**Sample Unit – English Standard – Year 12**

**Common Module - Texts and Human Experiences**

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

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| **Unit title** | Year 12 Common Module: Texts and Human Experiences | **Duration** 30 hours |
| **Unit description** | This unit demonstrates one possible approach to the Year 12 Common Module for the Standard course. Teachers may need to include extra lessons explicitly teaching skills in reading and writing to address the particular needs of their students. There is also value in differentiating the learning to suit the learning needs of different groups in the class.  The prescribed text for this unit is the film, *Billy Elliot*.  Students have the opportunity to read and respond to a range of other texts, including websites, nonfictional recounts, speeches, news articles, a graphic autobiography and short stories. These other texts relate to the prescribed text through the study of particular areas of human experiences, including:   * The struggle with adversity * The pursuit of dreams * The search for identity.   **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**  EN12-1, EN12-2, EN12-3, EN12-4, EN12-5, EN12-6, EN12-7, EN12-8, EN12-9 | | |
| **Course requirements**  Students study ONE **prescribed** text for the Year 12 Common Module.  They must also independently select and study at least ONE **related** text for the Year 12 Common Module. | | **Assessment**  Multimodal presentation on one piece of related material and its connection to *Billy Elliot* in relation to one of the following focus areas:   * The struggle with adversity * The pursuit of dreams * The search for identity. |

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| **Content** | **Teaching, learning and assessment** | **Resources** |
| **EN12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * + understand, assess and appreciate how different language features, text structures and stylistic choices can be used to represent different perspectives and attitudes * assess the effects of rhetorical devices, for example emphasis, emotive language and imagery in the construction of argument (ACEEN025) | Unpacking the module rubric  *It is important for students to understand the scope of the module and what the rubric presents as being important areas to consider when studying the unit. Teachers can guide students through the rubric by engaging them in discussion about the following areas:*  Students read the rubric and:   * underline important words or sentences * identify any words or sentences that are unclear and discuss and clarify, using a reliable dictionary if necessary.   Students identify the words that capture the essence of what needs to be studied in the module: ‘how texts represent individual and collective experiences’. Teacher to direct students’ attention to the key concept at the heart of the module: representation. Teacher may need to review previous learning about this concept and check the reference to ‘representation’ in the syllabus glossary and the English Textual Concepts. 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?   Teacher to highlight the use of the word ‘evaluate’ in the first paragraph which suggests that another key question can be added to the above discussion: ‘how well’…   * *How well* do texts represent aspects of human experiences?   According to the rubric, students to consider what aspects of human experiences might be represented in texts? Teacher to highlight 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? As a class, students discuss these ideas and questions.  Teacher to highlight the use of the words ‘anomalies, paradoxes and inconsistencies’ in relation to human behaviour and motivations.  The rubric is presenting notions of human experiences that are complex, and possibly problematic. Students consider why the rubric might invite us to delve into the ‘messiness’ of human experiences?  The rubric directs our attention to the idea that aspects of texts might be used to represent human experiences in particular ways. Students should 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   Students brainstorm particular examples of techniques used by composers to make meaning and discuss how they relate to the terms used in the *Texts and Human Experiences* module rubric to depict ways of representing.  Teacher invites discussion about the broad notion of ‘language’ as the term is used in the module rubric. Language is not just the written word, but extends to the spoken word, visual language and ‘digital language’ (which is about how these digital elements contribute to the meaning of the text).   * Students check the definition of ‘language’ in the glossary – does this definition confirm the meaning of the term as it has been used in the module rubric?   The module rubric is not just focusing on what *composers* are doing to make meaning, in this case to represent human experience, in texts. It also focuses on how *audiences*, especially students, contribute to this ‘meaning-making’ through their response to texts. The rubric also says that students will be composing texts that are responses to the texts that are studied **and** composing their own imaginative texts representing aspects of human experience.   * Students identify 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.   Teacher to highlight the high modality that largely characterises the rubric. However, two sentences use the word ‘may’.   * Students identify these two sentences. What does the use of the word ‘may’ suggest about the meaning of these two sentences and perhaps the nature of the learning in this module generally? | See ‘Representation’ in the Stage 6 English Standard syllabus glossary  See ‘Representation’ at the English Textual Concepts website:  <http://englishtextualconcepts.nsw.edu.au/> |
| **EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * develop deeper textual understanding that enhances enjoyment in composing and responding to a range of complex texts including those by and about Aboriginal and/or Torres Strait Islander People/s * examine the contexts of composing and responding, for example personal, social, cultural, historical and workplace contexts, and assess their effects on meaning in and through particular texts * develop creative, informed and sustained interpretations of texts supported by close textual analysis (ACELR062) | Preparatory study of *Billy Elliot*  Students view *Billy Elliot* in class and consolidate their viewing by keeping a log. The viewing log could consist of:   * Examples of human experiences represented in the film * Observations about any interesting film techniques used to represent those human experiences. *(Assessment as learning)*   Students complete the following activities:   * Identify the seven main characters in the film. Draw and annotate a character web showing connections between the characters. Which character will you place at the centre of the web? * Draw a graph representing the rise and fall of action. Label the graph with events. Indicate the stages in the structure of the film’s storyline: orientation, rising action/complications, climax(es), resolution or denouement. * The film focuses on Billy at the age of 11, but refers to earlier events and gives us a glimpse of later events. Draw a time line of his ‘life’ as represented in the film. On the time line indicate any life-changing events. Explain why, in your opinion, these events are life-changing. | *Billy Elliot* (2000), director Stephen Daldry |
| **EN12-3** analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning  Students:   * engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning * understand and use language appropriately and effectively for particular purposes, for example making connections, questioning, challenging, analysing, speculating and generalising   **EN12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * investigate a wide range of texts, including those by and about Aboriginal and/or Torres Strait Islander people/s, in order to think broadly, deeply and flexibly in imaginative, creative, interpretive and analytical ways * appreciate the value of thinking about texts in different ways   **EN12-7** explains and evaluates the diverse ways texts can represent personal and public worlds  Students:   * assess the impact of context on shaping the social, moral and ethical positions represented in texts * explain how responses to texts vary over time and in different cultural contexts (ACEEN031) * analyse and assess the diverse ways in which creative and critical texts can represent human experience, universal themes and social contexts | Contextual understanding  Students research the context of *Billy Elliot* by completing some or all of the following activities:   * Students find information about the director, Stephen Daldry. Note that he was well known as a theatre director before he made *Billy Elliot*, his first film. Students consider whether his theatrical experience might have influenced his style as a filmmaker? * Students think about: * When was *Billy Elliot* released? * When was it set? * Why might Stephen Daldry have set the film in an earlier time? Are there any clues in *The Guardian* article, published not long after the film’s release, or in the *Theater Talk* interview? * Students conduct research into the coal miners’ strike in Britain. When did it occur? Why were the miners striking? How did the Margaret Thatcher-led government deal with the strikes? Why was this an important time in British history? * Lee Hall, who wrote the screenplay for *Billy Elliot*, claims he was inspired by the true story of Sir Thomas Allen. Students read the *BBC News* article about Allen being appointed Chancellor of Durham University and answer the following questions: * What similarities and differences can you find between Billy Elliot’s story and Allen’s story? * Why is the reference to the ‘real Billy Elliot’ written in inverted commas in the title of the article? Despite the obvious links, *Billy Elliot* is not a biopic, a representation of the life of an actual person; Billy is essentially a fictional character and his story is largely imagined. * As a class discuss what students think were Stephen Daldry’s purposes in making this film? Students should justify their responses with reference to the film. Then view the first section of the *Theater Talk* interview (second section deals mainly with the musical adaptation). Does this interview support or challenge your view? * *Billy Elliot* was an independent production – generally independent films are low-budget and have limited circulation. How popular was the film in Britain and overseas? Students to consider who the target audience for the film might have been? Justify your view. Note that Stephen Daldry takes great pains to show that Billy is not gay. What does this suggest about the target audience? * In the *Theater Talk* interview, Stephen Daldry refers to the screenwriter, Lee Hall and says *Billy Elliot* was ‘his story’. What does he mean? How important is the screenwriter amongst the team of people who make a film?   Teacher to provide opportunities to revise techniques.   * As a class, students discuss the notion of films as multimodal texts that draw upon both visual and sound techniques. Teacher to review film techniques with reference to films previously studied. Use the suggested resources to refresh and sharpen students’ understanding of film techniques and terminology. * Students identify techniques employed in *Billy Elliot*, providing examples and commenting on their effectiveness.  |  |  |  | | --- | --- | --- | | Technique | Provide examples of techniques from the text | Explain effect on meaning | | Visual techniques:   * Camera shots, angles, focus and movement * Composition and framing * Positioning and point of view * Lighting, colour, saturation and contrast * Editing, eg rhythm and duration, transitions and flashbacks * Mise-en-scène * Acting, eg movement, gesture, facial expression |  |  | | Sound techniques:   * Sound effects: diegetic and non-diegetic * Music * Voice * Dialogue |  |  | | ‘The Hit Man’, news story by Andrew Pulver, *The Guardian* (Australian edition), 4 October 2000: <https://www.theguardian.com/culture/2000/oct/03/artsfeatures.awardsandprizes>  ‘”Real Billy Elliot” is made university chancellor’, news story by Sean Coughlan, *BBC News*, 26 June 2012: <http://www.bbc.com/news/education-18579788>  ‘Stephen Daldry on Billy Elliot’, *Theater Talk* interview (10 January 2009), published on *YouTube*, 13 July 2015: <https://www.youtube.com/watch?v=sQD5RvlsEtY>  ‘Visual Literacy’, general guide to analysing visual texts: <http://unswict.wikispaces.com/file/view/Visual+Techniques.pdf>  ‘Yale Film Studies film analysis website’: <http://filmanalysis.yctl.org/>  ‘Film technique and terminology’, *YouTube*, a visual guide to cinematography, which draws on *Lord of the Rings* film by Peter Jackson, uploaded by Scott Bradley: <https://www.youtube.com/watch?v=oFUKRTFhoiA> |
| **EN12-6** investigates and explains the relationships between texts  Students:   * develop an increasing understanding and appreciation of new texts by making connections with familiar texts | Human Experiences  As a class brainstorm human experiences that are represented in *Billy Elliot.* Allow students to come up with their own ideas, eg dancing, growing up, strikes, working-class home life, friendship, sexual identity. While all these examples have merit, discuss the value in identifying human experiences that have wider significance and which show development through the course of the film. Teacher to prompt students to help them arrive at these larger areas of human experience:   * The struggle with adversity * The pursuit of dreams * The search for identity.   These three areas of human experience will be explored in the following stages of this unit, not just in *Billy Elliot*, but in other texts as well.  Students brainstorm other examples of texts that demonstrate the representation of human experience, with particular focus on one or more of these three areas:   * The struggle with adversity * The pursuit of dreams * The search for identity.   Related Material  Teacher may introduce students to some of the other texts that will be studied in this unit.  Teacher to introduce the assessment to students. This 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. | Examples of appropriate texts of own choosing:  *The struggle with adversity*   * *Lion*, film directed by Garth Davis 2016 * *The Life of Pi*, film directed by Ang Lee 2012 * *Don’t take your love to town*, nonfiction by Ruby Longford Ginibi, UQP, 1988 * *Rabbit-Proof Fence*, film directed by Philip Noyce 2002   *The pursuit of dreams*   * *Mao’s Last Dancer*, film directed by Bruce Beresford, 2009 * *The Sapphires*, film directed by Wayne Blair, 2012 * *Mao’s Last Dancer*, autobiography by Li Cunxin, Penguin, 2003 * *Of Mice and Men*, novella by John Steinbeck * *The Pearl*, novella by John Steinbeck   *The search for identity*   * *Introduction to Am I Black Enough For You? by Anita Heiss, 2012* * *Looking for Alibrandi, novel by Melina Marchetta, 1992* * *Looking for Alibrandi, film directed by Kate Woods, 2000* * *The Lucky Ones,* novel by Tohby Riddle, Penguin, 2009 * *Beck, novel by Mal Peet, with Meg Rosoff, Walker Books, 2016* |
| **EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * explain how and why texts influence and position readers and viewers (ACEEN040) * analyse and assess the ways language features, text structures and stylistic choices shape points of view and influence audiences (ACEEN024) * develop creative, informed and sustained interpretations of texts supported by close textual analysis (ACELR062)   **EN12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * understand, assess and appreciate how different language features, text structures and stylistic choices can be used to represent different perspectives and attitudes * assess their own and others’ justifications, evidence and point of view (ACELR064)   **EN12-7** explains and evaluates the diverse ways texts can represent personal and public worlds  Students:   * assess the impact of context on shaping the social, moral and ethical positions represented in texts * analyse and assess the diverse ways in which creative and critical texts can represent human experience, universal themes and social contexts * analyse and assess the impact of language and structural choices on shaping own and others’ perspectives (ACEEN028)   **EN12-8** explains and assesses cultural assumptions in texts and their effects on meaning  Students:   * assess and reflect on the ways values and assumptions are conveyed (ACELR058) | Representation of human experience: The struggle with adversity  The most significant example of the struggle with adversity presented in the film is Billy himself. Students are to consider and answer the following questions:   * What are the circumstances that make life tough for Billy? How does he deal with this adversity? In what ways is he different to most eleven year-olds because of these experiences? * How does the mise-en-scène help to establish the working-class family life of Billy? What visual techniques are used to suggest the restrictive, almost claustrophobic, nature of that background in the scene directly after the clash between Billy’s dance teacher and Billy’s brother? What is the symbolic significance of the father destroying the piano to provide firewood for Christmas? * At one point in the film we learn that Billy’s father has never been to London before. Then later, when Billy starts at the Royal Ballet School and a fellow student mentions the ‘amazing’ cathedral at Durham, near where Billy’s family lives, Billy says he has never been there. What do these funny, but also sad, acknowledgements show us about the adversity faced by children like Billy growing up in tough, working-class circumstances? * The working class and middle class were clearly delineated in 1980s Britain. What differences in values between the classes are evident in the film? How does the film show us this clash of values? In what ways is Billy caught up in this clash of values? * One adversity that Billy faces is the lack of communication in his family. Students find examples of communication breakdown between the three males. To what extent is this problem a product of working-class culture? To some extent Billy is successful in overcoming this adversity personally, but others, realistically, continue to struggle. Comment on the very emotional scene near the end of the film where his brother is saying ‘I’ll miss you’ after Billy boards the bus for London, but Billy is unable to hear what he is saying. * Teacher divides the class into groups. Each group is given one set of the three question groups below. If there are six groups, the groups working on the same set of questions should focus on different scenes. After completing the task, each group reports back to the class.   + How does the film use particular techniques to present everyday adversity, like caring for his grandmother, in a low-key way? What is the effect of representing this sort of adversity in this way? Refer to a particular scene in detail.   + How does the film use particular techniques to create sympathy for Billy grieving for the loss of his mother? How does the film show us that his mother’s death is a more significant adversity for Billy? Refer to a particular scene in detail.   + How does the film use particular techniques to show the impact on Billy of his father’s anger and aggression? How does the film avoid depicting Billy’s father as an insensitive monster? Refer to a particular scene in detail. * Students compare how the film presents other characters dealing with adversity: Jackie (Billy’s father), Tony (Billy’s brother) and Billy’s grandmother. The class could be divided into groups to facilitate greater participation and more independent learning.   The other significant example of struggling with adversity in the film is the coal miners’ strike. Students consider and answer the following questions:   * What do we learn about the coal miners’ strike through the film? * How does the filmmaker ensure that the coal miners’ strike is a focus of the film and not just a background event? * How does the film use particular techniques to depict the anger, frustration and suffering of the coal miners and the wider community? * How is the miners’ strike resolved? How does the filmmaker create a particular mood in this part of the film? Students consider in particular the techniques used in the scene when the men return to the mines. * Does the film present a particular perspective towards the coal miners’ strike? Is it pro-government, pro-miner or neutral? What do we know about the screenwriter, Lee Hall, and the director, Stephen Daldry, that might explain their particular perspective? How are we being positioned to respond to the coal miners and the wider community in a particular way?   Teacher guides students to synthesise thinking about the film’s representation of the struggle with adversity. The following questions may assist:   * How do the two examples of the struggle with adversity in the film interrelate? To what extent is the contextual struggle with adversity part of Billy’s personal struggle with adversity? How does the resolution of the coal miners’ strike affect the community’s response to Billy’s personal struggle? * At one point in the film, Billy’s father must make a decision about whether to give priority to the strike or his son. What brings him to this dilemma? How does he choose? How does the film show the impact of this choice? * The struggle with adversity causes suffering for individuals and community, but does the film show anything positive arising from this human experience? Identify some of these moments in the film and techniques used to depict them so positively. * Students write an essay in response to this question: Overall, what is the filmmaker saying about a particular aspect of human experience, the struggle with adversity, through the film, *Billy Elliot*? Discuss how he uses film techniques to represent this perspective? *(Assessment for learning)*   The information gathered from this task will assist the teacher in making judgements about the students’ ability to:   * use their knowledge of the film to better understand the specific element of human experience * analyse how the film maker has represented a perspective on human experience * 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. |  |
| **EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * analyse and assess the ways language features, text structures and stylistic choices shape points of view and influence audiences (ACEEN024) * apply and articulate criteria used to evaluate a text or its ideas * develop deeper textual understanding that enhances enjoyment in composing and responding to a range of complex texts including those by and about Aboriginal and/or Torres Strait Islander people/s * explain how and why texts influence and position readers and viewers (ACEEN040)   **EN12-2** uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies  Students:   * analyse and assess how choice of mode and medium shapes the response of audiences (ACEEN003) * justify the use and assess the effects of using multimodal and digital conventions, for example navigation, sound and image (ACEENO26)   **EN12-3** analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning  Students:   * explain the ways text structures, language features and stylistic choices are used in different types of texts (ACEEN005)   **EN12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * investigate a wide range of texts, including those by and about Aboriginal and/or Torres Strait Islander people/s, in order to think broadly, deeply and flexibly in imaginative, creative, interpretive and analytical ways * understand, assess and appreciate how different language features, text structures and stylistic choices can be used to represent different perspectives and attitudes * synthesise information and ideas for a range of purposes, including development of sustained, evidence-based, logical and complex argument (ACEEN071)   **EN12-6** investigates and explains the relationships between texts  Students:   * develop an increasing understanding and appreciation of new texts by making connections with familiar texts * analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts   **EN12-8** explains and assesses cultural assumptions in texts and their effects on meaning  Students:   * understand the contemporary application of Aboriginal protocols in the production of texts for the purpose of Indigenous cultural and intellectual property protection | Related Text - Study of related text: websites about asylum seekers and refugees  *Any discussion of asylum seekers and refugees should be done with mindful consideration of the students backgrounds and experiences*  Students to research and clarify their understanding of the terms, ‘asylum seekers’ and ‘refugees’.  Teacher provides background information, eg the reasons people seek asylum, the number of refugees in the world today. Students identify on a world map the countries from where large numbers of refugees come and the countries that are hosting the largest numbers of refugees.  Teacher asks students to consider the nature of the struggle with adversity experienced by many asylum seekers and refugees:   * war, famine and persecution in their own countries * struggle to get to a place of asylum or refuge * difficulties of adjusting to life in a new country.   As a class, study the ‘Protecting our Borders’ page of the Australian Border Force section of the Australian Government’s Department of Immigration and Border Protection website.  Students:   * read the statement on the ‘Protecting our Borders’ page. How is language used to reveal particular concerns and values in this statement? How does the statement deal with asylum seekers and refugees in particular? * undertake a search on ‘asylum seekers’ and ‘refugees’ within the site. What kinds of information are presented for and about asylum seekers and refugees? Check out ‘stories’ in the menu. Is there any evidence of the struggle with adversity experienced by many asylum seekers and refugees? How is the website positioning us to respond to asylum seekers and refugees? * Explore and explain how the site represents the struggle with adversity experienced by asylum seekers and refugees? What particular techniques are used to represent this human experience in this way?   Group work on asylum seekers  Teacher divides the class into groups. Each group is allocated one of the other websites that deal with asylum seekers and refugees. Each group investigates its website, and then presents its findings to the whole class. The questions below will assist students to explore the sites:   * + What organisation does this site represent?   + How does the site represent the struggle with adversity experienced by asylum seekers and refugees?   + What particular techniques are used to represent this human experience in this way?   + Are we being positioned to respond to asylum seekers and refugees in particular ways? Is there a political position adopted by the website? It may be useful to read the organisation’s mission statement, but political perspective is often revealed in the use of language as well.   + Compare the way this site and the Australian Border Force site represent the struggle with adversity of asylum seekers and refugees. How can you explain any differences?   + Evaluate and compare the effectiveness of the websites in achieving their purposes and influencing potential audiences.   Related Text - Study of related text: Speeches  As a class, read a transcript of Pearl Gibbs 1941 Radio Speech and discuss the context of the speech and Pearl Gibbs background prior to students reading the speech.  As a class, listen and watch Stan Grant’s IQ2 speech on ‘Racism and the Australian Dream’ and have students discuss the following:   * What is the significance of these speeches? * How and why is it important to gain an understanding of the background of Aboriginal and Torres Strait Islander Peoples’ struggle against adversity? * How does Gibbs’ use of language position the audience? * How does Grant’s perspective differ from Gibbs? Are there similarities? * Compare Gibbs’ language to the language in Stan Grant’s IQ2 contribution to the “Racism is destroying the Australian Dream” debate. * As a class, discuss the following – To what extent is the struggle against adversity connected to identity? * Why is it important for Aboriginal and/or Torres Strait Islander Peoples to tell their own stories in their own words?  |  | | --- | | **Teacher background information to help guide the discussion around the final question:**  In Aboriginal culture:   * stories can be private or public but all stories have a clear teaching purpose * stories reaffirm Aboriginal Peoples’ connections to Country and community * stories are not just a part of Aboriginal culture, they are an embodiment of Aboriginal culture from which they come * the interrelationship between stories and culture is why acknowledging who the stories belong to and where they have come from is so important.   The above ideas can be related to students’ existing understanding of copyright and plagiarism at a basic level; however, the background information should assist students to understand the added layer of importance in Aboriginal and/or Torres Strait Islander Peoples’ ownership of their own stories.  *Resources such as ‘Who Owns the story?’ and Artists in the Black Indigenous Cultural and Intellectual Property protocols are useful for teachers’ background information.* |   Synthesis *(Assessment for learning)*  Students compare the ways in which *Billy Elliot*, the websites about asylum seekers and refugees and the Pearl Gibbs or Stan Grant speeches represent the struggle with adversity. Students can consider the following areas:   * What similarities and differences do you notice between the experiences of struggling with adversity represented in each text? * What similarities and differences did you find in the ways in which the struggle with adversity is represented? * To what extent can differences be explained by the different opportunities afforded by different modes and media? * To what extent did you as audience contribute to the meaning-making of these texts? Or did you feel your response was being effectively manipulated? * Which text had the greatest impact on you? Explain your response.   The information gathered from this task will assist the teacher in making judgements about the students’:   * understanding of the texts studied * skills in synthesis to develop understanding of the specific human experience * understanding of how meaning is shaped.   This information will assist the teacher to design future teaching and learning strategies. | ‘Protecting our Borders’ page of the Australian Border Force section of the Australian Government’s Department of Immigration and Border Protection website at <https://www.border.gov.au/australian-border-force-abf/protecting>  Asylum Seeker Resource Centre website: <https://www.asrc.org.au/about-us/how-we-help/asylum-seekers-stories/>  University of Melbourne Researchers for Asylum Seekers website: <http://ras.unimelb.edu.au/refugee-stories>  Australian Red Cross website: <http://www.redcross.org.au/refugees/>  Refugee Council of Australia website: <http://www.refugeecouncil.org.au/getfacts/international/journeys/stories/>  Amnesty Australia website: <https://www.amnesty.org.au/campaigns/refugees/>  *Pearl Gibbs 1941 Radio Broadcast*, Macquarie Pen Anthology of Aboriginal Literature, pp37-39, Heiss & Minter(Eds) 2008.  Stan Grant ‘Racism is destroying the Australian Dream’ debate  <http://www.ethics.org.au/on-ethics/blog/january-2016/stan-grant-s-speech-on-racism-and-the-australian-d>  Teacher Resources around Indigenous cultural and intellectual property protocols:  *Who Owns the Story*  <http://aiatsis.gov.au/aboriginal-studies-press/getting-published/who-owns-story>  *Artists in the Black*  <http://www.aitb.com.au/information-sheets/entry/indigenous-cultural-and-intellectual-property-icip>  *Indigenous Cultural Protocols and the Arts*  <http://media.wix.com/ugd/7bf9b4_9be09e2471b44893919b8127cd18e3b8.pdf> |
| **EN12-3** analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning  Students:   * engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning   **EN12-4** adapts and applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts  Students:   * analyse and appreciate how composers (authors, poets, playwrights, directors, designers and so on) create new texts, or transform and adapt texts for different purposes, contexts and audiences   **EN12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * investigate a wide range of texts, including those by and about Aboriginal and/or Torres Strait Islander people/s, in order to think broadly, deeply and flexibly in imaginative, creative, interpretive and analytical ways * appreciate the value of thinking about texts in different ways | Representation of human experience: The pursuit of dreams  Related to the struggle with adversity is the notion of the pursuit of dreams. In many situations the struggle with adversity provides the motivation to look for something better, a dream of the wider possibilities of what life has to offer. The pursuit of these dreams is an important aspect of individual and collective human experience.  Students are to consider and respond to the following questions:   * What is the value of dreams for individuals and social groups? * Are dreams more important for some than others? * What factors can contribute to success or failure in realising dreams? * Is there value in dreams even if they are not fully realised? * What is your dream for the future? Look beyond the HSC – what is the purpose of all your hard work? What are you hoping to achieve beyond the HSC and what role does the HSC play in getting you there? Why is this dream important to you? How can you achieve your dream? What resources and support will help you to realise this dream? Write reflectively. Share your writing with a trusted friend or teacher.   Teacher provides a copy of the short poem, ‘The Cloths of Heaven’, by Irish poet, WB Yeats.   * Students discuss why we hold our dreams so closely? In what way are dreams, paradoxically, both powerful and vulnerable?   Students consider the character of Billy in the film, *Billy Elliot* and explore the following questions and ideas:   * What is Billy’s dream? * Recount the comical circumstances when the spark of this dream is first lit. * Who encourages this dream from the beginning? What does this person say and do to fuel this dream in Billy? * Who else provides inspiration for this dream? Students comment on the film techniques used to show the important influence of this absent person. * What forces are at work to stop Billy achieving his dream? How does he deal with these forces? * How does Billy express his hope and belief in his dream? Consider both actions and dialogue. * What is the significance of Tchaikovsky’s music for the ballet of *Swan Lake* to Billy’s dream? Why is the contrast between Tchaikovsky’s music and the 1980s T. Rex songs, which dominate most of the film, important? What is the effect of the shots of the industrial North England landscape as background to Tchaikovsky’s music when Billy first hears it? How has the context changed when we hear the music again in the film? * At the audition for the Royal Ballet School, Billy is called upon to describe how he feels when he dances. Initially he struggles to convey his dream, his love for dancing, but then remarkably he finds the words. Quote in full his answer. Comment on the simplicity, yet effectiveness, of the language the screenwriter has provided for Billy at this important moment in the film. * In what ways is Billy transformed by his dream? Students comment on the use of film techniques to show this gradual transformation. * In what ways does Billy’s dream transform his family and the wider community? How are film techniques used to show this transformation? * Students consider the significance of the lyrics of the song at the end of the film:   You choose what to be  You choose what to dream  I believe in love  I believe in hope  Do you believe?  Teacher asks students to consider and discuss the way in which the dances serve as milestones along the journey for Billy towards the realisation of his dream.   * As a class, examine the first few dance scenes: * Billy doing airborne dance moves at the start of the film * Billy tentatively joining the dance class for the first time * a dancing lesson with Mrs Wilkinson juxtaposed with another ‘dance’, the encounter between police and miners. * Students explain the significance of these ‘dances’ as early steps in the pursuit of a dream. How is the meaning of each dance communicated through use of particular film techniques? * Students discuss the significance of Daldry including the *Top Hat* clip of Fred Astaire dancing?   Teacher divides the class into small groups and allocates to each group one of the following dance scenes:   * Billy dances with his dance teacher to ‘We Love to Boogie’, with cuts to his father, brother and grandmother all grooving to the same music * the dancing lesson where, after initial clashes with Mrs Wilkinson, Billy gets it right – significantly there is no dialogue in this scene * after the clash between Mrs Wilkinson and Billy’s brother, Billy dances in the toilet, in a courtyard, on a rooftop and in the streets, before running into a wall of rusty corrugated iron * Billy dances secretly with his friend in the hall at night – his father witnesses the spectacle * Billy dances at the audition for the Royal Ballet School. * Each group discusses the significance of the dance as an important step on Billy’s journey to realising his dream. How is the meaning of the dance communicated through use of particular film techniques? Groups report their conclusions back to the class.   As a class, students examine the final dance scenes: the 25-year-old Billy performs in *Swan Lake* at the Theatre Royal in London, with a cut to Billy doing his airborne dance moves 14 years earlier. Key questions for students to consider include:   * How is a mood of nervous anticipation built up before Billy takes to the stage at the Theatre Royal? * Why does the film only show the first grand leap on to the stage? Why not show more of the performance? * Why is the reaction of Billy’s father to that leap an important moment in the film? * Why does the film then cut to the airborne dance moves that we saw at the start of the film? How does the change of music accentuate this cut? | ‘The Cloths of Heaven’  <https://www.poemhunter.com/poem/he-wishes-for-the-cloths-of-heaven/> |
| **EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * investigate, appreciate and enjoy a wide range of texts and different ways of responding * explain how various language features, for example figurative, grammatical and multimodal elements create particular effects in texts and use these for specific purposes   **EN12-3** analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning  Students:   * engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning * investigate and use specific vocabulary, including evaluative language, to express shades of meaning, feeling and opinion   **EN12-8** explains and assesses cultural assumptions in texts and their effects on meaning  Students:   * assess and reflect on the ways values and assumptions are conveyed (ACELR058) * assess different perspectives, attitudes and values represented in texts by analysing the use of voice and point of view (ACEEN064) | Representation of human experience in related texts: The pursuit of dreams  Whole class reads Deng Thiak Adut’s Australia Day address, 2016. It may be helpful to see or listen to a recording of the speech as well.  Students discuss these questions and then write responses:   * What is the significance of a new Australian, originally from South Sudan, presenting an Australia Day address? * What was Adut’s dream? Why did he not conceive this dream before his arrival in Australia as a 14-year-old refugee? How did he set about realising this dream? Who supported him? * How did Adut’s struggle with adversity affect the way in which he pursued his dream? * How does Adut think that his story of realising his dream can help other people? * What was Adut’s purpose in making this speech? Evaluate how effectively Adut uses language to achieve this purpose.   **OR**  Students can explore other speeches such as the ones below for their ideas in relation to the pursuit of dreams and the ways that language has been used to do this.   * Elizabeth Cady Stanton, Keynote Address at the Seneca Falls Women’s Rights Convention, 1848 * Martin Luther King, Jr., ‘I have a dream’, 1963 * John F Kennedy, Inaugural Address, 1961 * Jessie Street, ‘Is it to Be Back to the Kitchen?’, 1944 * Indira Gandhi, ‘The True Liberation of Women’, 1980 * Barack Obama, Inaugural Address, 2013 * Malala Yousafzai, Speech at the Youth Takeover of the United Nations, 2013 | Deng Thiak Adut, Australia Day address, 2016: Deng Thiak Adut speech  <https://www.youtube.com/watch?v=xocVehUd7q4>  Elizabeth Cady Stanton, Keynote address at the Seneca Falls Women’s Rights Convention,1848: Stanton speech  King, Kennedy, Street and Gandhi speeches available through the NSW Education Standards Authority (NESA) website at: HSC English Prescriptions 2009-2014 speeches  Barack Obama, Inaugural address, 2013: Barack Obama speech  Malala Yousafzai, Speech at the Youth Takeover of the United Nations, 2013: Malala Yousafzai speech |
| **EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * explain how and why texts influence and position readers and viewers (ACEEN040) * develop creative, informed and sustained interpretations of texts supported by close textual analysis (ACELR062)   **EN12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * appreciate the value of thinking about texts in different ways | Representation of human experience: The search for identity  While Billy is chasing his dream to become a ballet dancer, he is also undergoing another transition, more subtle but equally important. He is growing up and becoming his own person, demanding his right to determine his own future. He is seeking his identity, his place in the world.   * Teacher asks students to think about what they understand by the term ‘self-possessed’? In what sense can a person own him/herself? What could prevent a person from owning him/herself?   The search for identity, one’s place in the world, can be a life-long mission. Our personal contexts can change, requiring us to redefine ourselves, even re-invent ourselves.   * Students reflect on where they are located on this life journey.   The search for identity is a universal theme that features strongly in literary texts from different times and cultures.   * The class brainstorm novels, films, plays, biographies and autobiographies that deal with this aspect of human experience.   Students consider Billy’s search for identity by exploring and explaining their responses to the following:   * His brother thinks of him as a ‘bairn’, but Billy is quite grown-up for an 11-year-old. What factors in his home life might have contributed to this early maturity? * At one point in the film, Billy says earnestly, ‘I don’t want a childhood. I want to be a ballet dancer.’ What are the circumstances that provoke this comment? What does the statement reveal about his character? * Students recount the incident when Billy first asserts himself with his authoritative father. Why does he take a stand? What are the consequences? What emotions are conveyed at this point in the film? * While Billy loses this first battle, he gradually wins his father over. How does he do this? What events in his father’s life might cause him to soften in his attitude? * Identify a later scene where Billy asserts himself. Students compare this with the first showdown with his father. How has he changed? How are film techniques used to show these changes? * Who says to Billy, ‘Always be yourself’? How does the film show us the important influence of this person on Billy despite not being there. * Mrs Wilkinson is more than Billy’s ballet teacher. In what ways does she mentor and support Billy during his search for identity? * What is the notion of masculinity shared by Billy’s father and brother? Quote lines that show their attitudes. How can working-class culture breed this kind of thinking? How does the film reveal these attitudes to be ridiculously limited? What alternative models of masculinity does Billy draw upon to justify his passion for ballet? * While Billy has matured physically and emotionally, there are plenty of reminders in the film that he is still a child, not yet ready to embark on many of the experiences of adulthood. Students comment on the comic effect of the scenes where he is confronted with romantic overtures from Debbie and Michael. * How does Billy demonstrate his new-found sense of self in his goodbyes to his friends and mentor before he leaves for the Royal Ballet School? * Students consider the brief scene showing Billy at age 25 at the Theatre Royal. How does the film visually depict his sense of self-possession? How do the costume and make-up he is wearing symbolise the extent of his transformation?   Three other characters experience personal growth and have a stronger sense of self by the end of the film: Jackie (Billy’s father), Tony (Billy’s brother) and Michael (Billy’s friend).  Teacher divides the class into pairs, allocating one of these three characters to each pair. Each pair answers these questions in relation to the allocated character:   * In what ways does the character grow towards greater self-awareness? * How does the film represent this personal growth of the character? * Identify two key scenes and analyse how film techniques are used to depict changes in the character between the two scenes. * Compare the character’s development towards greater self-awareness with Billy’s experience. * In what ways have these characters become more self-aware *because* of Billy’s experience?   Each pair shares their findings with two other pairs who studied different characters.  As a class, discuss: What point is the film making by extending the depiction of growth to self-awareness beyond the character of Billy? *(Assessment for learning)*  The information gathered from this task will assist the teacher in making judgements about the students’:   * deep understanding of the film in relation to the specific human experience.   This information will assist the teacher to design future teaching and learning strategies. |  |
| **EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * develop deeper textual understanding that enhances enjoyment in composing and responding to a range of complex texts including those by and about Aboriginal and/or Torres Strait Islander people/s * examine the contexts of composing and responding, for example personal, social, cultural, historical and workplace contexts, and assess their effects on meaning in and through particular texts * analyse and assess the ways language features, text structures and stylistic choices shape points of view and influence audiences (ACEEN024)   **EN12-3** analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning   * engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning * analyse, assess and experiment with the interplay between imaginative, persuasive and interpretive techniques * understand and appreciate how language features, text structures and stylistic choices are effectively integrated in a range of quality literature and other texts and apply this understanding to their own compositions   **EN12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments   * assess the effects of rhetorical devices, for example emphasis, emotive language and imagery in the construction of argument (ACEEN025) * use the information and ideas gathered from a range of texts to present perspectives in analytical, expressive and imaginative ways   **EN12-6** investigates and explains the relationships between texts   * investigate the relationships between text and context by undertaking close analysis of texts (ACEEN060) * analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts   **EN12-7** explains and evaluates the diverse ways texts can represent personal and public worlds   * analyse and assess the diverse ways in which creative and critical texts can represent human experience, universal themes and social contexts | Representation of human experience in related material: The search for identity  Study of a related text: *Persepolis: The Story of a Childhood*, a graphic novel  Students read *Persepolis: The Story of a Childhood.* This bookis a graphic autobiography in which the author, Marjane Satrapi (known as Marji) tells the story of her childhood in Iran from age 6, before the Iranian Revolution, until she is sent to school in Vienna at the age of 14.  Students briefly research the context of the book:   * + Iranian Revolution, 1979, and its aftermath   + the war between Iraq and Iran, 1980 –1988.   To what extent does this context shape Marji’s development as an individual?  In a time line, students trace important milestones in Marji’s personal growth between 6 and 14 years of age.  Students answer the following questions:   * How does the graphic autobiography show the challenges of seeking identity and finding one’s place in the world for a girl living in Iran in the 1980s? * What role does Marji’s family play in her development as an individual? * Can you suggest why Marji becomes so rebellious in a situation where so many other girls were obedient and compliant?   Satrapi wrote her book as an adult several years after the events. Teacher asks students to comment on the effect of using a child’s point of view to show us life in a fundamentalist regime and how Satrapi’s black-and-white comic strip images contribute to the impact of the story?  Students identify one section (these are clearly defined) that depicts Marji’s growth towards greater self-awareness and analyse how the author uses both language and images to show this personal growth.  In pairs, students compare Marji’s story with that of Billy in *Billy Elliot*. What similarities and differences do you notice in their situations and the way they respond?  Students compare and explain the ways in which the graphic novel and the film use both language and visual techniques to represent the search for identity.  **OR**  Study of a related text: short stories about coming of age  Each student reads one of the short stories about coming of age on the shortstoryguide.com website or any other short story about coming of age.Unlike the film and graphic autobiography studied, these short stories tend to reveal a character through a particular incident.  Each student completes the following activities for the chosen story:   * + - Write a brief summary of the story.     - How does the incident affect OR have an impact on the character’s sense of self?     - At what stage is the character in the search for identity?     - How does the writer use point of view to focus on the story in a particular way? How were you positioned to respond to the character?     - How does the writer use language to engage us in this individual’s story?     - Compare the story with those of Billy and Marji.     - What impact did the story have on you? How did it affect you in this way?   Each student presents a 2–3 minute report on the short story to the class.  Where students choose the same story, similarities and differences in responses can be discussed. | *Persepolis: The Story of a Childhood*, graphic autobiography by Marjane Satrapi, Jonathon Cape, UK, 2004  ‘Short stories about coming of age’, available at <http://www.shortstoryguide.com/short-stories-about-coming-of-age/> |
| **EN12-2** uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies   * analyse and assess the effects of the combination of linguistic, multimedial, interactive and navigational conventions on responses to texts * independently use and assess strategies for planning, drafting, editing and revising, correcting for errors, refining ideas and ensuring consistent and appropriate style (ACEEN055)   **EN12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments   * understand, assess and appreciate how different language features, text structures and stylistic choices can be used to represent different perspectives and attitudes * understand, assess and appreciate how different language features, text structures and stylistic choices can be used to represent different perspectives and attitudes * synthesise information and ideas for a range of purposes, including development of sustained, evidence-based, logical and complex argument (ACEEN071) * synthesise information and ideas for a range of purposes, including development of sustained, evidence-based, logical and complex argument (ACEEN071) | Sample essay questions *(Assessment for learning)*  Teacher provides students with sample essay questions to practice responding to a question and synthesising and supporting their response to the texts studied. Some possible questions are:   * Explore the significance of music in representing the human experiences depicted in *Billy Elliot*. * How does the film *Billy Elliot* depict the range and complexity of human experiences? * Stephen Daldry has effectively captured the significance of pursuing one’s dreams to the human experience. Do you agree? * Discuss the role of two minor characters in *Billy Elliott* in expanding your understanding of human experiences. * 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 *Billy Elliot* and one other text.   Students engage in peer marking and editing processes to help refine their responses.  The information gathered from this task will assist the teacher in making judgements about the students’ ability to synthesise and apply the knowledge, understanding and skills developed throughout the unit. This information will assist the teacher to provide meaningful feedback to the students and consider the need for any further teaching and learning in this module. |  |
| **EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * develop creative, informed and sustained interpretations of texts supported by close textual analysis (ACELR062) * compose texts that combine different modes and media for a variety of contexts, audiences and purposes   **EN12-2** uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies   * use and assess different processes and technologies, individually and in groups, to generate, investigate, clarify, organise, refine and present information and ideas  Information and communication technology capability icon Personal and social capability icon Work and enterprise icon * compose and analyse texts in different modes, media and technologies for a variety of purposes   **EN12-3** analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning   * understand and use language appropriately and effectively for particular purposes, for example making connections, questioning, challenging, analysing, speculating and generalising * use appropriate and effective form, content, style and tone for different purposes and audiences and assess their effectiveness in real and imagined contexts (ACEEN011) * investigate and use specific vocabulary, including evaluative language, to express shades of meaning, feeling and opinion * understand and appreciate how language features, text structures and stylistic choices are effectively integrated in a range of quality literature and other texts and apply this understanding to their own compositions   **EN12-6** investigates and explains the relationships between texts   * explain similarities and differences between and among texts with reference to their contexts * analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts | Assessment task  Students independently find and read/view/listen to an appropriate text that represents human experiences related to one of these three focus areas:   * The struggle with adversity * The pursuit of dreams * The search for identity.   Students are not to use the short story they may have read in the previous activity.  Students prepare and deliver a 4–5 minute presentation to the class in which they:   1. Share and justify their choice of text, by presenting an overview and reading/showing/playing a telling extract 2. Explain how the text represents human experiences related to one of the three focus areas 3. Compare the text with Billy Elliot in the way they represent human experiences related to one of the three focus areas. | ‘PowerPoint alternatives’, blog written by Nayomi Chibana, available at <http://blog.visme.co/powerpoint-alternatives/> |
| **EN12-9** reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner   * recognise that reading, viewing and listening are active and interactive processes in which personal experiences and expectations influence understanding and interpretation * use writing as a tool to reflect on their own learning, assessing how processes can be adjusted to ensure better learning outcomes | Synthesising and reflecting on learning  Teacher guides students through a reflection on the unit and their own learning by using the following prompts and questions:   * In this unit we have studied three key aspects of human experiences and examined how they are represented in *Billy Elliot* and a range of other texts. 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 your mind map with those of other students. Adjust your mind map as a result of these interactions.   Students engage in a ‘Think, write, share’ activity:   * Did the texts you studied reflect individual or collective human experiences? * What human qualities and emotions were evident in the representations of experiences? * What anomalies, paradoxes and inconsistencies in human behaviour and motivations were evident in the representations of experiences? * What role does storytelling play in representing human experiences? If not through storytelling, how else would we know about the range and complexity of human experiences? * 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? * 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? * 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?   Reflection on learning:   * What new knowledge and understandings have you gained through your study of this unit? * What aspects of the unit might require further revision and consolidation? * What important skills have you strengthened through your study of this unit? * What skills might still require further practice and refinement? |  |
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