Sample Unit – English Studies (integrated with English Life Skills) – Year 12

# Texts and Human Experiences

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

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| **Unit title** | Common module: Texts and Human Experiences | **Duration** | 30 hours |
| **Unit description** | This unit demonstrates one approach to the Year 12 Common Module for the English Studies course. Teachers may add, change or delete activities as appropriate to the needs and interests of their students. Teachers may also need to include extra lessons explicitly teaching skills in reading and writing to address student needs. This unit provides opportunities for the integrated delivery of the English Life Skills course. [Eligibility](http://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/Diversity-in-learning/stage-6-special-education/life-skills/eligibility) for Life Skills courses is determined through the school’s [collaborative curriculum planning process](http://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/Diversity-in-learning/stage-6-special-education/collaborative-curriculum-planning).  In this unit, students have the opportunity to read and respond to a range of other texts, including songs, poetry, web-based and print news articles, a multimedia graphic novel and an interactive game. The prescribed text, in this unit, is the three part television series, *Go Back To Where You Came From* plus ‘The Response’ episode. These texts allow the study of particular areas of human experiences, including:  • The struggle with adversity  • The urge to understand and seek truth  • Curiosity  • The will to survive.  The particular texts chosen may depend on their availability, as well as their suitability for students.  **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**  ES12-1 ES12-2, ES12-3, ES12-4, ES12-5, ES12-7, ES12-8, ES12-9, ES12-10 | | | |
| **Life Skills outcomes**  ENLS6-3, ENLS6-4, ENLS6-5, ENLS6-6, ENLS6-7, ENLS6-9, ENLS6-10, ENLS6-11, ENLS6-12 | | | |
| **Course requirements**  Students study ONE prescribed text for the Year 12 Common Module. They will also study a series of shorter related texts.  Students undertaking English Life Skills are not required to study the prescribed text but may do so if appropriate to students’ needs, interests and abilities. | | **Assessment overview**  *Formal Assessment*   * Students create an online opinion piece for a reputable news outlet about SBS’s representation of human experiences in *Go Back to Where You Came From*. In the opinion piece of between 500-600 words, students present an argument exploring why audiences connected with this series. * Students then compose a minimum of 5 online comments in response to the opinion piece that support and/or challenge the arguments they made within it. These comments must reference one other piece of related material to help support the comments made. | |
| **Life Skills assessment**  Evidence of student learning could be gathered in relation to the following skills:  **Talking and listening**   * expressing preferences and points of view * displaying appropriate listening behaviours during class discussions and peer presentations * displaying appropriate viewing behaviours during film screenings * contributing appropriately to class discussions * interacting appropriately with peers and teachers * observation of students expressing an opinion/preference   **Reading and viewing**   * predicting, recounting and summarising information * locating information provided in film listings, posters and reviews * viewing and identifying elements of films   **Writing and composing**   * writing personal responses * using online collaboration tools to communicate information * responses to texts about cultural experiences * compositions in response to texts studied. | |

| **Content** | **Teaching, learning and assessment** | **Resources** |
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| **ES12-1** comprehends and responds analytically and imaginatively to a range of texts, including short and extended texts, literary texts and texts from academic, community, workplace and social contexts for a variety of purposes  Students:   * integrate relevant information and ideas from texts to develop and discuss their own interpretations   **ES12-2** identifies, uses and assesses strategies to comprehend increasingly complex and sustained written, spoken, visual, multimodal and digital texts that have been composed for different purposes and contexts  Students:   * use writing as a tool to identify issues and generate new ideas   **ES12-3** accesses, comprehends and uses information to communicate in a variety of ways  Students:   * locate and select information from a range of sources | **Introducing ideas about the human experience**  1970s spiritualist Ram Dass described the human experience this way:  *"If you and I go through a small town and if you are hungry, you will notice pizza places, donut shops and restaurants and if I go through the town, with a strange sound in my engine, I will notice repair shops and gas stations. You and I really went through different towns."*  **Think, Pair Share**  Teacher guides students through a ‘Think, Pair, Share’ activity around the above statement.  **THINK**  What do you think Ram Dass means by this?  **PAIR**  Share your ideas with another student, adding further ideas that emerge from your discussion.  **SHARE**  Share your thoughts with the class.  **Brainstorm:**  As a class students’ brainstorm their impressions/understanding of The Human Experience. What would students classify as the common experiences that humans have? *(eg relationships, struggles, loss, etc)* This may be represented as a digital or hardcopy mind map.  The following suggestions may be considered and discussed for their meaning by the class:   * The will to survive * The struggle with adversity * Feelings of caution/fear * The desire to believe/have faith * The need to rationalise * The pursuit of dreams * Seeking to define and understand one’s identity * The need to self-determine, to ‘not be dominated’; to be free to have the opportunity to follow and act on one’s own will * The desire to dominate or win * The urge to understand and seek truth * The desire to be treated with respect and dignity * Curiosity * The urge to express yourself, physically, intellectually, spiritually and emotionally * The pursuit of happiness.   **Research**  In groups, students choose three of the human experiences identified in the brainstorm and find three or more examples of texts (books, films, poems, songs, etc) that explore each of these experiences. Students explore if and how these experiences may be seen as ‘universal’? | Mind map software, such as Inspiration [www.visuwords.comhttp://www.visuwords.com](http://www.visuwords.com) |
| **Life Skills**  **ENLS6-4** uses strategies to comprehend a range of texts composed for different purposes and contexts  Students:   * explore perspectives and opinions in and about texts * use reading behaviours to comprehend written texts, for example reading headings and subheadings, using images and graphics to understand text, predicting, re-reading and self-correcting   **ENLS6-11** explores texts that express a range of ideas, values, points of view and attitudes  Students:   * recognise that texts can explore issues relating to our world * engage with different texts on personal, social and world issues | **Life Skills**  Students participate in a ‘Think, Pair, Share’ activity to discuss the quote by Ram Dass.  Students brainstorm their ideas to share their understanding of the human experience. Prompts may be required to assist students to respond.  **Research**  In groups, students choose one of the identified human experiences in the brainstorm. The teacher provides students with examples of texts (books, films, poems, songs, etc) that explore the selected experience. Students explore the texts as a group to further their understanding of the human experience and create a collage of images, words and phrases that represent the human experience.  Suggested examples of texts [picture books] connected with human experiences:   * The will to survive – ‘Half Spoon of Rice: A Survival Story of the Cambodian Genocide’ by Icy Smith * The struggle with adversity – ‘Emmanuel’s Dream: The True Story of Emmanuel Ofosu Yeboah’by Laurie Ann Thompson and Sean Qualls * Feelings of caution/fear – ‘My Name Was Hussein’ by Hristo Kyuchukov * The desire to believe/have faith – ‘Henry’s FreedomBox’by Ellen Levine * The pursuit of dreams – ‘Flight School’by Lita Judge * Seeking to define and understand one’s identity – ‘Billy The Punk’ by Jessica Caroll * The urge to understand and seek truth – ‘The Stamp Collector’ by Jennifer Lanthier * The desire to be treated with respect and dignity – ‘I have the Right to be a Child’by Aurelia Fonty * Curiosity – ‘Stella, Star of the Sea’by Marie-Louise Gay * The urge to express yourself, physically, intellectually, spiritually and emotionally – ‘Ballerino Nate’by Kimberly Brubaker Bradley * The pursuit of happiness – ‘The Little Refugee’by Anh Do |  |
| **ES12-2** identifies, uses and assesses strategies to comprehend increasingly complex and sustained written, spoken, visual, multimodal and digital texts that have been composed for different purposes and contexts  Students:   * draw on support resources as needed to clarify or confirm word meanings   **ES12-10** monitors and reflects on own learning and adjusts individual and collaborative processes to develop as a more independent learner  Students:   * use a range of techniques to reinforce learning, for example visualising, rehearsing, summarising or explaining to someone else | **Exploring the rubric**  As a class, read the *Texts and Human Experiences* rubric.  Students highlight key terms and phrases (eg ‘representation’, ‘illuminated’, ‘human qualities’, etc) and unfamiliar vocabulary (eg ‘anomalies’, ‘paradoxes’, ‘assumptions’, ‘repertoire’ etc)  Students may create a word wall in the classroom of all new vocabulary/technical language.  ***Differentiation***: Read the rubric aloud, project it onto a screen or whiteboard and provide students with their own printed copies to read individually at their own pace.  Students prepare a vocabulary list for the unit, incorporating the key terms from the rubric and their definitions. Students may reinforce and test their understanding of these words by alternating and explaining the words and phrases to a partner. |  |
| **Life Skills**  **ENLS6-5** accesses information to communicate for different purposes and in different contexts  Students:   * access information to assist understanding, for example look up a word in a dictionary, use a search engine to find information, use online video instructions to perform a task   **ENLS6-12** reflects on own learning processes and goals  Students:   * recognise ways they monitor their understanding of texts | **Life Skills**  **Exploring vocabulary**  Students brainstorm reasons why we engage with texts, including books, films, songs, poems, images.  Students use a Before and After Vocabulary Grid to document new vocabulary from the discussion and their definitions.  The teacher provides students with the following text from the *English Stage 6 Life Skills Syllabus* rationale:  *‘The study of English in Stage 6 develops in students an understanding of literary expression and nurtures an appreciation of aesthetic values. It develops skills to enable students to experiment with ideas and expression, to become innovative, active, independent learners, to collaborate and to reflect on their learning.’*  Students identify familiar and unfamiliar words from the above text. They add new vocabulary to their Before and After Vocabulary Grid.  Students may create a word wall in the classroom of all new vocabulary/technical language.  Students monitor their Before and After Vocabulary Grids, adding to definitions when words are heard or used throughout the unit. | Example of a Before and After Vocabulary Grid <http://esolonline.tki.org.nz/ESOL-Online/Teacher-needs/Pedagogy/ESOL-teaching-strategies/Oral-language/Teaching-approaches-and-strategies/Vocabulary/Before-and-after-vocabulary-grids> |
| **ES12-8** understands and explains the relationships between texts  Students:   * account for the similarities and differences in the ways texts represent or respond to a topic or theme * describe the relationships between context, purpose and audience and the impact on meaning in social, community and workplace texts   **ES12-1** comprehends and responds analytically and imaginatively to a range of texts, including short and extended texts, literary texts and texts from academic, community, workplace and social contexts for a variety of purposes  Students:   * engage increasingly with texts where the relationships between concepts and information is not explicit and requires inference and interpretation   **ES12-5** develops knowledge, understanding and appreciation of how language is used, identifying and explaining specific language forms and features in texts that convey meaning to different audiences  Students:   * interpret a range of texts, including those by and about Aboriginal and/or Torres Strait Islander Peoples, composed for a variety of purposes * explain structural and language features, for example visual and aural cues that identify main ideas, supporting arguments and evidence * identify some ways structure, language or tone are used to create an impression and explain or reinforce a message, for example through text structure, use of rhetorical questions, repetition, similes or figures of speech   **ES12-1** comprehends and responds analytically and imaginatively to a range of texts, including short and extended texts, literary texts and texts from academic, community, workplace and social contexts for a variety of purposes  Students:   * integrate relevant information and ideas from texts to develop and discuss their own interpretations   **ES12-4** composes proficient texts in different forms   * display a logical organisational structure in their writing through the use of coherently linked paragraphs   **ES12-3** accesses, comprehends and uses information to communicate in a variety of ways  Students:   * locate and select information from a range of sources   **ES12-7** represents own ideas in critical, interpretive and imaginative texts  Students:   * explore literary and multimodal texts that represent ideas through imaginative and expressive forms   **ES12-1** comprehends and responds analytically and imaginatively to a range of texts, including short and extended texts, literary texts and texts from academic, community, workplace and social contexts for a variety of purposes  Students:   * integrate relevant information and ideas from texts to develop and discuss their own interpretations   **ES12-4** composes proficient texts in different forms   * display a logical organisational structure in their writing through the use of coherently linked paragraphs | **Representations of human experiences**  Students read conflicting film reviews of the same film. Can students account for the different responses to the same experience?  A large range of film reviews can be found at <https://www.rottentomatoes.com/> and are arranged into positive and negative reviews. The links are suggested reviews for *Passengers.* Any film that students are likely to have seen would suffice for this activity.  **After reading**:  In pairs, students summarise the positive and negative points made by two reviews with opposing viewpoints.  Students answer the following questions:   * Does the author SUPPORT each point with evidence or opinion? * Identify features of the writing and provide examples (eg. allusion, rhetorical questions, simple sentences, emotive language etc). Why do you think the writer used these and what effect do they have on your response? * Regardless of personal feelings about the film (if they have seen it), which review makes the most compelling argument? Why? * What do you think influences the widely different experiences these critics had? (Some discussion of context may be required here – refer back to the initial Ram Dass quote.)   This also provides an opportunity for the teacher to revise strategies with students for identifying the main idea, and differentiating between fact and opinion.  **Class Discussion**: If something as simple as watching a film can be shaped by context, how can personal context affect our life experiences?  All texts, in some way, explore human experiences. Many explore how those experiences are individual and unique to each one of us. The following songs may be used as examples and explore the effect of falling in love – *My Girl* by The Temptations and *I Let Love In* by Nick Cave.  Students listen to and read the two songs and answer the following questions:   * Both authors use metaphors, personification and hyperbole to explore an experience. Identify examples of each from both texts. * How have the various composers used these language features to express their experiences of love? * Based on the texts, how would you describe the persona of the speaker of each text? Create a short profile. What sort of person would have that opinion?   Teacher introduces and guides the class through ‘Love Is Not All (Sonnet XXX)’ by Edna St Vincent Millay and ‘Falling in love is like owning a dog - an epithalamion’ by Taylor Mali (this can also be found as a slam performance on YouTube).  Students to consider:   * Both poems use metaphor and personification. Identify some examples. * How does ‘Love Is Not All’ use irony to make its point? * How does ‘Falling in love is like owning a dog’ simplify its message? * What is a sonnet? What is an epithalamion? * What sort of persona would have these opinions? (Students should research sonnets and epithalamion as this may help them answer this.)   **Informal assessment:** All of the texts examined are individual/personal experiences, but they also say something that relates to us as humans on a wider level. Students write a 1½ page response to the following: What do all of these texts, taken as a whole, say about love and relationships? Give examples from the texts examined so far.  Teacher provides a scaffold to assist students to structure their responses.  An example has been provided below:   |  | | --- | | **Paragraph 1 – Introduction**  **Paragraphs 2–4 – One for each text**  *Love can be ….* (what does the text tell us about love?)  *this is illustrated in the text …* (name) *by …* (name).  *The use of …* (technique and example from text) *… demonstrates how love is …*  *This is also revealed through the use of …* (different technique and example)*.*  *In this way we can see how love is …*  **Paragraph 5 – Conclusion**  *Based on the four texts examined, we can see that love is …* |   ***Differentiation***: The texts can be altered, based on the ability of the class/students. Teachers can easily interchange these poems with more classical poems such as:   * ‘A Red, Red Rose’ by Robert Burns * ‘My Mistress’ Eyes Are Nothing Like the Sun (Sonnet CXXX)’ by William Shakespeare   The information gathered from this task will assist the teacher in making judgements about the students’ understanding of a specific human experience as demonstrated in a variety of texts, their capacity to apply this understanding to a bigger picture, as well as their ability to communicate this understanding in writing. This information will assist the teacher to design future teaching and learning activities.  **Wide reading and viewing**  In groups, students spend time researching 1–2 of the other major experiences they mind mapped earlier and find a range of texts that show a unique individual response to that experience. Using the same scaffold, students present to the rest of the class what the texts say individually about their chosen experience, and what it suggests about the commonality of the experience. | Film reviews:  <https://www.rottentomatoes.com/>  SMH – Sandra Hall review  <http://www.smh.com.au/entertainment/passengers-review-the-android-and-the-spaceship-are-the-real-stars-of-this-dull-interstellar-odyssey-20161226-gti0b1.html>  SMH – Paul Byrne review  <http://www.smh.com.au/entertainment/movies/passengers-review-jennifer-lawrence-and-chris-pratt-as-adam-and-eve-in-space-20161227-gti93l.html>  Rolling Stone review  <http://www.rollingstone.com/movies/reviews/peter-travers-passengers-movie-review-w456720>  New York Post  <http://nypost.com/2016/12/20/chris-pratt-and-jennifer-lawrence-cant-save-passengers/>  Love Is Not All (Sonnet XXX)’  <https://www.poets.org/poetsorg/poem/love-not-all-sonnet-xxx>  ‘Falling in love is like owning a dog - an epithalamion’  <https://www.youtube.com/watch?v=8LcYt7qZhOs> |
| **Life Skills**  **ENLS6-9** represents own ideas and personal experiences in interpretive and imaginative texts  Students:   * explore their personal responses to texts, issues and/or events, for example discuss reactions to characters in a film, debate an issue with other students, contribute to an online discussion   **ENLS6-10** compares ideas, purposes and audiences of texts  Students:   * identify the way context influences texts, for example comparing advertising from different countries, comparing a news report of an event with an encyclopaedia entry of the same event * identify and describe different perspectives in a variety of texts on the same topic   **ENLS6-11** explores texts that express a range of ideas, values, points of views and attitudes  Students:   * identify and explore issues presented in texts that are relevant and important in their own lives * identify the language forms and features that indicate point of view, values and attitudes in texts, for example adjectives, imagery, structure | **Life Skills**  **Representations of human experiences**  Students read the conflicting film reviews selected by the teacher. Students identify the overall position of each review in relation to the film. Which review gave a positive impression of the film and which a negative impression?  Students summarise the positive and negative points made in each review. Students discuss why the two critics had different points of view about the film.  Students listen to/view the song *Gone too Soon* by Michael Jackson. Students identify words/images that show love and loss.  Students find another song of their choice that conveys similar messages about love and/or loss. (Two or three songs could be provided to students for them to select from.)  Examples of songs that may be selected include:  ‘Kiss From a Rose’ by Seal  ‘Vision of Love’ by Mariah Carey  ‘With or Without’ *You* by U2  ‘Moon River’ by Henry Mancini  ‘Crazy for You’ by Madonna  ‘Time After Time’ by Cyndi Lauper  ‘Love You Inside Out’ by The Bee Gees  ‘You’re the One That I Want’by John Travolta and Olivia Newton-John  ‘You Don’t Have to Be a Star (To Be in My Show)’ by Marilyn McCoo and Billy Davis Jr  ‘Shining Star’ by Earth Wind & Fire  ‘Then Came You’ by Dionne Warwick and The Spinners  ‘Can’t Get Enough of Your Love, Babe’ by Barry White  ‘Against all Odds’ by Phil Collins  ‘All at Once’ by Jack Johnson  ‘Angels’ by Robbie Williams  Individually, or in pairs, students create a multimedia presentation to respond to the human experiences of love and loss and how these feelings are conveyed/represented in the songs they have explored. | *Gone too Soon* by Michael Jackson <https://www.youtube.com/watch?v=IcNamirwTaY> |
| **ES12-7** represents own ideas in critical, interpretive and imaginative texts  Students:   * use language accurately and appropriately to communicate own ideas in a variety of contexts | **Levels of human experience**  Scientist, Paul Lutus, theorises that there are four levels of thinking that affect the human experience (his full description can be found on the website link) and in order to fully comprehend our experiences, we need to examine ALL four levels. A summary is provided below.  **Feelings**: An individual response based on a personal reaction that is entirely subjective.  **Beliefs**: A response based on what we have been told/taught, without evidence.  **Facts**: A response based on what we know to be true (however, without ALL the facts, the response will be affected).  **Ideas**: A response based on exploring the world as we experience it, without bias, creating new knowledge.  With this in mind, students respond to some of the following experiences in full sentences.  ***Differentiation***: Teacher may adapt or select alternative scenarios to suit students’ individual experiences.   |  | | --- | | **High School:**   * How did you feel when you first arrived? Why? * What did you believe it was going to be like? Why? * What facts did you know before coming? * Without bias (ie: whether or not you liked the experience), what do you now know about the high school experience? | | **Jobs:**   * How did you feel about having/getting a job? Why? * What did you/do you believe it will be like? Why? * What facts did you know about having a job? * Without bias (ie: whether or not you liked the experience), what do you now know about the working experience? | | **Driving a car:**   * How did you feel when you had your first lesson? * What did you/do you believe it will be like beforehand? Why? * What facts did you know about driving a car? * What do you now know about driving a car? | | **Mobile phones:**   * How did you feel about getting your first mobile? Why? * What did you believe it would be like? Why? * What facts did you know about owning a mobile phone? * What do you now know about owning a mobile phone (positives/negatives)? | | **Travelling overseas or to an unknown area:**   * How did you feel about being in an unknown location? Why? * What did you/do you believe it will be like? Why? * What facts did you know about travelling overseas/the country/area? * Without bias (ie: whether or not you liked the experience), what do you now know about the travelling experience? |   Students share their experiences in groups and discuss the difference between the experiences on each level. | The Levels of Human Experience  <http://arachnoid.com/levels/> |
| **Life Skills**  **ENLS6-9** represents own ideas and personal experiences in interpretive and imaginative texts  Students:   * explore their personal responses to texts, issues and/or events, for example discuss reactions to characters in a film, debate an issue with other students, contribute to an online discussion | **Life Skills**  **Levels of human experience**  Explain the four levels of human thinking by Paul Lutus. Students may need a simplified explanation, such as:  **Feelings**: Responding based on the way we feel about a situation or event.  **Beliefs**: Responding based on things that we believe or value.  **Facts**: Responding based on facts or truths.  **Ideas**: Responding in a way that leads to exploring new ideas.  Students respond to one or more of the scenarios (students should respond to scenarios that they have experienced). Students could choose to write their answers, record their answers or illustrate their responses.  Students share their experiences in groups. |  |
| **ES12-1** comprehends and responds analytically and imaginatively to a range of texts, including short and extended texts, literary texts and texts from academic, community, workplace and social contexts for a variety of purposes  Students:   * integrate relevant information and ideas from texts to develop and discuss their own interpretations * apply and articulate criteria used to evaluate a text or its ideas   **ES12-2** identifies, uses and assesses strategies to comprehend increasingly complex and sustained written, spoken, visual, multimodal and digital texts that have been composed for different purposes and contexts  Students:   * recognise how language features can be used to alert a reader to a shift in focus or meaning, for example a change in tense * interpret and draw inferences from structural and language features as well as the aural and visual cues used in texts * understand an increasing number of unfamiliar words, including words with non-literal meanings and some abstraction   **ES12-7** represents own ideas in critical, interpretive and imaginative texts  Students:   * explore literary and multimodal texts that represent ideas through imaginative and expressive forms   **ES12-9** identifies and explores ideas, values, points of view and attitudes expressed in texts, and explains ways in which texts may influence, engage and persuade different audiences  Students:   * compose their own persuasive and imaginative texts, experimenting with language and multimedial forms and features to present attitudes, values, perspectives and points of view * use constructive feedback from others to improve learning, including their composing and responding | **Texts and levels of the human experience**  Students examine how the ideas concerning levels of human experience relate to the poem ‘My Father Began as a God’ by Ian Mudie. The teacher may need to revisit the following literary techniques as they progress: allusion, connotation, superlative.  Students complete the following questions:   * Stanza one contains a biblical allusion. Identify it. How does this add to the image of the strength of the poet’s father’s rules? * Identify some of the words used in the first two stanzas that show how wonderful the poet thought his father was. * The next three stanzas all begin with comparative versions of the same word, ending with the superlative - strange, stranger, strangest. What effect does this have on how we see the poet’s understanding of his father’s change? * What words does Mudie use to show how he felt about his father as he got older? Choose words from each of the last three stanzas that show the progression. * How has the poet’s relationship with his father changed as he has moved through stages of life – how do these correlate to the levels of human experience?   **Reflective writing:**  Students complete the following creative writing activity:   * Write about when an experience changed over time. You may like to use a similar form to one you have just studied (poetry) or another of your choosing. * Following the first piece – which will be your draft piece of writing – engage in a peer editing process to identify the key language techniques you used to try and represent your own experience and make a judgement as to how effectively it was done. Explain to your partner why you made particular language choices. * Rewrite at least one segment of your creative piece to make improvements based on the reflection process. |  |
| **Life Skills**  **ENLS6-4** uses strategies to comprehend a range of texts composed for different purposes and contexts  Students:   * express a point of view about a text * explore perspectives and opinions in and about texts * comprehend and respond to a variety of texts in a range of formats to obtain information   **ENLS6-9** represents own ideas and personal experiences in interpretive and imaginative texts  Students:   * compose texts on current or personal issues, for example research and present a report on a recent event, create a collage of words and images about an issue which is important to them, write a narrative based on a particular theme or message   **ENLS6-12** reflects on own learning processes and goals  Students:   * use feedback when editing texts and developing skills, for example peer and teacher feedback on composition skills, role-playing workplace interactions to improve response * use appropriate collaboration skills when engaging in the learning process | **Life Skills**  **Texts and levels of the human experience**  Students explore the song *Father and Son* by Cat Stevens and explain the different voices present in the song (verses one, two and four express the father’s point of view and verses three and five express the son’s). Students add any unfamiliar words to their Before and After Vocabulary Grid then respond to the following questions:   * How does the son feel about his father? How does the father feel about his son? * What beliefs or values is the father trying to communicate about growing up? Look at the last stanza. What beliefs does the son have? * What facts about growing up are communicated in the song?   **Reflective writing:**  Students complete the following writing activity:   * Write about when you felt misunderstood by someone. This can take the form of a song/poem, narrative, journal entry or letter. * Share your piece of writing with a peer. Provide feedback on the piece of writing you have been given, stating two things you like about the text and one thing you would like the text to include that it doesn’t currently include. |  |
| **ES12-1** comprehends and responds analytically and imaginatively to a range of texts, including short and extended texts, literary texts and texts from academic, community, workplace and social contexts for a variety of purposes  Students:   * engage increasingly with texts where the relationships between concepts and information is not explicit and requires inference and interpretation * integrate relevant information and ideas from texts to develop their own interpretations * compose more sustained texts that explore the main ideas in texts   **ES12-3** accesses, comprehends and uses information to communicate in a variety of ways  Students:   * identify and assess facts and opinions presented in texts * investigate and synthesise ideas and information from a range of source material (ACEEE050)   **ES12-4** composes proficient texts in different forms  Students:   * use appropriate register and structure for different purposes and audiences, for example in everyday, social, community and workplace contexts * display a logical organisational structure in their writing through the use of coherently linked paragraphs   **ES12-5** develops knowledge, understanding and appreciation of how language is used, identifying and explaining specific language forms and features in texts that convey meaning to different audiences  Students:   * interpret a range of texts, including those by and about Aboriginal and/or Torres Strait Islander Peoples, composed for a variety of purposes * explain structural and language features, for example visual and aural cues that identify main ideas, supporting arguments and evidence * identify some ways structure, language or tone are used to create an impression and explain or reinforce a message, for example through text structure, use of rhetorical questions, repetition, similes or figures of speech * appreciate and apply the power of language to communicate their own ideas, feelings and viewpoints in a variety of literary and multimodal texts   **ES12-8** understands and explains the relationships between texts  Students:   * account for the similarities and differences in the ways texts represent or respond to a topic or theme * describe the relationships between context, purpose and audience and the impact on meaning in social, community and workplace texts * recognise the use of media, types of texts, text structures and language features, for example subjective and objective reporting in feature articles and current affairs programs, appeals to reason and emotion in persuasive texts and juxtaposition of images in websites * analyse text structures and language features of literary texts and make relevant connections with other texts | **The refugee experience**  *Note: Many of the ideas that follow can generate strong opinions. It is important to let students share their unique insights and that they respect each other’s opinions. It is also important to display sensitivity towards individuals who may find discussion of this topic to be difficult.*  Students write a personal statement using the following sentence starters:   * ‘People become refugees because….’ * ‘Many countries protect refugees because…’ * ‘Refugees reach Australia by…’ * ‘Some of the different opinions I have heard about refugees are...’   Teacher follows this with a class discussion and students create a mind map of the various opinions they have heard.  Teacher creates a table that lists some views that exist on refugees in the Australian community (see below). These can be drawn from the class discussion, from media items or from statements made in series 1 of *Go Back to Where You Came From*. Students fill out the before/after table. Students only fill out the ‘Before’ column, the ‘After’ column should be left until after viewing which will occur later in the unit.  Teacher asks students to reflect on their answers and the level they are using to base their responses on. (Refer back to the [*Levels of Human Experience*](#Levels): feelings, beliefs, facts, ideas).   |  |  |  | | --- | --- | --- | | **Before**  **(Agree or Disagree)** | Statement | **After**  **(Agree or Disagree)** | |  |  |  | |  |  |  | |  |  |  |   Students complete the SBS quiz [‘How much do you really know about asylum seekers and refugees?’](http://www.sbs.com.au/programs/go-back-to-where-you-came-from/article/2015/07/08/quiz-how-much-do-you-really-know-about-asylum-seekers-and-refugees)  As a class discuss the results. Why did they/did they not know the facts?  Teacher presents students with the following scenario:  *You are in danger and must leave your home immediately. You have 30 minutes to pack a small bag of your belongings. What will you take and what will you leave behind?*  Students write a 300-word reflection explaining what is important and why.  **Persuasive writing**  Teacher selects a variety of newspaper editorials (for and against refugees) to review persuasive techniques.  The class should review (but are not limited to) the following techniques:   * adjectives * alliteration * anecdotes * assertion * attacks * bias * connotation/loaded words/word choice * credibility (ethos) * emotion (pathos)/emotive language * evidence * exaggeration * figurative language * generalisation * hyperbole * jargon * juxtaposition * pronouns (inclusive/exclusive language) * reason (logos) * repetition * rhetorical questions * rule of three * symbolism. | SBS - ‘How much do you really know about asylum seekers and refugees?’  <http://www.sbs.com.au/programs/go-back-to-where-you-came-from/article/2015/07/08/quiz-how-much-do-you-really-know-about-asylum-seekers-and-refugees> |
| [**Life Skills**](http://www.sbs.com.au/asylumexitaustralia/)  **ENLS6-5** accesses information to communicate for different purposes and in different contexts  Students:   * access information to assist understanding, for example look up a word in a dictionary, use a search engine to find information, use online video instructions to perform a task   **ENLS6-6** composes texts for a variety of purposes and audiences in a range of modes  Students:   * complete forms, surveys and questionnaires   **ENLS6-9** represents own ideas and personal experiences in interpretive and imaginative texts   * explore their personal responses to texts, issues and/or events, for example discuss reactions to characters in a film, debate an issue with other students, contribute to an online discussion | **Life Skills**  **The refugee experience**  *Note: Many of the ideas that follow can generate strong opinions. It is important to let students share their unique insights and that they respect each other’s opinions. It is also important to display sensitivity towards individuals who may find discussion of this topic to be difficult.*  Students write definitions of *refugee and asylum seeker*. Do they think there is a difference?  Students participate in the before/after activity, responding to each of the statements listed. Students write a personal statement based on one of the sentence starters, selected by the teacher and participate in the class discussion.  Students take the SBS quiz ‘How much do you really know about asylum seekers and refugees?’ and discuss their results.  Students participate in constructing a reflection to the following scenario:  *You are in danger and must leave your home immediately. You have 30 minutes to pack a small bag of your belongings. What will you take and what will you leave behind?* |  |
| **ES12-1** comprehends and responds analytically and imaginatively to a range of texts, including short and extended texts, literary texts and texts from academic, community, workplace and social contexts for a variety of purposes  Students:   * engage increasingly with texts where the relationships between concepts and information is not explicit and requires inference and interpretation * integrate relevant information and ideas from texts to develop their own interpretations * compose more sustained texts that explore the main ideas in texts   **ES12-4** composes proficient texts in different forms  Students:   * use appropriate register and structure for different purposes and audiences, for example in everyday, social, community and workplace contexts * display a logical organisational structure in their writing through the use of coherently linked paragraphs   **ES12-5** develops knowledge, understanding and appreciation of how language is used, identifying and explaining specific language forms and features in texts that convey meaning to different audiences  Students:   * explain structural and language features, for example visual and aural cues that identify main ideas, supporting arguments and evidence * identify some ways structure, language or tone are used to create an impression and explain or reinforce a message, for example through text structure, use of rhetorical questions, repetition, similes or figures of speech   **ES12-9** identifies and explores ideas, values, points of view and attitudes expressed in texts, and explains ways in which texts may influence, engage and persuade different audiences  Students:   * appreciate the power of language used in a variety of texts to convey ideas, values and attitudes and how it can be used to influence and engage an audience * assess the representation of community, local or global issues in social, community, workplace or literary texts including texts by and about Aboriginal and/or Torres Strait Islander Peoples * investigate how some points of view are privileged while others are marginalised or silenced, for example the unreliable narrator in fiction and film, the presence or absence of Aboriginal or Torres Strait Islander Peoples or other cultural groups in Australian TV, the antagonists in drama and video games or the presentation of only one point of view in a news story * discuss the use of narrative and other techniques in literary texts to represent ideas, values, attitudes or points of view, for example characterisation and dialogue in novels and films, avatars in multiplayer video games and first-person narrator | **The following activities are to build students’ knowledge of the refugee experience as represented in a variety of texts. Teachers may select the activities appropriate to their students’ needs and interests but students do not need to complete all.**  **Herald Sun article ‘A look at the cases for and against the asylum seeker policies’**  The following questions are based on the Herald Sun article ‘A look at the cases for and against the asylum seeker policies’.    Students read the two opinion pieces contained within the article. Teacher may choose to read these aloud with the whole class. Students complete the following activities:   * With a partner, summarise the main points for each argument. * Highlight and identify examples of the persuasive techniques used and briefly explain how two of these techniques might persuade an audience. * What language has each author used to illustrate the ‘refugee experience’? * What context do you think each writer has come from? How might this account for their argument? What do you think might influence their understanding? At what level of the ‘4 Levels of thinking’ do you think the two pieces are operating (feelings, beliefs, facts, ideas)?   ***Differentiation****:* Teacher may revise strategies with the class, or individual students, to help them determine main ideas and supporting details.    **OR**  **‘Refugee Mother And Child (A Poem)’ by Chinua Achebe**  Much of the news reports and materials are looking at policy and facts about refugees, and are relatively disconnected from the actual experience. Students compare these representations with those in the following poem, ‘Refugee Mother And Child (A Poem)’ by Chinua Achebe.  Students read the poem and discuss its impact as a class. They examine the poem for its effectiveness in representing the experiences of refugees. Students break into groups to look at the following:   * sensory writing * imagery * allusion * simile/metaphor/personification.   **OR**  **TED Talk – ‘My desperate journey with a human smuggler’**  As a class, students view the TED Talk ‘My desperate journey with a human smuggler’.(The video and transcript are available at the link provided).  A Three Level Reading/Viewing guide can be used by teachers to help gauge student comprehension. Some sample statements are included below but can be added to as appropriate. Students identify which statements are true and which are false.  **TED Talk – a sample three level viewing guide.**  **Level 1:**   1. Barat’s family were forced to leave Afghanistan because they were Hazara. 2. When he returned to Pakistan, Barat found safety in his birthplace of Quetta. 3. Barat didn’t fly to Australia because it was too expensive. 4. The price for being smuggled by boat was $6000 per person.   **Level 2:**   1. Barat comes from a background of persecution and a lack of individual rights. 2. Knowing the dangers of people smuggling is enough to deter people from doing it. 3. If everyone just followed the refugee procedures, they would all be processed quickly. 4. The politics of asylum seekers has become more important than the people involved.   **Level 3:**   1. People will always try to get to wealthier countries because human beings are inherently greedy. 2. People smugglers are to blame for the current asylum seeker situations. 3. Generalisations about groups of people lead to a lack of understanding. 4. The only reason people risk their lives is because they are suffering.   **Extended responses:**  Students complete one of the questions below:   1. What happens when we hear personal stories about asylum seekers? Do the personal stories influence our perception in a different way to the news articles? Explain why you think that might be the case. 2. At 9:55 on the video, Barat Ali Batoor suggests what is wrong with asylum seekers and Australia. Sum up his point. Do you agree? Explain your answer.   **OR**  **‘The Boat’ – Nam Le**  Students spend time exploring the interactive graphic novel, ‘The Boat’. ‘The Boat’ uses a powerful combination of words, sounds, images and interactive features to tell its story. It is advised that teachers take note of the [viewing recommendations](http://www.sbs.com.au/programs/sites/sbs.com.au.programs/files/the_boat_viewing_recommendation.pdf) provided by SBS before students view the novel.  There are many comprehension activities available with this text on the SBS website. They explore language techniques and connections to personal and universal human experience. The teacher selects questions appropriate to the class. | *Herald Sun* article  <http://www.heraldsun.com.au/news/opinion/a-look-at-the-cases-for-and-against-the-asylum-seeker-policies/news-story/db8741094c62ffd0aab497e0079fcf15>  Spider Map template  <http://www.eduplace.com/graphicorganizer/pdf/spider.pdf>  Guidelines for determining an author’s main idea <http://teacher.scholastic.com/reading/bestpractices/comprehension/authorsmainidea.pdf>  Chinua Achebe poem  <https://www.poemhunter.com/poem/refugee-mother-and-child/>  TED Talk ‘My desperate journey with a human smuggler’  <https://www.ted.com/talks/barat_ali_batoor_my_desperate_journey_with_a_human_smuggler>  Three Level Reading Guide teacher information  <http://accelerating-literacy-learning.edu.au/images/HTG_Three_Level_Guide_C6.pdf>  <http://literacy.kent.edu/eureka/strategies/three_level_guide.pdf>  SBS site – *The Boat*  <http://www.sbs.com.au/theboat/>  SBS site – *The Boat Classroom resources*  <http://www.sbs.com.au/programs/go-back-to-where-you-came-from/article/2015/07/14/boat> |
| **Life Skills**  **ENLS6-9** composes texts for a variety of purposes and audiences in a range of modes  Students:   * compose a range of texts in response to narrative texts, for example write a film review, role-play a scene from a novel, create a social media profile for a character * compose a range of imaginative and creative texts, for example oral or written stories, poems and/or songs * compose digital texts individually or collaboratively for different contexts using word-processing, editing and publishing skills | **Life Skills**  Students explore the interactive graphic novel, ‘The Boat’*. ‘*The Boat’ uses a powerful combination of words, sounds, images and interactive features to tell its story. It is advised that teachers take note of the [viewing recommendations](http://www.sbs.com.au/programs/sites/sbs.com.au.programs/files/the_boat_viewing_recommendation.pdf) provided by SBS before students view the novel.  Students view and read two chapters at a time and engage with the following activities at the end of each viewing. Students will need at least 20–25 minutes to view each pair of chapters.  **Chapters 1–2**  *Twitter is a social networking site that allows users to send and read short 140-character messages called ‘tweets’. Twitter fiction aims to tell a story in just 140 characters.*  Task: Imagine that you are like Mai, an asylum seeker on a boat. Capture your experience in a 140-character Twitter fiction.  **Chapters 3–4**  *Blackout Poetry: Blackout poetry is essentially making art with ‘found’ words. The process involves selecting a piece of text – usually a newspaper article – and using a black permanent marker, blacking out the majority of the words, leaving behind a poem constructed of words from various sentences.*  Task: In pairs, create your own blackout poem that captures the emotions felt by Mai at the end of her boat journey. Consider experimenting with patterns and colours to cover up your unwanted words, instead of just black permanent marker.  **Chapters 5–6**  *Digital Storytelling: This is a genre of storytelling that is short, personal and emotive. Each story consists of images, voice-over narrative and simple sound effects. The narrative is typically no longer than 250 words, with the story itself being no more than two minutes long.*  Task: In small groups, create a digital story that tells Truong’s perspective of his journey on the boat. | *The Boat – Viewing Recommendation*  <http://www.sbs.com.au/programs/sites/sbs.com.au.programs/files/the_boat_viewing_recommendation.pdf>  SBS site – *The Boat*  <http://www.sbs.com.au/theboat/> |
| **ES12-4** composes proficient texts in different forms   * use appropriate register and structure for different purposes and audiences, for example in everyday, social, community and workplace contexts * display a logical organisational structure in their writing through the use of coherently linked paragraphs   **ES12-9** identifies and explores ideas, values, points of view and attitudes expressed in texts, and explains ways in which texts may influence, engage and persuade different audiences   * appreciate the power of language used in a variety of texts to convey ideas, values and attitudes and how it can be used to influence and engage an audience | **Synthesis of ideas**  Teacher asks students to consider the following questions in a ‘Think, Pair Share’ activity.   * What do these texts tell us about the nature of personal stories when understanding the experiences of refugees more broadly? * The refugee experience is not a universal one but what do you think we can understand about human experiences by learning about the experiences of refugees specifically?   Students refer back to the class brainstorm from the start of the unit and discuss these experiences as a class.  As a class, commence a joint construction of a paragraph to explore these questions and then allow individual completion. The teacher provides students with a paragraph structure scaffold of and a sentence starter (below) to assist students to complete the task.  *For example:*  *‘In order to understand universal human experiences it is important to have explored a variety of individual experiences because…’* |  |
| **ENLS6-6** composes texts for a variety of purposes and audiences in a range of modes  Students:   * use language features and textual form suitable to purpose, audience and context when composing texts * engage in joint or collaborative construction of texts for a variety of purposes and audiences | **Life Skills**  **Synthesis of ideas**  Students use the Pass the Paragraph technique to respond to the following question:  *‘We can better understand the refugee experience when people share their stories with us. Do you agree? Why/why not?’*  Pass the Paragraph – one student writes the first paragraph and passes the response onto the next student, who adds a paragraph and so forth. The last student has the job of writing the concluding paragraph, summarising the ideas presented in the response. |  |
| **ES12-7** represents own ideas in critical, interpretive and imaginative texts  Students:   * explore ideas and perspectives in a range of increasingly complex texts in a variety of forms and media, including written, oral and multimodal texts, in order to develop their own ideas and interpretations * explore literary and multimodal texts that represent ideas through imaginative and expressive forms   **ES12-2** identifies, uses and assesses strategies to comprehend increasingly complex and sustained written, spoken, visual, multimodal and digital texts that have been composed for different purposes and contexts  Students:   * write for a range of purposes, for example personal communication or social action, to demonstrate knowledge and understanding, using language appropriate to audience, purpose and context   **ES12-3** accesses, comprehends and uses information to communicate in a variety of ways  Students:   * investigate and synthesise ideas and information from a range of source material   **ES12-1** comprehends and responds analytically and imaginatively to a range of texts, including short and extended texts, literary texts and texts from academic, community, workplace and social contexts for a variety of purposes  Students:   * read, view and listen to texts to connect, interpret and visualise ideas * integrate prior knowledge with new information to predict, construct or confirm understanding * explain how social, community and workplace texts are constructed for particular purposes, audiences and contexts * explain and discuss the effectiveness of elements of literary texts, for example characterisation, narrative, tone, description and setting * apply and articulate criteria used to evaluate a text or its ideas * integrate relevant information and ideas from texts to develop their own interpretations | ***Go Back To Where You Came From – Introducing the text***  There have been three seasons of *Go Back to Where you Came From.* SBS has provided many resources for all three seasons. Although the focus for the HSC in English is only on series 1, there are plenty of materials that can be used, or adapted, from these resources.  Before viewing, as a class have a discussion about reality TV – how ‘real’ do they think reality TV shows actually are? What do they think the producers of the show can do to influence what happens?  Students divide into groups and brainstorm some of the following:   * What persuasive techniques are commonly used in reality TV shows? Refer back to what they have examined previously about persuasive techniques. * What sensory and emotive techniques might influence the audience? Refer back to the poem and interactive graphic novel.   It is important for the teacher to point out to students that the producers, and narrator, constantly refer to *Go Back to Where You Came From* as a ‘social experiment’ – rather than reality TV. Teacher asks students to consider why they might do that? Do they think this can affect the way they will interpret the series?  **General viewing suggestions**  On the first viewing of *Go Back to Where You Came From* students note the experiences of the participants, the people the participants meet, as well as their own understanding, referencing the contextual and experience level ideas explored earlier. This could take the form of ‘group experts’ with teachers allocating each student group a separate character to monitor and become the ‘expert’ on. Students add their findings to character posters after each episode (see below) followed by a class discussion.   |  |  | | --- | --- | | *Character Name \_\_\_\_\_\_\_\_\_\_\_\_\_* | | | **Episode 1: Beginning**  Context (background)  Why are they participating?  Level of understanding (Feelings, Beliefs, Facts, Ideas):  Actions and attitudes:  A quote that sums up this character  How pro/anti refugee is this character at this point of the show? | **Episode 1: End**  Level of understanding (Feelings, Beliefs, Facts, Ideas):  How has the person changed?  What experience prompted that change?  Quote that shows the change  If they have NOT changed, why not?  How pro/anti refugee is this character at this point of the show? | | **Episode 2: Beginning** | **Episode 2: End** | | **Episode 3: Beginning** | **Episode 3: End** | | **The Response** | **The Response** |   Reflective writing:   * How has knowledge (and experience) changed the participants’ outlook to the refugee experience? * How has the students’ knowledge changed their own outlook?   **Second viewing**  Students complete a second viewing of the series – teachers may choose to select particular parts – and students analyse how director Ivan O’Mahoney has positioned the audience members to come to the conclusions they have formed.  This can be done by dividing the class into ‘expert groups’ or by allowing individual students to select the technique(s) that they feel they know the most about. Teachers may also choose to take on one or two techniques themselves to model the process.  Prior to this activity teachers may need to complete some revision of key film techniques.  ***Differentiation***: Teacher may model the above activity and viewing/feedback process to students by using another short film. Teacher may elect to use just the opening two minutes to model the analysis of techniques.  Techniques to consider:  Sound:   * narration * dialogue * music * interview   Cinematography:   * camera distance (close up to extreme long shot) * camera angle (high, low, eye, dutch) * steady/hand held * night vision   Editing:   * narrative order * choice of action/reactions * cross cutting * montage * slow motion * use of archival footage   ‘Characters’:   * archetypal/Stereotypical characters * contrasting characters * the ‘host’   Persuasive/emotive techniques:   * refer to the techniques discussed earlier | **SBS resources**  <http://media.sbs.com.au/home/upload_media/site_20_rand_1886268259_refugeeweekteacherspack_v1.0.pdf>  <http://www.sbs.com.au/programs/sites/sbs.com.au.programs/files/schools-pack-2012.pdf>  <http://www.sbs.com.au/sites/sbs.com.au.home/files/go_back_3_-_complete_teacher_pack.pdf>*​*  Films Short  <http://www.filmsshort.com/>  Melbourne International Film Festival  <http://miff.com.au/about/film-awards/shorts> |
| **ES12-1** comprehends and responds analytically and imaginatively to a range of texts, including short and extended texts, literary texts and texts from academic, community, workplace and social contexts for a variety of purposes  Students:   * integrate prior knowledge with new information to predict, construct or confirm understanding * integrate relevant information and ideas from texts to develop and discuss their own interpretations * engage increasingly with texts where the relationships between concepts and information is not explicit and requires inference and interpretation * compose more sustained texts that explore the main ideas in texts   **ES12-3** accesses, comprehends and uses information to communicate in a variety of ways  Students:   * categorise and integrate ideas and information about specific themes or ideas   **ES12-8** understands and explains the relationships between texts  Students:   * create imaginative texts that make relevant connections with other texts   **ES12-9** identifies and explores ideas, values, points of view and attitudes expressed in texts, and explains ways in which texts may influence, engage and persuade different audiences  Students:   * compose their own persuasive and imaginative texts, experimenting with language and multimedial forms and features to present attitudes, values, perspectives and points of view | ***Go Back to Where you Came From***  **This section provides teachers with some suggested questions to guide student viewing of the series.**  **Viewing questions**  **Episode 1:**   1. How does the opening montage of archival footage, audio and narration combine to position the viewer? 2. What is symbolic about the setting for the initial meeting? 3. What is symbolic about taking their phones, wallets and passports? 4. Complete the following tables:  |  |  |  |  | | --- | --- | --- | --- | | Summarise the Masudi household’s refugee experiences: | Summarise Raye, Raquel and Roderick’s reactions to their stories: | | | |  | Raye | Raquel | Roderick | |  |  |  |  |  |  |  |  | | --- | --- | --- | --- | | Summarise Wasmi and his flatmate’s refugee experiences, and those at Villawood Detention Centre: | Summarise Adam, Darren and Gleny’s reactions to their stories: | | | |  | Adam | Darren | Gleny | |  |  |  |  1. How is getting on the boat, in some small way, reminiscent of the refugee experience for the participants? What happens before they leave? 2. Why do you think the director decided to use lots of extreme long shots at this point? What does it emphasise? 3. How does this experience affect each character? Rank them in order of how they cope, with a short explanation for each.   **Post viewing**  Students complete the ‘Phone it in’ task as outlined below:  Each participant of the series has had his/her phone confiscated. Choose two of the participants and write down what you would expect to find on their phone.   * Sketch the participant’s cell phone wallpaper with coloured pencils. Explain why this image would appeal to this character. * Imagine they just had their phones returned. This participant just received two messages. Thinking back over the episode, explain which other participants have just sent messages to this character and what is the content of each message. * Write three song titles with artists’ names that would likely be on this participant’s playlist. Explain your reasoning as to why these three songs would appeal to this person. * Share these with the class – see if they can guess who owns the phone and provide their reasons.   **Viewing questions**  **Episode 2:**   1. Why do you think the filmmakers focus on Raquel’s response to the experience of being in Malaysia? Do her objections support her anti-refugee stance? What does this tell us about her context (experience)? Why do you think she is constantly shown sitting apart from everyone else and not participating?   The teacher may select a variety of quotations that strongly reflect Raquel’s views. As a class, the students can discuss why Ivan Mahoney thought it important to include them.  In writing, students personally reflect on their reaction and response to Raquel’s views especially in light on their viewing of the series.  In this episode the participants are experiencing what it is like ‘to be a refugee in transit’. In groups, note down all of the images, sounds, music, quotes (not forgetting the voice-over), etc that the director has chosen in order to re-create that experience for the viewer.   1. Listen to the way Darren and Raquel speak compared to the other participants. Most of their statements aired in the episode are about themselves (‘I didn’t sleep well’, ‘I don’t like the smell’, ‘I am not comfortable’, ‘It’s not my problem’ etc) as compared to everyone else, who talk about things around them (‘They are so appreciative’, ‘They are just great people’ etc). Why do you think this has been done? What does it foreshadow? 2. How does each participant react to the Chin community’s living conditions? 3. What is the effect of the voice-over saying, ‘As refugees in Malaysia, these children will never have access to higher forms of education’, just before the shots of children saying what they want to be in the future? 4. Before the raid, the participants discuss how they would feel if it were the Chins they were raiding. What does this tell us about the nature of understanding the individual when forming opinions? 5. The director uses a variety of techniques to show the chaotic action during the raid. Brainstorm a list of these with a partner. 6. How has the raid affected each of the participants? 7. What are the participants’ opinions during the debriefing session with Dr Corlett? How does this line up with your answer to number 3?   **Post viewing**  Students complete the writing activity below:   * Imagine you are one of the refugees living on the construction site. * Compose a 300–400 word vignette, describing this experience from your point of view. What are the sounds, smells, images you experience? How do you feel about what is happening?   **Viewing questions**  **Episode 3:**   1. The narrator quotes statistics throughout the series, such as those at the beginning of Episode 3. What is the effect of these statistics in positioning the audience? 2. ‘The big problem for this world is to educate…the system…to touch…to touch heart…if I touch your heart…you are able to understand me.’ How does Dayo’s quote sum up the whole premise of the show? 3. Darren keeps asking the same, reworded question to Wasmi’s mother because he isn’t getting the answer he wants to hear. How does this also reflect his understanding of the experience he is going through? 4. Raquel does not continue with the others. How does this reflect on her understanding of the experience she is going through? 5. Compare the participants’ attitude at the beginning of the series to their attitude at the end. Who has had their opinions reinforced? Who has had their minds changed? Who has stayed firm? Think, pair and share your ideas, and have a class discussion. Are their reasons sound? Do you agree with them? Why do *you* think they came to these final conclusions?   **Viewing questions**  **The response:**  Teacher introduces the class to ‘Socratic Seminars’ – open-ended questions that students discuss (there are numerous websites devoted to explaining how this works). Questions 1 to 5 may be completed by the class in this format or students could complete the questions as items for reflective writing.   1. Gleny says she was surprised by what was left out. Why do you think the director left out parts that the participants thought were important? 2. Comment on the order of the interviews – why start with Darren and end with Roderick? 3. Various people continue to try and change Darren’s mind during the program – but no one else is questioned in this way… no one at all questions Gleny. What does this suggest about the leanings of those who made the program? What do they want the viewer to experience? 4. Darren’s wife says he wanted to do something for the Chins after meeting them – what does this suggest about the effects of first-hand experience? 5. Raquel did not complete the journey – based on her (minimal) responses, do you think the shortened experience has affected her in the same way as they others? 6. Briefly summarise how each participant says the experience has changed them. What does this suggest about universal human experiences? 7. How has hearing about the experience from the participants changed YOUR perception of the three previous episodes?  * Hold a class debate on the following:   ‘It was our hope that their experiences would stimulate public debate.’ Did *Go Back To Where You Came From* give viewers’ first-hand experiences, or simply manipulate them?  Students spend time with a partner coming up with examples from the text that support their ideas to contribute to the debate. | Socratic Seminars – Read, Write, Think  <http://www.readwritethink.org/professional-development/strategy-guides/socratic-seminars-30600.html> |
| **ES12-1** comprehends and responds analytically and imaginatively to a range of texts, including short and extended texts, literary texts and texts from academic, community, workplace and social contexts for a variety of purposes  Students:   * compose more sustained texts that explore the main ideas in texts   **ES12-4** composes proficient texts in different forms  Students:   * display a logical organisational structure in their writing through the use of coherently linked paragraphs   **ES12-5** develops knowledge, understanding and appreciation of how language is used, identifying and explaining specific language forms and features in texts that convey meaning to different audiences  Students:   * develop and use appropriate vocabulary and skills in using accurate spelling, punctuation and grammar   **ES12-6** uses appropriate strategies to compose texts for different modes, media, audiences, contexts and purposes  Students:   * select and use appropriate language features, text structures and stylistic choices for different media, audiences, contexts and purposes * use a widening vocabulary with control and for particular effects | **Post viewing**  Students write a letter to SBS either criticising or supporting their broadcasting of the series *Go Back To Where You Came From*. Depending on the needs of students, the teacher may assist by providing a scaffold for their responses.  **Task preparation:**  1) Students make a list of the points made during the show regarding refugees, and write a response to each.  2) Students decide on the purpose of the letter, ie do they want to criticise, support or add information. As a class, students brainstorm key words that might be used to achieve their purpose as well as modality and text connectives.  3) Students choose one or two arguments that will support their purpose.  Students can be provided with the following guidance when constructing their letters.   * Follow the rules of a formal letter including addressee and return address, date, salutation (use ‘Sir’ or ‘Madam’ without ‘Dear’). * In your opening paragraph/introduction discuss the program you are referring to. * Clearly state the purpose of your letter. * Make your points by identifying where you believe the director has succeeded, or failed, to create an informative series. For example: The series fails to mention … Following the participants’ experiences highlights… * Put forward a different argument or supply additional information. * Base your arguments on material you know about the issue. * Include a personal perspective or experience. * Finish with a strong concluding sentence.   This task may assist students to practise structuring and expressing their ideas for the upcoming assessment task. |  |
| **ES12-6** uses appropriate strategies to compose texts for different modes, media, audiences, contexts and purposes  Students:   * select and use appropriate language features, text structures and stylistic choices for different media, audiences, contexts and purposes * use a widening vocabulary with control and for particular effects   **ES12-9** identifies and explores ideas, values, points of view and attitudes expressed in texts, and explains ways in which texts may influence, engage and persuade different audiences  express a clear point of view on the ideas and issues explored in texts supported by appropriate evidence as support  Students:   * compose their own persuasive and imaginative texts, experimenting with language and multimedial forms and features to present attitudes, values, perspectives and points of view | **After watching the series**  The teacher revisits the AGREE/DISAGREE exercise covered in ‘The Refugee Experience’ and ask students to consider whether their opinions have changed, modified or been reinforced?  Students use the *Asylum Exit Australia* online simulation and write a reflection of their journey – the frustrations, successes, and disappointments they experienced.  **Writing**  Students should consider what *Go Back To Where You Came From* suggests to them about ‘human experience’.   * As a class, students return to the brainstorm at the start of the unit and consider which experiences and qualities were demonstrated in *Go Back To Where You Came From*. * The teacher models one structured paragraph and then, as a class students jointly construct another. * Students then independently write a structured paragraph on at least one other human experience and explain how it was shown in the series, supporting their point with evidence from the show * Teachers revisit essay writing structure as well as appropriate language features for this style of writing (eg Modality and nominalisation)   Alternative questions:   * *Go Back to Where You Came From* seems to combine the features of documentary and reality television. How has this influenced the way you respond to the experiences represented? * How well has *Go back To Where You Came From* communicated the human experience of adversity?   **Differentiation**: The teacher assigns different textual forms for students to demonstrate their understanding, based on their needs. Examples might include: review, letter, report, narrative.  *All items identified as ‘Informal Assessment’ are suggestions only. The teacher may add, modify or delete as is appropriate to their context. They are designed to help teachers provide meaningful feedback to students about the knowledge, understanding and skills developed throughout the unit and to help inform future teaching and learning. These items may also be selected for inclusion in the ‘Collection of Classwork’ assessment task.* | Asylum Exit Australia  <http://www.sbs.com.au/asylumexitaustralia/> |
| **Life Skills**  **ENLS6-3** comprehends and responds to a range of texts in familiar and unfamiliar contexts  Students:   * compose personal responses to texts * recognise that texts can present different perspectives * make inferences from information in a text * respond to questions about texts to demonstrate understanding * summarise ideas and information in texts   **ENLS6-4** uses strategies to comprehend a range of texts composed for different purposes and contexts  Students:   * express a point of view about a text * explore perspectives and opinions in and about texts * use elements of visual texts to interpret meaning, for example size and colour of images   **ENLS6-6** composes texts for a variety of purposes and audiences in a range of modes  Students:   * use language features and textual form suitable to purpose, audience and context when composing texts * compose a range of texts in different modes and combinations of modes, for example oral presentation using visual supports such as images, or a digital presentation * compose a range of imaginative and creative texts, for example oral or written stories, poems and/or songs * use a range of modes, media and technologies to organise and present ideas   **ENLS6-7** identifies how language forms and features of texts vary according to purpose, audience and context  Students:   * identify the effects on meaning of visual features of texts which indicate purpose and audience, for example headlines, pictures, graphics, layout, colour, font * explore the ways meaning can be shaped through language, for example role-play the same conversation with different emotions, select adjectives to change tone   **ENLS6-11** explores texts that express a range of ideas, values, points of view and attitudes  Students:   * identify and explore issues presented in texts that are relevant and important in their own lives * make value judgements and form opinions as a result of reading, viewing and listening to different material * identify how their point of view can be changed in response to a text * compose texts to express their point of view using appropriate language forms and features, for example using evidence to support a point, participating in a debate * explore cultural assumptions made in texts, including texts by and about Aboriginal and Torres Strait Islander People and people with Asian heritage | **Life Skills**  ***Go Back To Where You Came From***  Before viewing the clips, students read through the brief biography of each of the three focus participants. The teacher asks students to predict what the journey of each individual might be like, and the consequence it could have on their ideas about asylum seekers and refugees.  While the English Studies class is viewing series 1 of *Go Back To Where You Came From*, students studying English Life Skills can watch specific clips to ascertain understanding and contribute to class discussions and tasks.  The teacher reviews common film techniques with students, such as music, lighting, camera angles. Students will identify and respond to these techniques whilst viewing.  **View: Meet the Mersheds [Nicole’s Journey]**  Students answer the questions below based on their viewing of the clip:   * What does it mean to be ‘stateless’? * What impact would it have on an individual’s identity? * How many Palestinians are deemed ‘stateless’ in the world today? * Identify the ways that being stateless negatively affected the Mershed family. * Identify one film technique used in this clip. What is the effect of the technique on the viewer?   Teacher asks students to imagine that they are a stateless individual living in Iraq, like Ammar and his family. Students work in small groups to create an infographic or a poster to look at the reasons for and against leaving Iraq to seek refugee status. Infographics can be digitally created using online tools such as Canva, Piktochart or Infogr.am  Students in small groups are asked to discuss their personal responses to the experiences of the Mersheds. They could discuss and mind map responses to the following questions:   * How has your own identity been shaped by your nationality and culture? * How has the clip affected your attitude towards asylum seekers? * Would you make the same decisions that Ammar made? Why? * How has media/social media shaped our identities and attitudes to diversity?   **View: Living in limbo [Nicole’s journey]**  On a whiteboard, the teacher creates a table summarising the myths and the facts about refugees. These are discussed as a class with prompts by the teacher when necessary.  **Reading**  The teacher provides students with a copy of the Universal Declaration of Human Rights (UDHR). The teacher guides discussion about the origins and purpose of the UDHR, including Australia’s involvement in the declaration.  Students are asked to identify, through class discussion, the different rights that people like the Abdulnoor family might have, or may only have minimal access to:   * in conflict zones * in refugee camps * when seeking asylum in urban areas (and not specifically a refugee camp).   Much of the story about the Abdulnoor family is left unsaid. The parents refer to some of the experiences of the children, but the children do not speak for themselves. Students identify one film technique used to communicate the children’s experiences.  Students imagine they are one of these three children and write an imaginative piece that captures a day in their life in Indonesia. Students may choose one of the following forms for their composition:   * letter * journal entry * poem.   **View: Escaping Syria [Nicole’s journey]**  Nicole is confronted with the harsh reality of escaping conflict when she visits the refugee camp in Jordan. Imagine having to walk 100 kilometres to seek refuge. This is what hundreds of thousands of Syrian refugees, like Abdul, have been forced to do in order to escape the conflict.  To help students better appreciate the reality of this experience, students work with a partner to complete the activities below:   * Use Google maps to find out how far 100 km is from your home. * How long does Google say it will take you to walk this distance? * If you were forced to flee your home and walk 100kms to the nearest refuge, taking only what you could carry, what would you take? * Using the drop-pin feature, plot where you would stop along the trip. * Imagining you had very little money, how would you get food, water and shelter? Plot these places using drop pins. * Print out your map and compare it to the maps of fellow students, discussing the strategies that you would use to survive.   **View: The asylum seeker debate [Nicole’s journey]**  Discuss with the group: In this clip Nicole seeks the opportunity to challenge Kim’s opinions on asylum seekers and refugees. Students brainstorm Kim’s and Nicole’s ideas. Students identify a film technique used in this scene. What effect does this technique have?  Students imagine they are Kim or Nicole and write a journal entry that captures their feelings and thoughts about Australia’s responsibilities and attitude towards asylum seekers.  **After viewing the series of clips [Nicole’s journey]**  Students revisit the AGREE/DISAGREE exercise covered prior to viewing *Go Back To Where You Came From.*  Group discussion: Have students’ opinions changed, modified or been reinforced? As a group, students tally the responses.  **Writing**  Students should consider what *Go Back To Where You Came From* suggests to them about ‘human experience’. As a class, they return to the original thoughts and ideas created at the start of the unit and consider which of the common human experiences were demonstrated in *Go Back To Where You Came From*.  Students independently create a visual collage [either physically or online] for at least one of these experiences and explain how it was illustrated in the series. | Nicole’s Journey [clips to be viewed]: <http://www.sbs.com.au/programs/go-back-to-where-you-came-from/learn/nicoles-journey#clip1>  Transcript: <http://www.sbs.com.au/programs/sites/sbs.com.au.programs/files/nicole_clip_1_-_meet_the_mersheds.pdf>  Transcript:  <http://www.sbs.com.au/programs/sites/sbs.com.au.programs/files/nicole_clip_2_-_living_in_limbo.pdf>  Universal Declaration of Human Rights  <http://www.un.org/en/universal-declaration-human-rights/index.html>  Transcript:  <http://www.sbs.com.au/programs/sites/sbs.com.au.programs/files/nicole_clip_3_-_escaping_syria.pdf>  Transcript:  <http://www.sbs.com.au/programs/sites/sbs.com.au.programs/files/nicole_clip_4_-_the_asylum_seeker_debate.pdf> |

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| **Reflection and evaluation**  Students complete a Google forms survey (or similar) to consider their learning in this unit. |