |
| **Course requirements**  In English EAL/D Year 12 Module B: Language, Identity and Culture, students must study one of the set texts from the prescribed text list. In this unit, students will study Rolf de Heer’s film, *Ten Canoes* as well as a selection of related materials.  Aboriginal and Torres Strait Islander People 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 Torres Strait Islander histories and cultures and the involvement of local Aboriginal communities.  Please note that this series/film is rated M. 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. | | **Assessment overview**  Students write a review of *Ten Canoes* to be presented on a radio program for senior secondary students. The review script should be between 600–800 words (5–6 minutes) in length. The review for the program must be recorded.  (link to Focus on Writing module) | |

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| **Content** | **Teaching, learning and assessment** | **Resources** |
| **EAL12-1A** responds to, composes and evaluates a range of complex and sustained texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * reflect on and evaluate personal responses to texts and those of others   **EAL12-1B** communicates information, ideas and opinions in a range of familiar and unfamiliar personal, social and academic contexts  Students:   * participate in a range of rehearsed and impromptu interactions   **EAL12-7** integrates understanding of the diverse ways texts can represent personal and public worlds  Students:   * respond to and compose texts which make connections between personal and public worlds   **EAL12-8** analyses and evaluates cultural references and perspectives in texts and examines their effects on meaning  Students:   * generalise about the effects of language experiences and culture on responding to and composing texts   **EAL12-9** reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner  Students:   * evaluate and articulate their own learning in English and of English * compare their learning processes in the English language with their learning processes in other languages | **Introducing the concepts**  What do the terms ‘language’, ‘identity’ and ‘culture’ refer to? How are language, identity and culture interconnected?  Stimulus texts:   * View the ABC news story about Wiradjuri languages in NSW primary schools * View the SBS news story about a Zimbabwean language school in Perth which children attend on weekends.   Think, pair, share activity – Students consider the following questions:   * What is your first language (‘mother tongue’)? * What is your home language? Is it the same as your first language? Do you have more than one home language? * How many languages do you understand? How many do you speak? * When did you begin learning English? Why did you begin learning English? How did you learn it? * What would you consider to be your dominant language? Which language do you think in? Which language do you dream in? * In what situations do you use your home language(s) and in what situations do you use English? Why?   In pairs (or groups of three), students describe their language backgrounds and English language learning experiences to one another. Students introduce their partner to a larger group or the whole class by describing their language background(s) and English language learning experiences.  Factors to consider when choosing partners include:   * language background (eg partnering students from the same or similar language backgrounds or from different language backgrounds) * gender * friendship groups * student motivation * changing or maintaining pairings or groupings | ABC Open News story ‘Our Mother Tongue – Wiradjuri, a language that’s transforming a town’,  <https://open.abc.net.au/explore/22207>  SBS World News story ‘Learning parents' language helps keep culture alive’, <http://www.sbs.com.au/news/article/2015/07/29/learning-parents-language-helps-keep-culture-alive>  See the guide on ‘Think Pair Share’ produced by the Learning Experience Design unit of the NSW Department of Education,  <http://www.rde.nsw.edu.au/lxd/2015/04/02/think-pair-share/> |
| **EAL12-9** reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner  Students:   * use a range of reference texts (including bilingual dictionaries) to assist interpretation and explanation of ideas | **Exploring the rubric**  The teacher provides students with a printed copy of the syllabus. The class read the rubric aloud. The teacher may also project it onto a screen or whiteboard.  Students highlight key terms and phrases (eg ‘individual and collective identity’, ‘textual forms and conventions’, ‘social and cultural groupings’, ‘representations of selfhood, affiliation and heritage’, ‘the Australian vernacular’) and unfamiliar vocabulary (eg ‘complexities’, ‘subtleties’, ‘idioms’, ‘colloquialisms’)  Students prepare a vocabulary list for the unit incorporating the key terms from the rubric and their definitions. Online and/or print dictionaries should be used to assist in understanding individual terms. The teacher provides guidance as to how to break down key phrases and use online resources to locate subject-specific meanings. | Printed copies of the EAL/D Module B rubric |
| **EAL12-1A** responds to, composes and evaluates a range of complex and sustained texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * identify and describe the effect of those elements of a text which reflect context   **EAL12-1B** communicates information, ideas and opinions in a range of familiar and unfamiliar personal, social and academic contexts  Students:   * use pause, stress, rhythm, pitch and intonation for particular effects   **EAL12-5** thinks imaginatively, creatively, interpretively and critically to respond to, represent and evaluate complex ideas, information and arguments in a wide range of texts  Students:   * examine how narrative point(s) of view are used to convey ideas, attitudes and values in literary texts and how arguments are presented in nonfiction texts   **EAL12-7** integrates understanding of the diverse ways texts can represent personal and public worlds  Students:   * analyse and experiment with ways of transforming experience into texts for different purposes, audiences and contexts * respond to and compose texts which make connections between personal and public worlds   **EAL12-8** analyses and evaluates cultural references and perspectives in texts and examines their effects on meaning  Students:   * evaluate culturally based values and perspectives in texts, for example texts dealing with prejudice, discrimination and stereotyping   **EAL12-9** reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner  Students:   * refine the clarity and fluency of their compositions to reflect increasing complexity of thought and expression | **Exploring languages, identities and cultures**  Students read the poem ‘I Lost My Talk’ by Rita Joe.  In small groups, students present their first response to the poem. They consider the following questions:   * Subject matter: What does the poem describe? What is it about? * Point of view: Who is the persona (speaker)? Who is the persona talking to? * Theme: What are the main ideas or messages of the poem?   Students view the video profiling Rita Joe, a Mi’kmag woman from Cape Breton, Canada, and her experiences, the background to the writing of the poem, and its development as a musical composition and film in 2016.  The teacher should pre-teach the following vocabulary items:   * First Nations People * native people * Mi'kmag * systemic discrimination * humanity   Students then respond to the video considering the following questions:   * Context: What historical situation does the poem refer to? What are the personal, social, cultural and political contexts of the poem? * Significance: Even though the poem was first published in 1978 and relates to the poet’s experiences at Shubenacadie Indian Residential School during the 1940s, it still has the power to speak to people today. Why was the poem transformed into a musical composition? How does the poem relate to First Nations Peoples’ experiences in Canada and elsewhere over the past century? What is the legacy of Rita Joe’s poem?   **Reflection activity**  Students compose a reflection based on the following questions: How important is a person’s home language to their sense of identity? In what ways does language connect a person to their family and culture? What happens when a person’s right to their home language is taken away from them? The teacher should encourage students to make reference to the text they have just explored.  **Writing activities (link to Focus on Writing module)**   * Students brainstorm ideas relating to their own language backgrounds and language learning experiences. * Using Rita Joe’s poem as a model, students write a first draft of a dramatic monologue poem.   Students reflect on their first draft by reading the poem aloud. They edit the first draft, experimenting with grammar, syntax, lineation and sound techniques to more vividly evoke the voice of the persona and to enhance the poem’s message and meaning. | ‘I Lost My Talk’ by Rita Joe, <http://www.greens.org/s-r/05/05-32.html>  Indigenous RPTV: ‘Turning a painful past into poetry’,<https://vimeo.com/170262207> |
| **EAL12-1A** responds to, composes and evaluates a range of complex and sustained texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * engage with texts in a range of forms, modes and media, and explore and evaluate different ways of responding to texts * reflect on and evaluate personal responses to texts and those of others   **EAL12-1B** communicates information, ideas and opinions in a range of familiar and unfamiliar personal, social and academic contexts  Students:   * recognise the differences between spoken and written communication * participate in a range of rehearsed and impromptu interactions   **EAL12-2** uses, evaluates and justifies processes, skills and knowledge necessary for responding to and composing a wide range of texts in different media and technologies  Students:   * compose, analyse and evaluate texts using different media and technologies   **EAL12-5** thinks imaginatively, creatively, interpretively and critically to respond to, represent and evaluate complex ideas, information and arguments in a wide range of texts  Students:   * recognise and use nuances of vocabulary and expression in different contexts   **EAL12-7** integrates understanding of the diverse ways texts can represent personal and public worlds  Students:   * analyse and experiment with ways of transforming experience into texts for different purposes, audiences and contexts * analyse the effect of language forms and features used in different personal, social, historical, cultural and workplace contexts   **EAL12-8** analyses and evaluates cultural references and perspectives in texts and examines their effects on meaning  Students:   * understand, respond to and use cultural references, idioms and colloquialisms in texts * generalise about the effects of language experiences and culture on responding to and composing texts | **Culture shock**  Stimulus question: Have you ever felt ‘like a fish out of water’?  In small groups, students interpret the idiom ‘like a fish out of water’ and provide examples from their own and others’ experiences. They discuss the causes, consequences and feelings involved. Students might also like to draw a literal interpretation of the idiom to help them deconstruct the figurative meaning.  Students view the three scenes from *They’re a Weird Mob* (1966) directed by Michael Powell provided on the Screen Australia website and read the Overview and Curator’s notes. They share their responses to the scenes, characters and situations in their groups.  Matching activity – In pairs or small groups, students match common Australian vernacular with their meanings:  ‘your shout’ – your turn to pay  ‘bloke’ – man  ‘earn a crust’ – make a living, undertake paid work  ‘bloody oath’ – certainly, for sure  ‘cheers’ – a term of greeting, celebration or thanks  ‘my joint’ – my house  ‘on my Pat Malone’ – by myself (ie rhyming slang for ‘on my own’)  ‘cocky’ – over-confident, arrogant  ‘brickie’ – bricklayer, builder’s labourer  ‘a hard game’ – a difficult or demanding job or profession  ‘stone the crows’ – an expression of shock, surprise and/or displeasure  ‘fair dinkum’ – honest, sincere  ‘the middle of Woop Woop’ – an isolated place, usually in the Australian ‘outback’ or ‘bush’  ‘crook as a dog’ – feeling sick  ‘just the ticket’ – exactly what is needed  ‘having a blue’ – fighting or arguing  ‘mucking around’ – not serious, joking  ‘going flat chat’ – travelling very quickly, working very hard  ‘away with the pixies’ – dreaming, not concentrating  The teacher could check for understanding and correct pronunciation by asking students to use one of the words or phrases in a sentence which is then shared with the whole class.  **Research and discussion**  Students research Australian slang expressions, Australian English and Aboriginal English.   * In what ways are Australian English and Aboriginal English different from other varieties of English? Consider vocabulary, pronunciation, accent, grammar, contractions and diminutives. * Why is it sometimes difficult for people from other places and language backgrounds to understand and communicate effectively in social and workplace contexts even if they speak a common language? What can they do to address these difficulties?   **Writing activities (link to Focus on Writing module)**   * In their groups, students select a ‘fish out of water’ experience and brainstorm a scene for a short film. * Using the *They’re a Weird Mob* transcripts from the Australian Screen website as a model, students write the dialogue and stage directions for the scene. * Groups perform their scenes for the class. | The signs of culture shock,  <https://www.thespruce.com/culture-shock-from-international-move-2436081>  Clips from *They’re a Weird Mob* on the Australian Screen website, <http://aso.gov.au/titles/features/theyre-weird-mob/>  Aussie Slang, <https://www.studiesinaustralia.com/studying-in-australia/living-in-australia/aussie-slang>  Aboriginal English,  <https://www.youtube.com/watch?v=NO1iyyTrPxk>  Australian English vocabulary, <https://en.wikipedia.org/wiki/Australian_English_vocabulary>  Australian English, <https://en.wikipedia.org/wiki/Australian_English> |
| **EAL12-1A** responds to, composes and evaluates a range of complex and sustained texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students   * compose personal, analytical and evaluative responses to texts and consider the responses of others   **EAL12-1B** communicates information, ideas and opinions in a range of familiar and unfamiliar personal, social and academic contexts  Students:   * analyse and evaluate links between verbal and nonverbal elements of texts and interactions   **EAL12-3** identifies,selects and uses language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts, and analyses and evaluates their effects on meaning  Students:   * identify and analyse techniques used in literature, film and the mass media to construct realities * use metalanguage to review and evaluate texts   **EAL12-5** thinks imaginatively, creatively, interpretively and critically to respond to, represent and evaluate complex ideas, information and arguments in a wide range of texts  Students:   * analyse and use the relationships between words, images and compositional aspects of texts in different modes and media | **Analysing film**  Students are introduced to film-making techniques and terminology.  Key terms   * Content – what the film shows * Form – how the content is constructed and organised   Film elements   * Narrative – plot, story, setting(s), narration, exposition. * Characterisation – character arc, conflict, dialogue * Mise en scène – composition (eg framing, rule of thirds), sets, props, actors, costumes, lighting * Cinematography – type of shot (eg establishing shot, long shot, medium shot, close-up, reaction shot), angle of shot (eg eye level, high angle, low angle, point of view, Dutch tilt), focus (eg depth of field, deep or shallow focus) and camera movement (eg zoom, pan, tilt, tracking shot, hand-held or ‘shaky cam’) * Sound – diegetic sound, non-diegetic sound, foley * Editing – cross-cutting, ellipsis and special effects   In small groups, students select one of the three scenes from *They’re a Weird Mob* and make notes under the key terms and film element headings.  **Reflection activity**  Students consider how directors convey meanings and messages through the use and combination of different film techniques. | Film Vocabulary’ glossary, <http://www.wabashcenter.wabash.edu/syllabi/w/weisenfeld/rel160/filmterm.html>  Rule of thirds, <https://en.wikipedia.org/wiki/Rule_of_thirds>  Mise en scène*,* <https://en.wikipedia.org/wiki/Mise-en-sc%C3%A8ne>  Cinematography, <https://en.wikipedia.org/wiki/Cinematography>  Clips from *They’re a Weird Mob* on the Australian Screen website, <http://aso.gov.au/titles/features/theyre-weird-mob/> |
| **EAL12-1A** responds to, composes and evaluates a range of complex and sustained texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * engage with texts in a range of forms, modes and media, and explore and evaluate different ways of responding to texts * reflect on and evaluate personal responses to texts and those of others   **EAL12-1B** communicates information, ideas and opinions in a range of familiar and unfamiliar personal, social and academic contexts  Students:   * develop, use and integrate language for making connections, questioning, affirming, challenging, speculating and generalising   **EAL12-9** reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner  Students:   * assess the effectiveness of their various learning strategies and approaches to texts | ***Ten Canoes* – Pre-viewing**  Stimulus questions: Who is David Gulpilil? Who is Rolf de Heer? What is the film about?  In small groups, students consider whether it is important to know something about a film’s context or story prior to viewing the film. They compare their personal preferences and reflect on whether their approach is altered for different types of films, and purposes for viewing a film.  Pre-viewing activities:   * Students view the 2006 ABC *At the Movies* review of the film presented by Margaret Pomeranz and David Stratton. * Students view the photograph ‘The Goose Hunters of the Arafura Swamp, central Arnhem Land, Australia, May 1937’ taken by Donald Thomson. The teacher may also like to share some biographical information about Donald Thomson.   Students share their preliminary thoughts and expectations about the film in small groups.  **Viewing and responding**  Students view the film as a whole class in one sitting.  After the first viewing, students share their initial impressions of the film in their groups. | Margaret Pomeranz and David Stratton ABC *At the Movies* review of *Ten Canoes*, <http://aso.gov.au/titles/tv/movtenca/>  The Goose Hunters of the Arafura Swamp, central Arnhem Land, Australia, May 1937,  <https://www.google.com/culturalinstitute/beta/asset/the-goose-hunters-of-the-arafura-swamp-central-arnhem-land-australia-may-1937/1QHb5bfqNHAKyA>  Australian Dictionary of Biography Donald Thomson (1901-1970),  <http://adb.anu.edu.au/biography/thomson-donald-finlay-fergusson-11851>  De Heer, Rolf, *Ten Canoes*, Madman, 2006. |
| **EAL12-1A** responds to, composes and evaluates a range of complex and sustained texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * engage with texts in a range of forms, modes and media, and explore and evaluate different ways of responding to texts * identify and describe the effect of those elements of a text which reflect context   **EAL12-1B** communicates information, ideas and opinions in a range of familiar and unfamiliar personal, social and academic contexts  Students:   * participate in and manage collaborative discussions and presentations in a range of contexts   **EAL12-2** uses, evaluates and justifies processes, skills and knowledge necessary for responding to and composing a wide range of texts in different media and technologies  Students:   * compose, analyse and evaluate texts using different media and technologies * frame questions to direct inquiry and synthesise information from multiple sources, including literary and nonliterary texts * use and evaluate a range of research sources, methods and data, for example interviews, surveys or questionnaires * use and evaluate a range of types of texts and digital, multimodal and print-based technologies   **EAL12-3** identifies,selects and uses language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts, and analyses and evaluates their effects on meaning  Students:   * choose from a range of modes, media and technologies to compose texts for specific audiences and purposes   **EAL12-5** thinks imaginatively, creatively, interpretively and critically to respond to, represent and evaluate complex ideas, information and arguments in a wide range of texts  Students:   * analyse and use the relationships between words, images and compositional aspects of texts in different modes and media * synthesise the information and ideas gathered from a range of texts to present perspectives in analytical, expressive and imaginative ways   **EAL12-7** integrates understanding of the diverse ways texts can represent personal and public worlds  Students:   * analyse and evaluate how different attitudes and perspectives underpin texts   **EAL12-8** analyses and evaluates cultural references and perspectives in texts and examines their effects on meaning  Students:   * analyse how culturally based representations of concepts are conveyed * compare and contrast texts from different cultures and times, and discuss their purposes and effects | **Exploring the film’s context**  Students complete the following activities:   * Visit the *Ten Canoes* website. * Read the article ‘Once upon a time an anthropologist watched men hunt in 10 canoes’ by Bridie Smith (*The Age*, 16 December 2006) * View the video of Michael Mungula from the Gupapuyngu language group discussing Dr Donald Thomson’s 1930s photographs of Arnhem Land. * Read the summary and curator’s notes on *Ten Canoes* from the Australian Screen website. * View the 2006 SBS *Movie Show* review of the film presented by Jaimie Leonarder. * Read the biographies of Rolf de Heer and David Gulpilil.   **Reflection and research**  What are some of the personal, social, cultural and historical contexts of Rolf de Heer’s film, *Ten Canoes*?   * Students view the two interview excerpts with Rolf de Heer on the ACMI website. * Students read the interview with Rolf de Heer on the *Time Out London* website. * Students read the article entitled ‘Ten Canoes rewatched – ethnographic document meets high-spirited whimsy’ by Luke Buckmaster (*The Guardian*, 3 January 2016).   In small groups, students conduct further research into:   * Arnhem Land * the Arafura Swamp * Ramingining * Yolngu societies and cultures including languages * Sustainable land and water management practices of Yolngu Peoples * Indigenous Cultural and Intellectual Property and film history * the history of Aboriginal and Torres Strait Islander film in Australia.   Students view the Special Features on Disc 1 of the *Ten Canoes* DVD showing footage of some of the film’s pre-production and the use of the Donald Thomson photographs in the creation of sets and props for the film:   * Making A Canoe * Building Huts * Making Spears * Mini Documentaries – a selection of short films made by local Ramingining students who were taught video recording and editing as part of the Eleven Canoes project * Theatrical Trailer   Students view Disc 2 of the *Ten Canoes* DVD:   * Aerial Map of Arnhem Land * Thomson Time Photo Gallery * People, Place and *Ten Canoes* * Interview with Peter Djigirr (co-director) * Interview with Rolf de Heer   Students view the three scenes from *Ten Canoes* (1966) on the Screen Australia website and read the notes provided. They share their responses to the scenes, characters and situations in their groups.  **Representing activity**  In their groups, students prepare a digital scrapbook combining images, text and media to showcase the different contexts of *Ten Canoes*. | *Ten Canoes* – Official Site – Palace Films,  <http://www.palacefilms.com.au/tencanoes/>  *Ten Canoes* website,  <http://www.tencanoes.com.au/tencanoes/>  ‘Once upon a time an anthropologist watched men hunt in 10 canoes’ by Bridie Smith (*The Age*, 16 December 2006),  <http://www.theage.com.au/news/national/once-upon-a-time-an-anthropologist-watched-men-hunt-in-10-canoes/2006/12/15/1166162320282.html>  ‘Michael Mungula looks at Donald Thomson photographs’ on Vimeo, <https://vimeo.com/124483115>  Notes on *Ten Canoes* on the Australian Screen website, <http://aso.gov.au/titles/features/ten-canoes/notes/>  Jaimie Leonarder review on SBS *The Movie Show*,  <http://www.sbs.com.au/ondemand/video/11659843568/ten-canoes-review>  Biographies:  Rolf de Heer (Ronin Films), <https://www.roninfilms.com.au/person/326/rolf-de-heer.html>  David Gulpilil (Australian Screen), <http://aso.gov.au/people/David_Gulpilil/portrait/>  Interview excerpts with Rolf de Heer on the ACMI website,  <http://generator.acmi.net.au/makers/directing/working-indigenous-community> and  <http://generator.acmi.net.au/makers/directing/role-peter-djigger>  *Time Out London* interview with Rolf de Heer, <https://www.timeout.com/london/film/ten-canoes-director-rolf-de-heer-interview>  ‘Ten Canoes rewatched – ethnographic document meets high-spirited whimsy’ by Luke Buckmaster (*The Guardian*, 3 January 2016),  <https://www.theguardian.com/film/2016/jan/03/ten-canoes-rewatched-ethnographic-document-meets-high-spirited-whimsy>  Ramingining (East Arnhem Regional Council), <http://www.eastarnhem.nt.gov.au/ramingining/> and <http://www.eastarnhem.nt.gov.au/ramingining-detailed>  Yolngu society and culture (National Museum Australia and Dhimurru Aboriginal Corporation), <http://www.nma.gov.au/exhibitions/yalangbara/yolngu> and <http://www.dhimurru.com.au/yolngu-culture.html>  History of Aboriginal and Torres Strait Islander film in Australia (Australian Government), <http://www.australia.gov.au/about-australia/australian-story/indigenous-film>  Clips from *Ten Canoes* on the Australian Screen website,  <http://aso.gov.au/titles/features/ten-canoes/> |
| **EAL12-1A** responds to, composes and evaluates a range of complex and sustained texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * identify and describe the effect of those elements of a text which reflect context * recognise and explain how and why texts influence and position audiences * evaluate the use and effects of language forms, features and structures used for different purposes, audiences and contexts * use language appropriate to particular contexts, for example imaginative, persuasive and rhetorical forms and features * compose personal, analytical and evaluative responses to texts and consider the responses of others   **EAL12-1B** communicates information, ideas and opinions in a range of familiar and unfamiliar personal, social and academic contexts  Students:   * analyse and evaluate links between verbal and nonverbal elements of texts and interactions * select, sustain and modulate register and tone to suit different purposes, contexts and audiences * participate in a range of rehearsed and impromptu interactions   **EAL12-2** uses, evaluates and justifies processes, skills and knowledge necessary for responding to and composing a wide range of texts in different media and technologies  Students:   * compose, analyse and evaluate texts using different media and technologies * evaluate how audience responses to ideas and issues are manipulated in a range of personal, social, historical, cultural and workplace contexts * analyse how language forms and conventions used in different modes and media influence audiences   **EAL12-3** identifies,selects and uses language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts, and analyses and evaluates their effects on meaning  Students:   * recognise and explain the influence of context on the selection of language and form to communicate meaning * identify and analyse techniques used in literature, film and the mass media to construct realities * explain and evaluate the effect of different literary and persuasive techniques for example rhetorical devices, figurative language and dramatic irony * explore and express ideas and values in texts composed for a range of purposes and audiences   **EAL12-5** thinks imaginatively, creatively, interpretively and critically to respond to, represent and evaluate complex ideas, information and arguments in a wide range of texts  Students:   * examine how narrative point(s) of view are used to convey ideas, attitudes and values in literary texts and how arguments are presented in nonfiction texts * describe and explain the effects of forms and conventions of texts used in personal, social, historical, cultural and workplace contexts * recognise and use nuances of vocabulary and expression in different contexts * analyse and use the relationships between words, images and compositional aspects of texts in different modes and media * assess the effects of rhetorical devices, for example emphasis, emotive language and imagery, in the construction of argument   **EAL12-7** integrates understanding of the diverse ways texts can represent personal and public worlds  Students:   * analyse and evaluate how different attitudes and perspectives underpin texts * analyse how audiences are positioned in texts * respond to and compose texts which make connections between personal and public worlds   **EAL12-8** analyses and evaluates cultural references and perspectives in texts and examines their effects on meaning  Students:   * analyse how culturally based representations of concepts are conveyed * analyse and explain how changes in context create changes in meaning * compare and contrast texts from different cultures and times, and discuss their purposes and effects * analyse how audiences are positioned in texts and how texts present different perspectives on personal, social and historical issues   **EAL12-9** reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner  Students:   * refine the clarity and fluency of their compositions to reflect increasing complexity of thought and expression * use strategies for planning, rehearsing, editing and refining, including monitoring and correcting spelling, grammar and punctuation, and the use of dictionaries and thesauruses | ***Ten Canoes* – Viewing and analysis**  In pairs or small groups, students view the first sequence listed in the Chapter Selection mode of the DVD and complete the following activities.   1. **My Story**   Students view this first sequence in small groups. They discuss and make notes on each of the questions below to check and confirm their understanding of the film’s form and content.  Students view the title sequence and listen to the opening voice-over again.  Cinematography  What visual impression is given of the Arafura Swamp setting?   * Consider the montage of aerial, close-up and panoramic shots and the use of sound effects to represent the vastness, isolation and unspoiled beauty of the landscape. * Consider the use of the aerial shot following the river (establishing shot)to simulate the experience of entering the landscape and story.   Voice-over narration  The Storyteller begins: ‘Once upon a time, in a land far, far away … ’ and then laughs.   * What is the irony in this story beginning? What is the implied relationship between the Storyteller and his story and the viewer?   The Storyteller explains: ‘It’s not your story. It’s my story. A story like you’ve never seen before. But you want a proper story, huh? Then I must tell you something of my people and my land. Then you can see the story and know it.’   * What is the effect of the use of direct second-person address (ie when the Storyteller seems to be speaking directly to the viewer or listener)? How does the Storyteller’s explanation provide an orientation to the film’s subject matter and its purpose?   The Storyteller says, ‘This land began in the Beginning.’   * Is this an example of circular logic? A paradox? What difference is made when the term ‘the Beginning’ is interpreted as a proper noun (ie as a synonym for ‘the Dreaming’)?   The Storyteller outlines a Dreaming story of ‘Yurlunggur, that Great Water Goanna’.   * What is the purpose of the origin story told by the Storyteller? What does it reveal about Aboriginal Peoples’ beliefs and spirituality, and about Aboriginal cultures and identities? * Consider the Storyteller’s allegory of his personal existence and cultural identity: ‘I was looking like a little fish in my water hole.’   The Storyteller says: ‘But it’s a true thing. It’s always like that for my people.’   * Why does the Storyteller emphasise that the stories he is telling are ‘true’? * What does the Storyteller’s metaphorical account of his conception, birth and death reveal about Indigenous spirituality?   The Storyteller then introduces the story that will be told: ‘Now we have to find where the story is, this story I’m going to tell you. We have to go back, long time, back to the time of my ancestors.’ The title *Ten Canoes* is superimposed as the film gradually changes from colour to black and white. The narrator says: ‘Shh … Listen now, I can hear them. They’re coming. My ancestors.’   * How effective is the transition? How are the images and narration connected?   As the ten canoeists appear in the scene, the Storyteller introduces two of the ancestors by name: ‘This wise-looking one is Minygululu. Then his younger brother, Dayindi, then the other ones. Too many names to remember.’   * What do we learn about the two characters? What techniques of characterisation are used?   The Storyteller explains why the ten ancestors stop and have a discussion. However, he does not translate this discussion.   * Why? Do we understand what is going on? How?   As Dayindi is introduced in the mise en scène, the Storyteller provides the orientation to the story: ‘The ancestors are making canoes for goose egg hunting.’ The Storyteller tells us that Dayindi likes his brother’s youngest wife and that this is his first time hunting the magpie geese: ‘And there is much for him to learn on this hunting.’   * What aspects of traditional Aboriginal culture is Dayindi learning on the hunting expedition?   Minygululu tells Dayindi: ‘I’m going to tell you a story from long ago and I want you to listen very carefully.’ The Storyteller explains that Minygululu’s story is intended to help Dayindi ‘live the proper way’.   * What motivations might Minygululu have for telling the story to his brother?   The Storyteller says, ‘It is Minygululu’s story for Dayindi back then, and it is my story for you now.’   * How effective is the transition to the film’s central story which Minygululu will tell to Dayindi? * How are the two framing narratives – the story Minygululu is telling Dayindi and the story the Storyteller is telling the audience – linked by the Storyteller?   **Writing activity (link to Focus on Writing module)**  Students write a script to introduce a traditional story from their own cultural background.   * Students locate or write a précis of a traditional story from their home culture. * Using the Storyteller’s opening voice-over in the film as a model, students write a first draft of their introduction to the story. * Students reflect on and edit their first draft, experimenting with vocabulary, register, direct address and self-conscious commentary to engage the audience and foreshadow the form and content of the story.   Students present their introduction of their traditional story to their classmates.  **Writing scene outlines**  In pairs or small groups, students view the eleven sequences of the film that follow the first sequence, ‘My Story’, in the Chapter Selection mode of the DVD. They complete the following activities.   1. **Ridjimiraril**   Joint construction activity  The teacher and students compile an overview of the second sequence entitled ‘Ridjimiraril’.   * Identify and describe the different scenes within the sequence in a chronological order. * Brainstorm and arrange the details to be included in the scene outlines as bullet points. * Identify and discuss grammatical techniques and conventions for writing a scene outline, eg use of present and past tense verbs (‘The Storyteller introduces Ridjimirarilas an ‘ancient ancestor’ and ‘proud warrior’ and explains how he ‘followed the Law/Lore’ … ’) * Compose the scene outlines for the sequence as a whole class.   In small groups, students use the joint construction process as a model in order to write scene outlines for the remaining sequences:   1. The Stranger 2. Ten Canoes 3. Nowalingu Is Gone 4. War Party 5. The Stranger Returns 6. No Turning Back 7. One Spear Too Many 8. The Death Dance 9. Nowalingu Returns 10. The End Of The Story   **Reflection activity**  As they complete their scene outlines, students reflect on the following questions and prompts:   * Examine the role of the Storyteller as a self-conscious narrator. * In what ways is Minygululu also a self-conscious narrator? How does he craft his story to teach his younger brother, Dayindi? * Who are the main characters in Minygululu’s story? How are the characters introduced? Describe both film techniques and voice-over narration. * What are the main settings of each story? How are the settings introduced and depicted? * Describe the use of sound effects and music to accentuate the film’s settings and action. * Analyse the Storyteller’s use of the similes of a ‘young tree that is flowering for the first time’ and a ‘large tree … with branches everywhere’ to describe the story that Minygululu is telling. * Examine the way that imagined or hypothetical events and situations are represented in the film. * Consider the comical elements in the film. Analyse the use of different types of humour in both stories. * Identify and describe connections between the two stories told in the film.   Students write down their thoughts and ideas on the questions and prompts as they complete the scene summaries.  **Writing activity**  In their groups, students write a plot summary in bullet points for each of the two stories told in the film, focusing on the use of present tenseverb forms. They use the examples and sentence starters below as models:  The story of the goose egg expedition   * Minygululu and Dayindi, his young brother, are travelling to the swamp with eight other men to hunt for magpie geese and their eggs. * Dayindi is learning how to make … * Minygululu begins to tell Dayindi a story about …   The story of Ridjimiraril, Yeeralparil and Ridjimiraril’s wives   * Ridjimirarilis a respected warrior who has three wives. * Ridjimiraril’s younger brother, Yeeralparil, wants to …   One day, a stranger comes to … | A variety of sites can be accessed for detailed information about aspects of filmmaking including:   * Kuhn & Westwell, *A dictionary of film studies*, Oxford University Press, 2012 * <https://filmstudies-blog.ashbournecollege.co.uk/> * <http://www.filmsite.org/filmterms2.html> * Wikipedia |
| **EAL12-1A** responds to, composes and evaluates a range of complex and sustained texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * identify and describe the effect of those elements of a text which reflect context * recognise and explain how and why texts influence and position audiences * evaluate the use and effects of language forms, features and structures used for different purposes, audiences and contexts * reflect on and evaluate personal responses to texts and those of others   **EAL12-1B** communicates information, ideas and opinions in a range of familiar and unfamiliar personal, social and academic contexts  Students:   * analyse and evaluate links between verbal and nonverbal elements of texts and interactions * participate in and manage collaborative discussions and presentations in a range of contexts * develop, use and integrate language for making connections, questioning, affirming, challenging, speculating and generalising   **EAL12-2** uses, evaluates and justifies processes, skills and knowledge necessary for responding to and composing a wide range of texts in different media and technologies  Students   * compose, analyse and evaluate texts using different media and technologies * frame questions to direct inquiry and synthesise information from multiple sources, including literary and nonliterary texts * evaluate how audience responses to ideas and issues are manipulated in a range of personal, social, historical, cultural and workplace contexts * analyse how language forms and conventions used in different modes and media influence audiences   **EAL12-3** identifies,selects and uses language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts, and analyses and evaluates their effects on meaning  Students:   * recognise and explain the influence of context on the selection of language and form to communicate meaning * identify and analyse techniques used in literature, film and the mass media to construct realities * explain and evaluate the effect of different literary and persuasive techniques for example rhetorical devices, figurative language and dramatic irony   **EAL12-5** thinks imaginatively, creatively, interpretively and critically to respond to, represent and evaluate complex ideas, information and arguments in a wide range of texts  Students:   * examine how narrative point(s) of view are used to convey ideas, attitudes and values in literary texts and how arguments are presented in nonfiction texts * describe and explain the effects of forms and conventions of texts used in personal, social, historical, cultural and workplace contexts * analyse and use the relationships between words, images and compositional aspects of texts in different modes and media   **EAL12-7** integrates understanding of the diverse ways texts can represent personal and public worlds  Students:   * analyse and evaluate how different attitudes and perspectives underpin texts * analyse the effect of language forms and features used in different personal, social, historical, cultural and workplace contexts * analyse how audiences are positioned in texts * respond to and compose texts which make connections between personal and public worlds   **EAL12-8** analyses and evaluates cultural references and perspectives in texts and examines their effects on meaning  Students:   * evaluate culturally based values and perspectives in texts, for example texts dealing with prejudice, discrimination and stereotyping * analyse how culturally based representations of concepts are conveyed * analyse and explain how changes in context create changes in meaning * understand the contemporary application of Aboriginal protocols in the production of texts for the purpose of Indigenous Cultural and Intellectual Property (ICIP) protection * analyse how audiences are positioned in texts and how texts present different perspectives on personal, social and historical issues * generalise about the effects of language experiences and culture on responding to and composing texts   **EAL12-9** reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner  Students  assess individual and collaborative processes appropriate for particular learning contexts | ***Ten Canoes* – Characterisation and storytelling**  In small groups, students consider techniques of characterisation and storytelling used in the film. They discuss the following topics and questions and make notes on each point:   * What are the different modes and methods of characterisation used in the film? For example, are the characters ‘flat’ or ‘round’? Are they ‘dynamic’ or ‘static’? Are some characters more individualised or realistic than others? * What is the purpose and effect of having the same actor (Jamie Gulpilil) playing both Dayindi and Yeeralparil? (Note also that the ’sorcerer’ who walks past Dayindi in the opening sequence is played by the same actor who plays the sorcerer in the main story of Ridjimiraril and Yeeralparil. In addition, the actor who plays Munandjarra is seen briefly as Minygululu’s third wife in the film’s final scene.) * Describe the character of the Storyteller. How does the Storyteller characterise his audience?   In their groups, students analyse the layers of storytelling within the film. They discuss the following topics and questions and make notes on each point:   * Refer to the summary of the story which Minygululu is telling Dayindi. What is the context and purpose of Minygululu’s story? * Refer to the summary of the story which the Storyteller (David Gulpilil) is telling the listener. What is the context and purpose of the Storyteller’s story? * Are there other examples of storytelling within the film? What are these stories used for?   Students read the essay ‘Yolngu storytelling in *Ten Canoes*’ by Thomas Caldwell (*Screen Education* 54*,* Winter 2009) They discuss the following questions and make notes:   * In what ways does the film reflect and fit into the tradition of oral storytelling in Aboriginal and Torres Strait Islander cultures? * What are the differences between Aboriginal and Torres Strait Islander, and Western storytelling conventions and practices? Do they share the same purposes?   **Exploring *Ten Canoes* as a cultural artefact**  In their groups, students consider the film as a cultural artefact. They discuss the following topics and questions and make notes on each point:   * There are three versions of the film available on the DVD: ‘All Aboriginal Language without subtitles’, ‘All Aboriginal Language with English subtitles’ and ‘Theatrical version: English storytelling with subtitled dialogue’. What are the differences in the three versions? For what audience(s) has each version been produced? * Compare Rolf de Heer’s use of colour and black and white cinematography to distinguish between the two narrative timeframes with David Gulpilil’s use of past, present and future tense forms in his voice-over narration. What do the different approaches to storytelling reveal about the different linguistic and cultural backgrounds of the two composers? Are de Heer and the Storyteller both telling the same stories, and to the same audiences? * What stories or messages does the film hold for a contemporary Australian audience? What stories or messages does the film hold for students studying the HSC EAL/D course? * In what ways does the film represent and maintain Aboriginal and Torres Strait Islander Peoples cultural heritage in Australia?   Students view   * the ABC *Lateline* program about *12 Canoes* * a web-based multimedia project and cinema presentation of twelve linked short subjects which portray the people, history, culture and place of the Ramingining community * the Australian Screen notes and clips from the documentary *The Balanda and the Bark Canoes* (2006) directed by Molly Reynolds, Tania Nehme and Rolf de Heer, about the making of *Ten Canoes*   **Reflection activities**  In their groups students discuss the following questions:   * In what ways has life for the Aboriginal peoples of Arnhem Land changed? In what ways has it stayed the same? * How have Rolf de Heer’s film and the related projects and initiatives helped to promote and sustain Aboriginal languages, identities and cultures? | Characters (arts), <https://en.wikipedia.org/wiki/Character_(arts)>  Storytelling, <https://en.wikipedia.org/wiki/Storytelling>  ‘Yolngu storytelling in *Ten Canoes*’ by Thomas Caldwell, from *Screen Education* 54(Winter 2009), <https://blog.cinemaautopsy.com/2010/06/14/yolngu-storytelling-in-ten-canoes/>    Cultural artifacts,  <https://www.reference.com/world-view/examples-cultural-artifacts-10c857514ac653cc>    ABC *Lateline* program on the *12 Canoes* project, <http://www.abc.net.au/lateline/content/2008/s2358841.htm>  Notes and clips from *The Balanda and the Bark Canoes* on the Australian Screen website, <http://aso.gov.au/titles/documentaries/balanda-and-the-bark-canoes/> |
| ***Ten Canoes* – Interpretation and analysis**  In small groups, students discuss the structure of the text, the use of language forms and features, and the themes and issues that are explored. Roles are assigned and alternated within the groups, eg leader/facilitator, recorder/scribe, summariser, fact checker/quote finder and presenter.  Film structure – Focus questions   * What is the function of the Storyteller’s introduction and voice-over narration? Why does he refer to the film as ‘my story’? * In what ways are the two stories told in the film related to one another? How are these stories presented to the viewer?   Narrative point of view – Focus questions   * From whose point of view are the various stories related? Who ‘owns’ these stories? * Why does the film trailer identify *Ten Canoes* as ‘a film by Rolf de Heer and the people of Ramingining’? Analyse Rolf de Heer’s role as the composer (director) of the film. Why is Peter Djigirr credited as co-director? * Reflect on David Gulpilil’s role in the film, and his influence on its creation. Can he be classified as a ‘composer’ alongside Rolf de Heer and Peter Djigirr? * What is the effect of the use of Aboriginal Language dialogue in the film? What is significant about its use? Describe the different ways that the scenes are translated for non-Aboriginal Language-speaking viewers?   Characterisation – Focus questions   * What techniques are used by the director to present an impression of the characters? Consider the Storyteller’s introductions and descriptions, representations of what each character says, thinks or does in different situations, interactions and conversations between the characters. * Examine the relationships between characters and how these are represented.   Settings – Focus questions   * What techniques are used to present an impression of specific places and times? * How are different settings used as a backdrop for the experiences, events and themes presented in the film, and to illustrate specific social and cultural contexts in which the action takes place? * How does the film portray the remoteness, harshness and dangers of the Arafura Swamp? * In what ways does the film represent the importance of Country for Aboriginal Peoples and their cultural identity?   Film techniques – Focus questions   * How are film techniques used to set the scene, represent characters and relationships, and ‘tell the story’? For example, just before Nowalingu disappears we see a close-up of her face showing jealousy after a shot of Ridjimiraril giving food to Munandjurra. At the end of the film, close-up shots and cross-cuts are used to show Dayindi exchanging a glance with Minygululu’s third wife and then quickly walking away. * Find examples of the use of camera angles and shots, cuts and scene transitions, and diegetic and non-diegetic sound and comment on their effects.   Themes and issues – Focus questions   * How are themes and issues explored or evoked through the stories that are told and the experiences that are represented in the film? * How are different aspects of Aboriginal societies and cultures represented in the text? Consider and evaluate the Storyteller’s explanations of traditional practices, laws and rituals and their representations in the mise en scène (eg marriage, magic, payback, song and dance, grieving, death ceremonies, afterlife) * Examine Dayindi’s song at the beginning of sequence 6 ‘The Stranger Returns’. What insights does the film give into relationships between men and women in traditional Aboriginal societies and cultures?   Students discuss and make notes under each heading using the focus questions provided and their own ideas. Alternatively, groups of students could be assigned a particular area to focus on and add their notes and ideas to a shared online document such as Google Docs.  **Panel discussion activity**  In small groups, students prepare short responses to some or all of the following discussion prompts:   * A note on the Thomson Time Photo Gallery feature on Disc 2 of the DVD asserts that the anthropologist’s ‘work inspired both the content and the look of *Ten Canoes*.’ What is this statement referring to? How is Thomson’s work reflected in the finished film? Is it effective? * Luke Buckmaster begins his 2016 *Guardian* article on *Ten Canoes* by asking, ‘Is it right for non-Indigenous film-makers to tell Indigenous stories?’ How would you respond to this question? Is Rolf de Heer guilty of cultural exploitation? * It has been widely remarked that *Ten Canoes* is ‘the first full-length movie entirely filmed in Australian Aboriginal Languages.’ Why is this significant? What were the motivations for doing this? * At the end of the first sequence the Storyteller says, ‘It is a good story, but you better listen, eh? Maybe you [are] like Dayindi, maybe this story will help you live proper way.’ In what ways does the film present a cautionary tale? What is the moral of the storyfor Dayindi? Is it simply a lesson about ‘patience’? Are there additional or implicit messages for the audience watching the film? What are they? * The Storyteller relates how Minygululu told Dayindi that ‘a good story must have proper telling’. What does he mean by this? Is there a broader implication to the comment? Have the makers of the film succeeded in giving the story a ‘proper telling’?   Students rehearse and present their panel discussions to the class. | A Teaching Resource for *Ten Canoes* is available from the *Ten Canoes* website, <http://www.tencanoes.com.au/tencanoes/guide.htm>  Murdoch University study guide for the film with links to reviews,  <http://wwwmcc.murdoch.edu.au/readingroom/film/dbase/2007/ten.html>  [Artist in the Black](http://www.aitb.com.au/information-sheets/entry/indigenous-cultural-and-intellectual-property-icip) – Arts Law Information Sheet on Indigenous Cultural and Intellectual Property (ICIP), <https://www.aitb.com.au/information-sheets/entry/indigenous-cultural-and-intellectual-property-icip>  Australian Law Reform Commission web page on Marriage in Traditional Aboriginal Societies,  <http://www.alrc.gov.au/publications/12.%20Aboriginal%20Marriages%20and%20Family%20Structures/marriage-traditional-aboriginal-societie>  ‘Ten Canoes rewatched – ethnographic document meets high-spirited whimsy’ by Luke Buckmaster (*The Guardian*, 3 January 2016),  <https://www.theguardian.com/film/2016/jan/03/ten-canoes-rewatched-ethnographic-document-meets-high-spirited-whimsy>  Guidelines for Conducting a Panel Discussion, <http://www2.maxwell.syr.edu/plegal/crit3/a7.html>  Cautionary tale, <https://en.wikipedia.org/wiki/Cautionary_tale>  De Heer, Rolf, *Ten Canoes*, Madman, 2006. |
| **EAL12-1A** responds to, composes and evaluates a range of complex and sustained texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * compose creative, informed and sustained interpretations of texts supported by textual evidence   **EAL12-1B** communicates information, ideas and opinions in a range of familiar and unfamiliar personal, social and academic contexts  Students:   * select, sustain and modulate register and tone to suit different purposes, contexts and audiences * use pause, stress, rhythm, pitch and intonation for particular effects   **EAL12-2** uses, evaluates and justifies processes, skills and knowledge necessary for responding to and composing a wide range of texts in different media and technologies  Students:   * compose, analyse and evaluate texts using different media and technologies   **EAL12-3** selects and uses language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts, and analyses and evaluates their effects on meaning  Students:   * use metalanguage to review and evaluate texts * consider and use elements of appraisal to convey attitudes and opinions and evaluate the effectiveness of texts * explore and express ideas and values in texts composed for a range of purposes and audiences * use the appropriate conventions of grammar, sentence structure and punctuation accurately   **EAL12-5** thinks imaginatively, creatively, interpretively and critically to respond to, represent and evaluate complex ideas, information and arguments in a wide range of texts  Students:   * critically analyse and evaluate the effectiveness of texts in a range of modes and media * compose extended discussions and arguments supported by textual evidence   **EAL12-7** integrates understanding of the diverse ways texts can represent personal and public worlds  Students:   * analyse how texts that represent public worlds influence personal perspectives   **EAL12-9** reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner  Students:   * refine the clarity and fluency of their compositions to reflect increasing complexity of thought and expression * use strategies for planning, rehearsing, editing and refining, including monitoring and correcting spelling, grammar and punctuation, and the use of dictionaries and thesauruses | **Writing a review (link to Focus on Writing module)**  Using the language of evaluation and appraisal, students plan, draft and prepare a review of the film as a radio script.  **Assessment task**  Students write a review of *Ten Canoes* to be presented on a radio program for senior secondary students. The review script should be between 600–800 words (5–6 minutes) in length. The review for the program must be recorded.  **Planning**  In the planning phase, the teacher needs to highlight where students should be making links to the key concepts explored in the module.  Students make notes for the following points:   * Identify the film, composer(s), country and date released, length and production company. * Explain what you were expecting from the film. (The teacher explains to students that this is a chance to link the film to the concepts of language, identity and culture.) * Describe the film’s genre and context. What type of film is it? What inspired the composers to make the film? Students should mention the collaborative nature of the filmmaking process. * Describe and comment on the film’s composition and cinematography, eg location settings, camera work, sound, editing. Identify and analyse one or two scenesfrom the filmas examples and comment on their effectiveness. * Provide an overview of the stories and the way(s) they are told in the film, ie frame story, voice-over narration, plot(s) and subplots. Where and when are the different stories set? Give your opinion of the mode of narration (ie method of storytelling). For example, is it interesting, unusual, confusing, amusing? * Describe the main characters in the film. Who are they? What are they like? Comment on the actors playing these characters. Students should comment on the role of David Gulpilil as both the narrator of an Aboriginal story and influential figure in the film’s existence as a cultural piece. * What are the film’s themes and/or messages? What is its significance and/or relevance? Based on an understanding of the module, students draw links to concepts of culture, language and identity as communicated through and by the film. Students should reflect on the implications of this film for Aboriginal and Torres Strait Islander Peoples as well as non-Aboriginal and Torres Strait Islander Peoples. * Students present their overall evaluation by considering the following questions: Did you enjoy the film? What were its most and/or least appealing elements? Comment on both the content and form of the film. Students should comment on how their experience of the film has enhanced their understanding of aspects of Aboriginal culture and identity. * Provide a rating and/or recommendation. Who would enjoy this film? Are there other comparable films? Why should people view this film?   Students use their notes for the points to organise their response into paragraphs. In drafting and editing their review, they focus on first-person recount, active voice, the use of timeless present tense for descriptions and analysis and future tense for recommendations, and conversational register (eg ‘I enjoyed the film’s humour … ’, ‘The film’s location settings are … ’, ‘The film’s greatest strength lies in … ’, ‘Anyone interested in Australian Aboriginal and Torres Strait Islander histories and cultures will enjoy … ’)  Students draft, edit, proofread and submit their radio script along with their oral recording of the review.  **Assessment reflection activity**  Why do we use grammatical and other conventions to write and present an oral review of a film or other text? What do the techniques and conventions that are used imply about the way we read, interpret and understand texts?  **Creative task**  Students imagine that they have been asked to make a film for an Australian audience that features the people, language and culture of their home country. What would they choose to include and exclude? What considerations would need to be made in composing the film? How would the film position an Australian audience to understand a diverse culture and peoples? Students write their proposals and then share them verbally with the class.  **Unit reflection**  Students return back to the focus questions of the unit. The teacher divides the students into small groups, giving each group a question to respond to. Using a collaborative writing tool, such as Google docs, students write their answers drawing on the learning that has occurred in the unit. The teacher posts a final copy and/or prints out the notes for all students as a summary of their learning in the unit. | NSW Department of Education Laptop Wrap ‘Writing a review – book and film’ (see the ‘annotated film review’ and ‘scaffold’), <http://lrrpublic.cli.det.nsw.edu.au/lrrSecure/Sites/LRRView/8827/>  BBC GCSE Bitesize ‘Writing for moving images’ (units 2-6), <http://www.bbc.co.uk/schools/gcsebitesize/english/creativewriting/movingimagesrev2.shtml>  Wikipedia page on film genre, <https://en.wikipedia.org/wiki/Film_genre> |