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

| **Unit title**  Module A: Language, Identity and Culture | **Duration**  30 indicative hours |
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| **Unit description**  In this module, students will explore how language can be used to both express and shape our identities. Language is a powerful tool in communicating the significance of identity and culture for individuals and larger cultural groups. Through the detailed study of the prescribed poems from the anthology ***Contemporary Asian Australian Poets,*** as well as a range of other texts, students will engage with the stories, challenges and perspectives of those who feel a connection and/or a disconnection with the people and places that have shaped who they are. Through the close exploration of language and textual forms, structures and features, students will consider how meaning is constructed and the impact it has on themselves and others. Students will respond personally, analytically and critically to the poetry and other texts through a range of compositions. Students are given opportunities to express their own ideas and experiment with language to express their own sense of identity. | |
| **Outcomes**  **EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  **EN12-3** critically analyses and uses language forms, features and structures of texts, justifying appropriateness for purpose, audience and context and explaining their effects on meaning  **EN12-4** adapts and applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts  **EN12-5** thinks imaginatively, creatively, interpretively, critically and discerningly to respond to and compose texts that include thoughtful and detailed information, ideas and arguments  **EN12-6** investigates and explains the relationships between texts  **EN12-7** explains and evaluates the diverse ways texts can represent personal and public worlds  **EN12-8** explains and assesses cultural assumptions in texts and their effects on meaning  **EN12-9** reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner | |
| **Focus questions**   * In what ways does a connection to place and people shape our identity? * How can language be used to communicate our connections and disconnections? * Why are our senses so significant in shaping our individual and collective identities? * What makes poetry an effective way to tell and explore the story of Asian Australian experience? * What challenges exist for people living in or between two cultures and how can poetry capture this? * How does the use of poetry shape our perception of ourselves and our response to others? | |
| **Course requirements**  Students study one prescribed text in detail, as well as a range of textual material  **Prescribed text**  **Poetry** – Aitken, Adam, Boey, Kim Cheng and Cahill, Michelle (eds), *Contemporary Asian Australian Poets*, Puncher and Wattmann, 2013, ISBN: 9781921450655  **ALL of the poems listed below must be studied**   * Merlinda Bobis, ‘This is where it begins’ * Miriam Wei Wei Lo, ‘Home’ * Ouyang Yu, ‘New Accents’ * Vuong Pham, ‘Mother’ * Jaya Savige, ‘Circular Breathing’ * Maureen Ten (Ten Ch’in Ü), ‘Translucent Jade’ | **Assessment**  Analytical extended response demonstrating planning through the use of a graphic organiser. |

| **Content** | **Teaching, learning and assessment** | **Resources** |
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| **EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * develop deeper textual understanding that enhances enjoyment in composing and responding to a range of complex texts, including those by and about Aboriginal and/or Torres Strait Islander People/s   **EN12-5** thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * investigate a wide range of texts, including those by and about Aboriginal and/or Torres Strait Islander People/s, in order to think broadly, deeply and flexibly in imaginative, creative, interpretive and analytical ways   **EN12-7** explains and evaluates the diverse ways texts can represent personal and public worlds  Students:   * analyse, explain and evaluate the ways ideas, voices and points of view are represented for particular purposes and effects   **EN12-8** explains and assesses cultural assumptions in texts and their effects on meaning  Students:   * analyse and assess cultural assumptions in texts, including texts by and about Aboriginal and/or Torres Strait Islander People/s and people with Asian heritage | **Introduction to the module and the rubric**  **Who am I?**  The teacher introduces the module by asking each student to answer the question ‘Who am I?’  Students construct a representation of all of the elements that they consider have formed their individual identities. This representation can be a combination of words and images through the form of a brainstorm, flowchart, drawing or collage.  Students share their representations in small groups of four to five students, explaining what they have included and why. Groups consider the common and differing elements.  The teacher provides students with four strips of paper. Groups need to condense all their common elements into four summative words. All groups combine their words and organise them into categories.  The teacher directs this towards highlighting the significance of language, culture, place, community, identity. Students reflect on the reasons why it may be difficult to categorise their words.  **The module rubric**  Students are provided with a copy of the English Standard Module A rubric. They identify terms that need to be defined and explained. Students then sort key statements from the rubric into a table to break down the requirements.   | **What is language used for?** | **What impact can it have?** | **Who uses it?** | **Elements of language to be explored** | | --- | --- | --- | --- |   **What is the function of language?**  Language has many functions and is inextricably connected with the formation and expression of identity and culture.   1. Students brainstorm ‘What is the function of language?’ 2. Rank the ideas from ‘simple to complex. 3. Students access the ‘Language and Culture’ page of the *Indigenous Remote Communications Association* website. Using a three-circle Venn diagram, consider the significance of language in strengthening indigenous cultures and identities more broadly including Aboriginal and Torres Strait Islander Peoples. 4. Students write a definition and explanation of language, culture and identity in the outer circles; ideas related to how they connect with each other in the overlapping circles; and their own reflection on why the three elements are fundamental to each other.   *Three venn diagram graphic organiser*  **Glossary of key concept terms**  Students begin a glossary of key concept terms and add to it as they progress through the module. For example:   * *Assumptions* * *Bilingualism* * *Detachment* * *Diaspora* * *Dis/empowerment* * *Displacement* * *Duality* * *Homeland* * *Imitation* * *Mother tongue* * *Multilingualism* * *Solidarity* * *Translation* * *Voice* | [English Standard Syllabus - Module A rubric](https://syllabus.nesa.nsw.edu.au/english-standard-stage6/modules/)  *Indigenous Remote Communications Association* website – Language and Culture  [https://www.irca.net.au/sector/language-and-culture](https://www.irca.net.au/sector/language-and-culture" \o "Indigenous Remote Communications Association website – Language and Culture) |
|  | **Exploring a range of textual material**  Throughout the study of the module, students need to engage with a range of textual materials that allow exploration, analysis and assessment of the relationship between language, identity and culture. Students are required to support this with texts independently chosen and explored, in addition to those selected by the teacher for class use.  **TED talk – Hetain Patel: *Who am I? Think again***  Students view the TED talk as a class. The teacher facilitates discussion using the questions below:  *Before viewing*   * Pause on opening image at 13 seconds. * What is interesting about the two people on stage? * What assumptions do you make about who they are? Why?   *During viewing*   * Why does Patel use Yuyu Rau as a translator? * When does the audience laugh during the talk for the first time? Why is this ironic? * How do Patel and Yuyu use clothes and appearance to convey identity? What are the issues associated with this? * Patel uses Bruce Lee’s analogy of ‘Be water’. Explain the underlying meaning of this analogy. * Why does Patel imitate Bruce Lee’s voice? Who else does he imitate and why? * What is the effect of the use of the video of Patel’s changing appearance? * Explain what is revealed by Patel ‘imitating’ Yuyu through voice and the action of having her arms behind him?   *After viewing*   * Explain what Patel’s performance reveals about the acquirement and use of language. * How does the performance by Patel and Yuyu demonstrate the complexity of identity and the influence of culture? * How does Patel use humour and movement to challenge our perceptions of culture and identity?   The teacher may supplement this activity with material from *A Chinese Affair* by Isabelle Li or the website: *PopBox Project – Where are you from?*  **Composing**  Students compose a short speech using the title, ‘Who am I?’ to be delivered to an audience of their peers. Students should experiment with using personal anecdotes and analogy to tell their own story.  *Reflection*: Students reflect on what they learnt about the identity and culture of their peers. How did the stories and approaches to telling their stories differ? What language devices did their peers use that were effective? | TED talk – Hetain Patel: *Who am I? Think again.*  <https://www.ted.com/talks/hetain_patel_who_am_i_think_again>  Website: PopBox Project - *Where are you from?*  <http://www.popboxprojects.com.au/whereareyoufrom>  *A Chinese Affair* by Isabelle Li <http://www.margaretriverpress.com/shop/fiction/a-chinese-affair-by-isabelle-li/> |
| **EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * 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   **EN12-5** thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * analyse how the contexts of composers (authors, poets, playwrights, directors, designers and so on) or responders (readers, listeners, viewers, an audience and so on) influence their perspectives and ideas   **EN12-6** investigates and explains the relationships between texts  Students:   * explain similarities and differences between and among texts with reference to their contexts * investigate the relationships between text and context by undertaking close analysis of texts (ACEEN060)   **EN12-8** explains and assesses cultural assumptions in texts and their effects on meaning  Students:   * analyse literary texts created by and about a diverse range of Australian people, including Aboriginal and/or Torres Strait Islander Peoples and people with Asian heritage, and assess the different ways these texts represent people, places and issues | **Familiarisation with the poems as a body of work**  It is important to consider the poems as a body of work, not just in isolation, to allow for an exploration of the ‘voice’ of Asian Australian poets.  **Purpose of writing poetry**  The teacher provides students with quotes from a selection of the poets who reflect on why they write poetry. For each quote, students select five keywords or phrases. Using a suitable graphic organiser, students then find ways to group the words together. These could be under headings such as language, feelings, influences and effect.  Students then consider:   * Are there any commonalities between the poets’ reasons for writing poetry? * Where do the influences on their poetry come from? * Are there differences in the reasons why they write?   Sample extracts used could include the following. These could be provided by the teacher or viewed in their full context using the web links provided in the ‘Resources’ column.   * *‘Writing visits like grace. Its greatest gift is the comfort if not the joy of transformation. In an inspired moment, we almost believe that anguish can be made bearable and injustice can be overturned, because they can be named. And if we’re lucky, joy can even be multiplied a hundredfold, so we may have reserves in the cupboard for the lean times.’* (Merlinda Bobis) * *‘The relevance or value of poetry to contemporary society and culture (both national and international) is very difficult to quantify or predict. Who can defend poetry? Or any form of art that is not necessary for basic survival?  How can I justify reading and writing poetry when I could be doing something concrete and helpful for the starving millions in Africa? Or volunteering at the soup kitchen in Margaret River? Poetry is an indulgence. And yet somehow a necessary indulgence. Even the seamstress in the sweatshop sings.  There is a necessary pleasure in these things.  I believe that we create because we are made in the image of a Creator. Poetry has to be* *about pleasure (poetry for its own sake) and it will be relevant and valuable as long as some of us enjoy reading and writing it.  If it has to be (dare I say) ‘useful’: perhaps we could consider its value in processing human emotion and experience, or its relevance in coming to grips with suffering, or in pleading the cause for change.’* (Miriam Wei Wei Lo) * *‘I notice the differences and then when I write I try to put those in my poetry, also because I read some early poetry in Chinese written by migrants, Chinese migrants from other countries, from Vietnam, from Cambodia and I found that their image of Australia is very much like China. Why? Because the linguistic and the culture baggage is very much with them and when they write unconsciously they are influenced by that so how are you going to do the portrait of landscape the way Sydney Nolan and other Australian artists did, discarding the European baggage and using the new eye so to speak to look at the landscape and then turn that into a different kind of language in poetry and paintings? That’s what I always wanted to achieve in my writings, still aware of what is there in China but more as a difference.’* (Ouyang Yu) * *‘But poetry is of course the product of its specific cultural moment, however much some would like it to reflect the cultures of yesteryear. Only those poems that are truly of their time have any hope of lasting beyond it… Poetry – indeed, language itself – is like a shark: if it's not moving, it's dying.’* (Jaya Savige)   **Building the context of the poets – Jigsaw activity**  The teacher divides students into six ‘expert’ home groups, allocating each group a different poet. The purpose for each group is to demonstrate how ‘Each poet here represents an intersection of two or more cultures and languages (Preface, p 13) as a reason for their inclusion in the anthology.  Each group researches the context and biographical details of the poet. Students can be provided with the brief biographies of the poets from the anthology as a starting point. This information is collated in a way that can then be shared with the other groups, for example using an online collaborative tool (eg Google Drive or Office 365). Students organise information under headings such as:   * Origins and ancestry * Languages spoken * Life experiences * Concerns and issues * Poetic style * Reviews: What do others say about their poetry?   The teacher then reallocates students into new groups that will have an ‘expert’ for each poet in it. Each student will need a blank map of the Asia–Australia region.  In this new grouping:   * Each student ‘expert’ has an opportunity to share key findings about their poet with the group members * Students complete a comparative table which they fill in while discussing each poet. What are the similarities and differences they can see emerging amongst the poets? * Students locate on the map the country(ies) that each poet connects with through birth, ancestry and/or cultural significance and the languages that they speak. For example, Merlinda Bobis – Philippines; Miriam Wei Wei Lo – Malaysia, China, Singapore; Ouyang Yu – China; Vuong Pham – Vietnam; Jaya Savige, - Australia, England; Maureen Ten (Ten Ch’in Ü) - China   As a class, discuss the reasons why each poet was chosen for the first-ever published anthology of Asian Australian poetry. Compile a list of questions this generates about each of the poets. Some of these questions may be unanswerable until students engage with the poems. | Examples of graphic organisers:  <https://creately.com/diagram-type/k12-graphic-organizer>  <https://www.eduplace.com/graphicorganizer/>  **Teacher background material:**  Merlinda Bobis homepage:  <http://www.merlindabobis.com.au/index.htm>  Interview with Miriam Wei Wei Lo:  <http://www.poetryinternationalweb.net/pi/site/cou_article/item/19021/Interview-with-Miriam-Wei-Wei-Lo/en>  Transcript of interview with Ouyang Yu:  <https://www.nla.gov.au/audio/otherland-ouyang-yu>  Editorial *Poetry lives, OK?* by Jaya Savige  <http://www.theaustralian.com.au/arts/books/poetry-lives-ok/news-story/6daab3c96b6d58dc4e1c564178627d11>  *Contemporary Asian Australian Poets* – Preface (p 13)  *Contemporary Asian Australian Poets* – Biographies of poets (pages 246–53) |
| **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) * compose considered and well-crafted personal responses to texts and critically consider the responses of others   **EN12-3** analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning  Students:   * 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 * analyse how language choices are made for different purposes and in different contexts using appropriate metalanguage | **POEM: Merlinda Bobis, ‘This is where it begins’**  **Reciprocal teaching**  The teacher models the Reciprocal teaching reading strategy for students. The teacher models the types of questions, statements and language that could be used in each step. One or two examples could be used and discussed, before students then contribute their own.  *Predicting: Making predictions using what students already know and the title of the poem.*  For example:   * Reading the title, I think the poem is about … * We know that the poet Merlinda Bobis has an ancestral connection with the Philippines, so she might be exploring …   The teacher reads the poem aloud to the class and then guides students through the following elements of the reciprocal reading strategy.  *Clarifying*: *Identifying unfamiliar references and vocabulary, difficult or unfamiliar concepts*.  *For example*:   * I need to look up what ‘Bikol’ is. * I do not understand the first two stanzas of the poem. I need to have them translated. * What does ‘conjurer’ mean? * What do the words ‘Ojos’, ‘Labios’ and ‘Manos’ mean in the fifth stanza?   *Questioning: Generating questions about the text at a literal, inferential and evaluative level.*  *For example:*   * Why did Bobis begin the poem using a language other than English? * Who is the ‘ghost’ referred to in stanza three? * I wonder why the grandmother would tell a story about a crab-stealer under the bed to a child. * Do you think the Spanish words in stanza five mean ‘eyes’, ‘lips’ and ‘hands’? Why do I think this is what they mean? * Why is the phrase ‘under my skin’ repeated throughout the poem? * The lines and stanzas are all different in length. What impact does this have? * I wonder how the image of the umbilical cord in the last line connects to the meaning of the poem.   *Summarising: Identifying and summarising the meaning of the text at line/sentence, stanza/paragraph and whole poem/text level.*  *For example:*   * The keywords that capture the meaning of the poem are … * Bobis wants us to consider … * The three main ideas I can identify in the poem are … * I think the poem is about how stories connect us to culture and people. They connect us to generations that came before us. I think this because …   At each stage, the teacher and students work together to produce responses and answers. Once students become familiar and competent with this process, they can work through the strategies collaboratively in small groups for the other poems without direct instruction. Each member can be given a role to perform or the roles may be flexible. The teacher needs to be selective when creating groups and consider the strengths and needs of each student in the group.  **Annotation**  Students work through the final step of annotating the poem.  *Annotation: Identifying and explaining the forms, features and language used and the meaning created. Students should identify, provide examples, analyse and explain the effect in the poem.*  Consider areas such as:  **Imagery**   * What images are created and how? * Examples of figurative language and their effect. * When do these images occur? What is the effect of moving between the past and the present?   **Voice**   * Whose voice do we hear? * How would you describe the tone of the voice in the poem?   **Literary devices**   * How does Bobis allow the reader to access and translate the use of multilingualism in the poem? * Explain the effect of embedding ancestral language in the poem. * How is the motif of storytelling carried throughout the poem? * Why is ‘under my skin’ repeated? * Explain the reason for including references to Filipino folktales, superstitions and mythology. * How is contrast used in the poem? Eg hot/cold, past/present, English/non-English, collective/individual. * What is the effect of the epistrophe ‘They made us shiver’? * Consider the effect of enjambment in creating the experience of storytelling in lines such as ’Just air/heralding the world or worlds that we think/we dream up alone. * What is the symbolism of eyes, lips and hands.   **Structural features**   * What effect is created by repeating the same opening of the poem across the first three stanzas in three different languages? Stanza 1 is in Bikol (language of the indigenous people of SE Luzon in the Philippines); Stanza 2 is in Tagalog/Pilipino (local reference to the national language of the Philippines); Stanza 3 in English. * How does Bobis structure her poem to aid the reader in their translation of unknown languages?   **Grammatical features**   * Syntax: What effect is created by the use of low modality adverbs and conjunctions such as ‘But perhaps’, ’Or’, ‘Perhaps’ to begin the stanzas? * Consider the positioning of commas and hyphens. * Examine the use, and effect, of conjunctions.   **Reflecting on the meaning of the poem**  Students respond to the following statements using a clear paragraph format:   * The poem uses language in a powerful way to connect us with the experience of the poet. * Bobis explores the role of storytelling in connecting us to people and culture across time and place. * Language enriches our identity. * Language can provoke questioning about our heritage. * Modes of storytelling have changed; however, the effect has not changed. * Language allows Bobis as an Asian Australian to maintain and renew ties with her ancestral homeland.   The teacher may need to revise paragraph structure with students. | Reciprocal teaching strategy  <http://www.education.vic.gov.au/school/teachers/teachingresources/discipline/english/proflearn/Pages/recipteach4.aspx>  **Teacher background material:**  Filipino Folktales – the role of storytelling  <http://driftwoodjourneys.com/philippine-folktales-the-cultural-gems-of-filipino-literary-creativity/>  Literary devices  <https://literarydevices.net/> |
| **EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * develop creative, informed and sustained interpretations of texts supported by close textual analysis (ACELR062)   **EN12-3** analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning  Students:   * engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning * analyse how language choices are made for different purposes and in different contexts using appropriate metalanguage * investigate and use specific vocabulary, including evaluative language, to express shades of meaning, feeling and opinion * use accurate spelling, punctuation, syntax and metalanguage * control language features, text structures and stylistic choices of texts to shape meaning and influence responses   **EN12-7** explains and evaluates the diverse ways texts can represent personal and public worlds  Students:   * explain how their personal values and perspectives are reconsidered through their engagement with a variety of texts, including those by and about Aboriginal and/or Torres Strait Islander Peoples * assess the impact of context on shaping the social, moral and ethical positions represented in texts * analyse and assess the impact of language and structural choices on shaping own and others’ perspectives * analyse, explain and evaluate the ways ideas, voices and points of view are represented for particular purposes and effects | **POEM: Miriam Wei Wei Lo, ‘Home’**  This poem explores the complex issue of what constitutes a home for migrants and the future generations. This is especially a dilemma for those who have had to flee their homelands due to war, invasion or starvation.  **Lightning writing**  Students read the poem aloud and then silently to themselves. They engage in five minutes of lightning writing to explain what they think the poem is about and why it is titled ‘Home’. In pairs, students then discuss their ideas. They identify the words and phrases that they are unfamiliar with and determine their meaning, for example *ikan bilis, braille, wattle, dowager empress, plumbago.*  **Considering the contrasts**  The poem is constructed using contrasting concrete and sensory imagery to create distinctions between:   * the home of the past: homeland of her parents, and * the home of the present: place of migration, Australia, Lo’s current home.   Students identify the contrasts in each section, write down the quotes and find pictures to copy and paste to represent these contrasts. This could be done in a presentation format or word-processed table. Students will need to interpret which image is of the past home and which is of the present home.  Sample table:   | **Quote from the poem** | **Home of the past**  **(insert image)** | **Home of the present**  **(insert image)** | | --- | --- | --- | | 1. One Day I Will Find It | | | | *‘smell of food: fried ikan bilis, roast lamb’* |  |  | | *‘a thin wafer of honey, the bitter salt taste of my husband’s sweat’* |  |  | | 2. Without Warning | | | | *‘an explosion of light’*  *‘can only be seen with eyes shut tight’* |  |  | | *‘like breath’*  *‘like death’* |  |  | | *‘the dark, bitter words’*  *‘the pure language’* |  |  | | 3. A Place to Return To | | | | *‘born into a single room’*  *‘running water, six sets of taps, a fridge, a washing machine’* |  |  | | *‘blue plumbago’*  *‘the natives’* |  |  |     Students respond to the question:  How is imagery used by Lo to create a difference in feeling and perception towards the cultural home of the past and the home of the present?  **Looking to the future**  The teacher invites students to explore how Lo uses structural and language choices to create a vision of a future home. Students identify and explain the effect of Lo’s use of:   * Three section structure – consider the titles, the focus of each section and change in tone. * Future continuous tense, eg *It will be …* * Anaphora and parallelism * Adverbs, eg *Perhaps* * Paradox, eg *I will live there alone and with everyone I love.* * Tricolon   Students consider and answer the following:   * Lo has been described as a diasporic poet who explores the tensions migrants experience as they struggle with their disconnection from the homeland and their new identity in a new place. Explain how Lo’s vision of a future home reflects this tension. * The final stanza of the poem uses references to plants that are native to south-east Asia to metaphorically represent Asian Australians, including herself. How does the final stanza communicate Lo’s attitude towards, and perception of, her Australian home? * Lo uses dialogue and exclamation to capture the excitement of her children, the next generation, in returning ‘Home!’ How does the poem challenge your assumption of what a home is?   **Composing**  Students write an imaginative piece of writing that constructs contrasts between their current home and another place. This other place could have been in another city/country, a place of holiday/visitation, or the ancestral homeland of their parents/grandparents. Students focus on using concrete and sensory imagery and changes in tense, to create contrasts in the ideas, feelings and perspectives associated with the two places.  *Reflection:* How did it make you feel to consider the differences between these two places? | **Teacher background material:**  Short biography  <http://www.poetryinternationalweb.net/pi/site/poet/item/14885/15/Miriam-Wei-Wei-Lo>  Interview with Miriam Wei Wei Lo  <http://www.poetryinternationalweb.net/pi/site/cou_article/item/19021/Interview-with-Miriam-Wei-Wei-Lo/en>  Podcast  <http://www.abc.net.au/radionational/programs/poetica/2012-04-14/3908520> |
| **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 * use accurate spelling, punctuation, syntax and metalanguage * control language features, text structures and stylistic choices of texts to shape meaning and influence responses   **EN12-4** adapts and applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts  Students:   * make imaginative use of language features, including punctuation and syntax, for particular effects   **EN12-6** investigates and explains the relationships between texts  Students:   * analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts | **POEM: Maureen Ten (Ten Ch’in Ü), ‘Translucent Jade’**  **Uncovering the title**  Students define the word ‘translucent’ – *to be semi-transparent.*  Students research the meaning, origins and associations of the word ‘jade’.  The teacher may like to guide students to consider its associations with wisdom, peace, balance, medicinal value, higher level of consciousness, healing, stability.  After reading through the poem, students ***Think, Pair, and Share*** their response to the question: Why has the poet coupled these two words together in the title?  As students discuss their ideas in the *Share* phase, the teacher constructs a class mind map of the different ideas offered. Ideas could be separated into those that relate to the literal meaning of the grandfather’s gift and the symbolic meaning. For example:   | **Meaning of the grandfather’s gift** | **Symbolic meaning of the gift** | | --- | --- | | * love * affection – he made it himself * highest quality of translucent jade means she is important to him * a gift that connects her to Chinese culture and heritage * personal connection with the grandfather through the object | * uncertainty of heritage * the unfamiliar * forgotten or unknown culture * link to the past * link to the future * storyteller * richness of culture * adapting to Australian culture meant the loss of, or neglect of, Chinese culture * a new aspect/layer of identity * being translucent jade, the light penetrates but not fully – metaphor of the knowledge/wisdom of who she is and where she has come from is only starting to shine through |   **Conflicting cultures and identities**  Students complete the following activities/questions:   * Identify the words used to describe the mother’s gift in Stanza 1. * How do these words contrast with the words used to describe the grandfather’s gift in Stanza 2? * Track the motif of sound throughout the poem, eg *sang, silence, heard stories, vibrations, slowly-yielding music*. Explain the underlying meaning of this motif in relation to awareness and knowledge of identity and culture. * Comment on the effect of the stanza and line lengths becoming shorter from Stanza 1 to Stanza 3. What does this reflect about the speaker/poet in the poem? * How is questioning used to elicit questions about identity and belonging? * Identify the modal adverbs and verbs used in the poem. What is the accumulative effect of these words? Consider the uncertainty that pervades the poem. * Consider the emotive language in the poem. Which words have been used to evoke strong emotions and represent the feelings of the speaker? * Consider the syntax of lines such as ‘Do I to it belong?’ What is the effect of the inversion of the subject and verb order to make ‘belong’ become the subject?   **Connecting to place through people, objects, rituals and senses**  A common theme running through the poems is the way people, objects, rituals and senses connect us to culture, evoke memory, and play an important role in forming identity.  The teacher enlarges the poems onto A3 paper and places them in stations around the classroom. In small groups of 3 or 4, students read each poem and write down quotes referring to people, objects, rituals and senses that are mentioned in each poem. Students then discuss in their groups why each of these is significant to the identity of the individual and the community.  **Composing**  Students write a poem about a significant object that connects them to a particular time, place or person. Students should experiment with using different line lengths, punctuation, repetition, questioning, figurative and/or descriptive language.  *Differentiation:* Students can write stand-alone sentences about the object using some of the poetic devices instead of constructing a whole poem. The teacher can provide sentence starters such as:   * *The (object) makes me feel …* * *When I look at the object I wonder if …* * *The (object) looks similar to …* | **Teacher background material:**  Jade definition sample  <http://www.jademeaning.com/>  Quality and transparency of jade  <https://www.gia.edu/jade-quality-factor>  Modal adverbs and verbs  <https://www.teachit.co.uk/custom_content/free/25911_sample.pdf> |
| **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)   **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   **EN12-4** adapts and applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts  Students:   * assess how their knowledge of language features, text structures and stylistic choices helps them to engage with unfamiliar texts or textual forms * 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, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * analyse how the contexts of composers (authors, poets, playwrights, directors, designers and so on) or responders (readers, listeners, viewers, an audience and so on) influence their perspectives and ideas * assess their own and others’ justifications, evidence and point of view   **EN12-6** investigates and explains the relationships between texts  Students:   * investigate the relationships between text and context by undertaking close analysis of texts (ACEEN060) * assess the ways in which texts conform to or challenge generic conventions through their language features, text structures and stylistic choices   **EN12-8** explains and assesses cultural assumptions in texts and their effects on meaning  Students:   * analyse and assess cultural assumptions in texts, including texts by and about Aboriginal and/or Torres Strait Islander Peoples and people with Asian heritage   **EN12-5** thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * appreciate the value of thinking about texts in different ways | **POEM: Ouyang Yu, ‘New Accents’**  **Analysis of the poem**  Students consider the elements of the poem through the ‘T.O.C.A.S.T’ steps of analysis. They should consider the title first before reading the rest of the poem. It is important that this poem is read aloud so that students can hear the wordplay and accents. Have different students read the poem aloud to hear where they pause.  ***T****itle:* On first looking at the title of the poem before reading the whole poem, what does it make you think the poem will be about? What ideas does it make you consider?  ***O****verview:* In your own words, what is happening in each stanza (the literal meaning)? What is the story being told? When and where is it occurring?  ***C****onnotation:* What does the poem mean beyond the literal? List the words that seem to evoke an underlying meaning or a strong reaction for the reader.  ***A****ttitude:* How does the speaker in the poem feel? How does this make you feel? Are they the same or different? Identify the words and phrases that convey these feelings. What techniques does the poet use to construct these emotions? Consider the diction, punctuation (or lack of), sound devices such as alliteration.  ***S****hifts:* Are there changes in tone that occur? Does the perspective or attitude change? When does this occur? Look for the use of transition words and conjunctions, unusual punctuation, stanza structure. Where do you pause in the poem when reading? Why? What is the effect?  ***T****itle:* What new perspective do you now have about the title? What are the connotations of the title? Why has the poet used this title?  **Establishing voice**  As an Asian Australian poet, Yu captures the fragmented identity of a ‘Chinese Aussie’ and the binary feeling of being caught between two places and languages through the experimental construction of VOICES and ACCENTS in the poem. He has a background in translating Australian literary texts into Chinese. He draws on his experiences as an interpreter, translator and lecturer. Yu uses his own experiences of feeling alienated and dislocated. His feelings of displacement in the dominant Anglo-Celtic literary and educational environments he encountered are evident in the poem.  The teacher asks students to explore how VOICES and ACCENTS are constructed in the poem and what the effects of this are. Students consider:   * **Stanza pattern, lack of end punctuation** – the stanzas look uniform but we are not forced to pause by punctuation between them. What type of voice does this create when reading? * **Enjambment** – what is the effect of having the meaning run on between lines and stanzas. Consider the stanza breaks in Stanzas 3–5: ‘…English // Language’; ‘…couldn’t // Speak’. What type of voice does this create and what is the effect on the meaning? * **Wordplay, syllabification and phonetic breakdown of words, capitalisation of silent letters** – What happens when words are translated or pronounced incorrectly? How would the speaker feel? How would another person react to hearing this? * **Rhyming open couplet** ‘With their English/And my Anguish’ to end the poem – How does this reflect the overall meaning of the poem? Explain why Yu has capitalised *Anguish* to make it a proper noun.   Ouyang Yu has been described as ‘the angry Chinese poet’ and controversy has surrounded his poetry. As a class, students discuss the following questions:   * Do you agree that anger is the dominant feeling and attitude that is conveyed by the poem? * What other words would you use to describe the feelings and attitudes in the poem? For example, bitterness, provocation, antagonism, resistance, frustration, sarcasm, anguish. * How does the last stanza of the poem influence your understanding of Yu’s perspective when he states, ‘And they, the professors, rightly, lost a genius in me’?   **Meaning and purpose of the poem**  The teacher sets up signs around the classroom to make a continuum – *strongly agree, agree, neutral, disagree, strongly disagree*. As each statement below is read out students move around the classroom to stand at a point on the continuum. They will need to justify their position through close reference to the poem.   * Yu constructs a realistic portrayal of multicultural Australia. * The dominant effect of Yu’s wordplay is humour and mockery. * The poem separates language from identity. * Yu is effective in demonstrating the difficulty of the English language. * Yu’s poem is antagonistic and provokes anger. * Yu’s purpose is one of criticism. * The poem demonstrates the lack of acceptance that cultural groups experience in Australia. * The poem promotes assimilation. | **Teacher background material:** Brief biography of Ouyang Yu  <http://jacketmagazine.com/29/ouyang-yu.html>  Diasporic poets  <https://cordite.org.au/essays/asian-australian-diasporic-poets-commentary/>  Review of Yu’s ‘Self Translation’  <http://www.theaustralian.com.au/arts/review/poet-ouyang-yu-takes-both-roads/news-story/ce36918e0ffdc7e9fda13e4b3f72958b>  Review of ‘The Kingsbury Tales’ (includes *New Accents*)  <https://cordite.org.au/reviews/heather-taylor-johnson-reviews-ouyang-yu/>  Australian Poetry Library  <https://www.poetrylibrary.edu.au/poets/ouyang-yu>  Otherland – Lecture/audio:  <https://www.nla.gov.au/audio/otherland-ouyang-yu> |
| **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:   * investigate and use specific vocabulary, including evaluative language, to express shades of meaning, feeling and opinion   **EN12-6** investigates and explains the relationships between texts  Students:   * investigate the relationships between text and context by undertaking close analysis of texts (ACEEN060) * understand and explain the purposes of intertextuality * 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  Students:   * analyse and assess the impact of language and structural choices on shaping own and others’ perspectives * analyse, explain and evaluate the ways ideas, voices and points of view are represented for particular purposes and effects   **EN12-8** explains and assesses cultural assumptions in texts and their effects on meaning  Students:   * analyse literary texts created by and about a diverse range of Australian people, including Aboriginal and/or Torres Strait Islander Peoples and people with Asian heritage, and assess the different ways these texts represent people, places and issues * analyse and assess cultural assumptions in texts, including texts by and about Aboriginal and/or Torres Strait Islander Peoples and people with Asian heritage   **EN12-9** reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner  Students:   * use critical and constructive feedback from others to improve learning, including their composing and responding * assess the strengths and weaknesses of their own compositional style and improve compositions as a result of the process of reflection | **POEM: Vuong Pham, ‘Mother’**  *Any discussion of asylum seekers and refugees should be done with mindful consideration of the students backgrounds and experiences*  **Memory, the past and origins as a jigsaw puzzle**  The poem is a recollection of the past, piecing together history and parental origins as the poet tries to see his mother’s past through her eyes. It is seen through the perspective of the poet as a child and as an adult.  To highlight the metaphor of identity and culture being a jigsaw puzzle that is constantly being pieced together, provide the students with a jumbled copy of the poem. Students in small groups work together to piece the poem back together, considering clues such as transitional words, temporal words, lexical cohesion, motifs.  *Reflection:* What was highlighted to you by the action of having to piece the poem back together? What helped you in the decisions you made about the order of the poem?  *Differentiation:* The poem may be broken into larger grouped stanzas or smaller sections, depending on the level of difficulty required.  **Reciprocal teaching of the poem**  Students work in groups of four. Each student may be allocated a role, or the roles can be performed flexibly depending on the needs of the students. The teacher engages in dialogue with each group as they work through the elements. The sample statements below can be used to prompt particular groups.  *Predicting: Making predictions using what students already know and the title of the poem.*  For example:   * Reading the title, I think the poem is about … * We know that the poet Vuong Pham has an ancestral connection with Vietnam, so he might be exploring … * From the other poems we know that people connect the poets to culture and identity, so the title ‘Mother’ indicates …   The teacher reads the poem aloud. The jigsaw activity above could also be performed here instead of prior to the reciprocal teaching.  *Clarifying*: *Identifying unfamiliar references and vocabulary, difficult or unfamiliar concepts*.  *For example*:   * I don’t know what happened in Saigon that caused bloodshed. * I need to look up what ‘rickshaws’ are. * Who is ‘Wordsworth’? * What does ‘diaspora’ and ‘cerulean’ mean? * What is a ‘halcyon-time’?   *Questioning: Generating questions about the text at a literal, inferential and evaluative level.*  *For example:*   * Was the mother a factory worker? Why do I think this? * I wonder why the line ‘I know now, as I did in my childhood wonder’ is repeated four times in the poem. * Do you think the mother’s grey hair has a symbolic meaning? * The lines and stanzas are all different in length. What impact does this have? * I wonder if the flowers and vegetation mentioned throughout the poem are connected? * Could the ‘growing inside’ reference to a womb in the last line, connect with the garden imagery earlier? * I am wondering how the mother actually feels about her past. Do you think she feels … or … ?   *Summarising: Identifying and summarising the meaning of the text at line/sentence, stanza/paragraph and whole poem/text level.*  *For example:*   * The keywords that capture the meaning of the poem are … * Pham wants us to consider … * The three main ideas I can identify in the poem are … * I think the poem is about motives of refugees and why they flee their homelands. I think this because … * It is clear that dispersion from the homeland due to war creates painful memories. The mother has difficulty sharing this with her son evident in … * The poem focuses on hopes and aspirations as seen by Pham’s use of … * The mother is a symbol for connecting the present/future with the past because …   **Annotation of the poem**  Students work through the final step of annotating the poem.  *Annotation: Identifying and explaining the forms, features and language used and the meaning created. Students should identify, provide examples, analyse and explain the effect in the poem.*  *Consider areas such as:*  **Imagery**   * What images are created and how? * Examples of figurative language and their effect. * When do these images occur? What is the effect of moving between the past and the present?   **Voice**   * Whose voice(s) do we hear? * How would you describe the tone of the voice(s) in the poem? * What is the effect of the use of dialogue?   **Literary devices**   * How is the motif of time carried throughout the poem? * Explain the reason for including an intertextual reference to Wordsworth and his poem ‘I Wandered Lonely as a Cloud’ (or ‘Daffodils’). * How is contrast used in the poem? * How does enjambment create the experience of recollecting memories? * What does the symbolism of the grey hair signify? (eg gardens/growth). * Why is the word ‘persistent’ significant to the poem? * What is the effect of alliteration and assonance in the poem?   **Structural features**   * What is the effect of the repetition of ‘I know now, as I did in my childhood wonder’ four times throughout the poem? How does it change the focus of the poem each time?   **Grammatical features**   * What is the significance of the positioning of commas and hyphens? * Examine the use, and effect, of conjunctions.   **Response to the poem**  Students will need to use persuasive and evaluative language to respond to the question below.  (As a class, brainstorm examples of the different types of words and phrases that they should be using in their writing.)  *Question:*  The poem ‘Mother’ recollects the experiences of hardship of the Vietnamese refugees; however, the focus is on the hopes, aspirations and values of the Asian Australian migrant. To what extent do you agree with this statement?  Students can then be paired with a critical friend to provide feedback on their response by considering the ideas, the textual knowledge as well as the language they have used. Students should comment on what has been done well, what areas need further support and how well persuasive and evaluative language has been used. |  |
| **EN12-4** adapts and applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts  Students:   * re-create texts by changing context, perspective or point of view and assess the effectiveness of these changes   use specific language and literary devices, for example rhetoric, to communicate broad ideas for different purposes  **EN12-5** thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * appreciate the value of thinking about texts in different ways * analyse how the contexts of composers (authors, poets, playwrights, directors, designers and so on) or responders (readers, listeners, viewers, an audience and so on) influence their perspectives and ideas   **EN12-8** explains and assesses cultural assumptions in texts and their effects on meaning  Students:   * identify and question cultural assumptions and values in their own texts and in their responses to the texts of others * assess different perspectives, attitudes and values represented in texts by analysing the use of voice and point of view * analyse literary texts created by and about a diverse range of Australian people, including Aboriginal and/or Torres Strait Islander Peoples and people with Asian heritage, and assess the different ways these texts represent people, places and issues * analyse and assess cultural assumptions in texts, including texts by and about Aboriginal and/or Torres Strait Islander Peoples and people with Asian heritage | **POEM: Jaya Savige, ‘Circular Breathing’**  **What is circular breathing?**  Students research this breathing technique that is used for playing woodwind instruments, including the didgeridoo. They should consider not only how it works, but that for musicians this unnatural breathing strategy becomes natural over time with practice.  **The dedication**  Students re-familiarise themselves with Jaya Savige’s biography on his website and from the anthology. Where is he located currently and what is interesting about his background?  The poem is dedicated to Samuel Wagan Watson. The class reads a brief biography of this contemporary Aboriginal Australian poet. As a stimulus, consider Watson’s statement, ‘*I don’t see myself as an “Australian” poet until I’m actually performing outside of Australia*.’ What does this have in common with Savige’s background?  As students become more familiar with the poem, they will need to reflect on why Savige dedicated the poem to Watson.  **Analysis of the poem**  In this poem, Savige explores the notion of national and cultural identity by placing familiar Australian motifs in a faraway and foreign setting. Students identify and explain the places, objects and people that are connected with two places in the poem – Australia and Italy (non-Australian). For each quote, they collect a picture/image that represents it. This may be symbolic of what the image infers.  For example:   | **Australian images** | **Non-Australian/Italian images** | | --- | --- | | * *‘not this hemisphere’* * *‘as deep as unexcavated ruins, far older than the Forum’* * *‘the kangaroo, the mosquito or/the speeding Holden’* * *‘the truer playing busking in King George Square’* (in Brisbane) | * *‘tourists lick gelati’* * *‘Carabinieri’* * *‘Armani, Ray-Ban, Dolce & Gabbana’* * *‘familiar as the accordion’* * *‘the stairs of the fountain’* * *‘Rome’s oldest Christian church’* |   Students work through annotating the poem and consider areas such as:  **Imagery**   * What images are created and how? * Examples of sensory imagery and their effect. Which sense is the strongest in the poem? * What is the effect of combining and contrasting Australian and Italian local motifs of places, people and objects?   **Voice**   * Whose voice(s) do we hear? * How are the different voices created? Consider the use of questioning, descriptive language, and change from third to first person. * What is the effect of the first-person reflection in the final stanza? * How would you describe the tone and attitude of the poet’s voice in the poem? Is there guilt? Regret? Vulnerability?   **Literary devices**   * Consider the use of figurative language in ‘A drone as deep as unexcavated ruins, far older even than the Forum’ and ‘lungs and instrument the sum’. How does this powerful use of language unify culture and identity? * What is the effect of the use of internal rhyme? For example, hum/sum/fun/Om in the third stanza. How does this create the feeling of one continuous breath in the poem? * How is the sense of wholeness established in Stanza 3 disrupted by the final stanza? * Why has the word after ‘all made in \_\_\_\_\_\_’ been omitted? How does this omission make us question the significance of our connection to place and heritage?   **Structural features**   * What is the effect of the use of free verse? Consider how this is used to construct the music and its rhythms throughout the poem. * Consider the deepening focus of the poem moving from the larger setting, to the crowd, to the musician and his music and finally to the poet himself. Why has Savige structured the poem this way? How does this structure build the questioning of the important of heritage and national identity? * What does the title symbolise?   **Grammatical features**   * Consider how commas and enjambment work together to create the feeling of one continuous breath. * How is the hyphen and conjunction ‘but’ used to break the breath. Why does it occur?   **Reflecting on the poem**  Students answer the following questions:   * Considering the lack of references to being an Asian Australian in the poem, why do you think it has been included in the *Contemporary Asian Australian Poets* anthology? * What can trigger a previously ‘absent’ Asian (or other) heritage to become significant? * What challenges does the poem explore for all Australians, Aboriginal and non-Aboriginal, about the significance of individual identity and culture? How does Savige use language to challenge our assumptions and beliefs about the significance of culture and identity?   **Composing**  Students rewrite the story of the poem from an alternate perspective. This composition can take the form of a short story or a poem. In the chosen form, the student should experiment with using sensory imagery to evoke feelings of connection and/or disconnection with identity and culture. Students may also experiment with the use of punctuation and different line or sentence lengths for effect. | **Teacher background material:**  Jaya Savige’s website:  <http://jayasavige.com/>  *Contemporary Asian Australian Poets* – Jaya Savige biography (p 252)  Brief biography of Samuel Wagan Watson  <http://www.poetryinternationalweb.net/pi/site/poet/item/19572/15/Samuel-Wagan-Watson>  Circular breathing technique:  <http://www.wikihow.com/Circular-Breathe>  Review:  <http://mascarareview.com/michelle-cahill-reviews-surface-to-air-by-jaya-savige/>    Editorial written by Savige about poetry:  <http://www.theaustralian.com.au/arts/books/poetry-lives-ok/news-story/6daab3c96b6d58dc4e1c564178627d11>  Transnational Literature review:  <https://core.ac.uk/download/pdf/14946519.pdf> |
| **EN12-5** thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments  Students:   * understand, assess and appreciate how different language 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) * 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  Students:   * explain similarities and differences between and among texts with reference to their contexts * 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   **EN12-8** explains and assesses cultural assumptions in texts and their effects on meaning  Students:   * analyse literary texts created by and about a diverse range of Australian people, including Aboriginal and/or Torres Strait Islander Peoples and people with Asian heritage, and assess the different ways these texts represent people, places and issues * analyse and assess cultural assumptions in texts, including texts by and about Aboriginal and/or Torres Strait Islander Peoples and people with Asian heritage   **EN12-9** reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner  Students:   * recognise that reading, viewing and listening are active and interactive processes in which personal experiences and expectations influence understanding and interpretation | **Response to the module**  **Speed dating with the focus questions**  Provide each student with one of the original focus questions considered at the start of the unit. These questions can be supplemented with further questions related to the module to provide a greater variety of questions if desired.  The teacher will need a bell/timer to ring every 90 seconds and every 3 mins. Using an online timer that loops is effective.   * Students sit in two circles so that students are facing each other. * The outer circle then moves one seat clockwise. * Students ask each other their question. They have 90 seconds each to respond. Students are to be focused on listening and talking to each other.  Students should be prompted to respond with specific examples/techniques from the poetry to support their ideas. * After three minutes, the outer circle move one seat clockwise, and the process repeats. * When students have moved the full circle and are back to a student with the same question, they can discuss what they learnt about their question from listening to others. * As a pair, students can also write up some points together, collating the ideas they heard. This can be shared with the class.   **Comparing the poems**   * Construct a table or other organiser that allows students to write an explanation of how each poem responds to the essential questions. Within their explanations students can make reference to similarities and differences between the poems. * The teacher provides students with six slips of paper with the name of one of the poems on each slip. Working independently, students must decide which poems connect with each other and how, especially in relation to their exploration of language, identity and culture. Students glue these titles onto a sheet of A3 paper, placing them on the page in such a way that allows students to show the connections between the poems. Students can also use labelled arrows, boxes, symbols etc to develop the connections. * Working in small groups, students discuss why they have connected particular poems together.   **Composing**   * Students compose an imaginative response that demonstrates their understanding of the relationship between language, culture and identity. For example, students could write a short story that explores a moment when an absent heritage suddenly becomes important. * Students compose an analytical response, demonstrating the development and support of a thesis in relation to a question exploring the concerns of the module. One of the focus questions could form the foundation of this response. | Online timer with looping option:  <http://www.timeme.com/timer.htm> |
| **Reflection and evaluation**  *Student reflection in writing:*   1. What did you enjoy about the module? 2. What did you learn from the module? 3. What are you still wondering about? | | |