**Sample Unit – English Extension – Year 11**

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| Unit title: ***Encounters with ‘the Other’*** | **Duration** *60 hours (incl. 20 hours concurrent independent research project)* |
| **Unit description**  Using Conrad’s seminal text, *Heart of Darkness,* as one of the first texts to explore critically the implications of European colonisation of other parts of the world, this unit will examine how contemporary texts have continued to represent the encounter with ‘the Other’ (people and cultures who hold significantly different values and beliefs) in changing ways. Texts in this unit represent the colonial and postcolonial encounter in varied ways, exploring the impact of the encounter on both the colonial subjects and also on the colonising power and its representatives.  Throughout the unit, students will also explore a variety of concepts that critics and thinkers have developed and used to represent and understand this historical moment, including ideas of ‘the Other’, culture, ethnicity, hegemony and postcolonialism itself, in order to approach texts in a sensitive, critically aware way.  Concurrently, students will engage in an independent learning project exploring at least two texts of their own choosing that represent, in different ways, a selected aspect of the colonial or postcolonial experience of cultural difference and its impact. | |
| **Outcomes** EE11-1, EE11-2, EE11-3, EE11-4, EE11-5, EE11-6 | |
| **Focus questions**   * In texts portraying colonial and postcolonial encounters between representatives of Western cultures and those subjected to Western values, how are the characters and power structures on either side of the encounter represented through textual structures and language choices? * In these texts, what values are expressed about the imposition and withdrawal of Western power and cultural influence? * How can these encounters between the West and the rest of the world be conceptualised through literary metalanguage and theory? * How do the contexts of texts shape the values represented about colonial and postcolonial encounters? | |
| **Text requirements**   * *Heart of Darkness* by Joseph Conrad * *Exterminate all the Brutes* by Sven Lindqvist * *Chocolat* 1988, dir. Claire Denis *(****not*** *2001 dir. L. Hallstrom)* * ‘My Other’ by Anita Heiss   Students to select ONE text and its manifestations in one or more recent cultures. Students research a range of texts as part of their independent project | |
| **Assessment for learning**   * Reflection on the role of film and literature to increase empathy and understanding of other cultures * Written response to Anita Heiss’s poem ‘My Other’ * Written meaning statements for *Heart of Darkness* * Written response on the impact of criticism on student’s reading of *Heart of Darkness* * Research into the context of *Exterminate all the Brutes* * Table of comparison between *Heart of Darkness* and *Exterminate all the Brutes* * Evaluation of how reading *Heart of Darkness* and *Exterminate all the Brutes* together has shaped the reading of both texts   **Assessment as learning**   * Group work on selected topics of *Heart of Darkness* * Written annotation of critical articles on *Heart of Darkness* by Achebe and Said * Group work on *Chocolat* * Context page for booklet on *Chocolat* * Reflection on independent learning project   **Assessment of learning**   * Task 1: Imaginative response * Task 2: Independent research project and presentation in the form of a TED talk * Task 3: Formal essay | |

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| **Content** | **Teaching, learning and assessment** | **Resources** |
|  | **Unit structure**  This unit will start with some contemporary experiences of the postcolonial period (1945 to the present) to understand where we are now, before going back to explore a key text from the past, *Heart of Darkness*. Students then move forward again to see how the novella’s ideas and values are manifested and altered in subsequent texts, including the personal travel essay*, Exterminate all the Brutes* and the postcolonial film, *Chocolat*. |  |
| **EE11-1** demonstrates and applies considered understanding of the dynamic relationship between text, purpose, audience and context, across a range of modes, media and technologies   * appreciate and explore the complex connections between texts, composers, responders and their contexts 1 * critically analyse how content, and the ways in which it is represented, may be value-laden and shaped by context | **Stage 1: Introducing the unit – preliminary ideas**  1: In a journal, students brainstorm the role of literature in giving insight into the experience of other people and their values. Students reflect on their reading/viewing experience and consider which texts have increased their empathy and understanding of other cultures and others’ experiences. In what ways and why is this literature valued?  2: Students read two texts in [*The Guardian*](https://www.theguardian.com/commentisfree/2016/sep/13/lionel-shrivers-full-speech-i-hope-the-concept-of-cultural-appropriation-is-a-passing-fad) and [*The Conversation*](http://theconversation.com/lionel-shriver-and-the-responsibilities-of-fiction-writers-65538), on either side of the 2016 Lionel Shriver controversy at the Brisbane Writers Festival, and explore the question: should there be limits to who represents the experience of minority individuals/groups and how they do it?  Class debate this topic informally, offering points for and against the notion of limits on expression and representation.  At this point, students explore the broad ethical values underlying this unit: respect for others and their cultures and an understanding that cultural sensitivities need to be observed towards other students, other people and their cultures. | Lionel Shriver ‘*I hope the concept of cultural appropriation is a passing fad.’*  <https://www.theguardian.com/commentisfree/2016/sep/13/lionel-shrivers-full-speech-i-hope-the-concept-of-cultural-appropriation-is-a-passing-fad>  *The Conversation*, ‘Lionel Shriver and the responsibilities of fiction writers’  <http://theconversation.com/lionel-shriver-and-the-responsibilities-of-fiction-writers-65538> |
| **EE11-5** articulates understanding of how and why texts are echoed, appropriated and valued in a range of contexts   * Examine the relationships between a text and the culture in which it was responded to and composed * understand the contemporary application of Aboriginal cultural protocols in the production of texts in order to protect Indigenous cultural and intellectual property * explore how and why texts are appropriated or manifested in a range of social, historical and cultural contexts | Use images by Emanuel Phillips Fox ‘[The Landing of Captain Cook 1770’](http://www.ngv.vic.gov.au/explore/collection/work/5576/) (1902) and Daniel Boyd’s ‘[We call them pirates out here’](https://www.mca.com.au/collection/work/2006.25/)(2006). Both images offer a contrasting perspective of both coloniser and colonised.  Key questions:   * Why does Boyd’s title state that Cook and his soldiers are ‘pirates’? * Review [Lieutenant Cook’s Secret Instructions](http://www.foundingdocs.gov.au/item-did-34.html). To what extent is Boyd’s claim warranted? * How is awareness heightened through Boyd’s use of appropriation?   Students continue to explore the notion of ‘appropriation’ in transcultural contexts, for example, by exploring the controversy surrounding Marlo Morgan’s text ‘[Mutant Message Down Under’](http://www.independent.co.uk/news/world/truth-goes-walkabout-in-outback-aborigines-outraged-as-us-author-makes-a-million-with-new-age-1389189.html).  Students read an excerpt from *Indigenous Cultural Protocols and the Arts* (pp.26-29) by Terri Janke and Co. about *Calypso Summer* by Jared Thomas [Nukunu] and discuss the approach taken by Thomas to observe cultural protocols in the development of his text.  Students develop an imaginative text (eg an introduction to a regional area in a NSW tourism booklet, song lyrics with reference to Aboriginal language) and identify the Aboriginal and/or Torres Strait Islander stakeholders and the approach they would use to ensure that they protected stakeholders.  Students read the Information Sheet on the website [Artists in the Black](http://www.aitb.com.au/information-sheets/entry/indigenous-cultural-and-intellectual-property-icip) about Indigenous cultural and intellectual property and discuss the notion of collective and individual ‘ownership’ (or custodianship) of cultural narratives.  For more information about Indigenous cultural and intellectual property, see the [WIPO website](http://www.wipo.int/publications/en/details.jsp?id=286). | Landing of Captain Cook at Botany Bay, 1770, E. Phillips Fox  <http://www.ngv.vic.gov.au/explore/collection/work/5576/>  We Call them Pirates Out Here 2006, Daniel Boyd  <https://www.mca.com.au/collection/work/2006.25/>  Lieutenant Cook’s Secret Instructions  <http://www.foundingdocs.gov.au/item-did-34.html>  ‘Mutant Message Down Under’  <http://www.independent.co.uk/news/world/truth-goes-walkabout-in-outback-aborigines-outraged-as-us-author-makes-a-million-with-new-age-1389189.html>  <http://www.wipo.int/publications/en/details.jsp?id=286>  *Indigenous Cultural Protocols and the Arts* 2016 by Terri Janke and Co.  Artists in the Black  <http://www.aitb.com.au/information-sheets/entry/indigenous-cultural-and-intellectual-property-icip> |
| **EE11-3** thinks deeply, broadly and flexibly in imaginative, creative, interpretive and critical ways to respond to, compose and explore the relationships between sophisticated texts   * consider why particular texts may be perceived as culturally significant   **EE11-6** reflects on and assesses the development of independent learning gained through the processes of research, writing and creativity   * evaluate the development of their own learning and understanding of the ways context shapes meaning in texts | **3.** Teacher presents a broad introduction to the ideas of the unit covering the following points:   * European colonisation and decolonisation of the world: Americas, Africa, Asia and the settler colonies (Australia, Canada, New Zealand) * European values of the nineteenth and twentieth centuries through excerpts about the ‘white man’s burden’, ‘survival of the fittest’, the grand narrative of progress * Contemporary values and the idea of hybridity: multicultural, postcolonial societies like Australia mixing a colonial legacy with postcolonial values, where powerful European values coexist in contestation with emerging values and new cultural identities   Students write a personal reflection in their journal on their response to this picture of historical development, including a personal response on where they and their family fit in the broader historical picture in terms of migration, culture and language within Australia. | *Colonial and Postcolonial Literature* by Elleke Boehmer  *Beginning Postcolonialism* by John McLeod  *The Empire Writes Back* ed. by Bill Ashcroft, Gareth Griffiths and Helen Tiffin  *Key concepts in Postcolonial Literature* by Gina Wisker (Palgrave Macmillan, London: 2007) |
| **EE11-1** demonstrates and applies considered understanding of the dynamic relationship between text, purpose, audience and context, across a range of modes, media and technologies   * critically analyse how content, and the ways in which it is represented, may be value-laden and shaped by context | 4: Difference and ‘the Other’  Introduce the idea of ‘the Other’ – a person and a culture who are different to ourselves, often defined by a dominant culture and cultural tradition in a particular place and time, which can be contrasted to minority groups and cultures. Difference can be marked by language, race, ethnicity, culture, gender, age and class. Also explain that in popular understanding, such responses were often constructed in stereotypical and binary language, ‘essentialising’ the characteristics of a culture or race, often in order to position them in relation to the dominant culture.  From the discussions so far of colonialism and postcolonialism, students compose a table of contrasts between Western cultures and ‘the Other’ and the values that can be associated in Western thinking with ‘the Other’, for example: science and superstition, rational and intuitive, developed and developing and civilised and savage.  **Extension activity**: Edward Said’s idea of orientalism can be introduced here through a brief excerpt of Said’s writing and the various issues associated with it: the Occident and the Orient (as seen through Western eyes). | Excerpts from *Orientalism* by Edward Said |
| **EE11-1** demonstrates and applies considered understanding of the dynamic relationship between text, purpose, audience and context, across a range of modes, media and technologies   * use sophisticated metalanguage in textual analysis, including digital elements * appreciate and explore the complex connections between texts, composers, responders and their contexts   **EE11-5** articulates understanding of how and why texts are echoed, appropriated and valued in a range of contexts   * critically evaluate the different ways in which values are shaped in and through texts   **EE11-3** thinks deeply, broadly and flexibly in imaginative, creative, interpretive and critical ways to respond to, compose and explore the relationships between sophisticated texts   * analyse the effect of cultural values on the evaluation and composition of texts | Using images of historical advertisements, students explore how broad cultural stereotypes were used in the past to ‘naturalise’ Western superiority and subordinate other cultures and Peoples.  Introduce Anita Heiss’s poem ’My Other’. Students analyse and discuss how it critiques white Australian empathy towards Aboriginal and Torres Strait Islander Peoples.  As the poem takes the form of a spoken monologue, students write a response about their current social and cultural understanding of Aboriginal and Torres Strait Islander Peoples.  Students then read ‘The Ethnographer’ by Jorge Luis Borges and Anita Heiss’s two poems ‘Aboriginal Studies’ and ‘Anthropology is …’ In a diagram, students compare and contrast the two responses to the academic study of ‘the Other’. Which do they think is more effective in questioning how ‘the Other’ is represented and why?  Students can extend their exploration of representations of ‘the Other’ through independent investigation of colonial paintings.  Students reflect on their exploration of representations of ‘the Other’ and the sensitivities surrounding representing cultural difference in imaginative texts. | Anita Heiss’s poem, ‘My Other’  Jorge Luis Borges short story, ‘The Ethnographer’  Anita Heiss’s two poems, ‘Aboriginal Studies’ and ‘Anthropology is …’ |
| **EE11-2** analyses and experiments with language forms, features and structures of complex texts, evaluating their effects on meaning in familiar and new contexts   * effectively use stylistic devices to create sophisticated texts appropriate to purpose, audience and context   **EE11-3** thinks deeply, broadly and flexibly in imaginative, creative, interpretive and critical ways to respond to, compose and explore the relationships between sophisticated texts   * apply creative and critical thinking to enhance the quality of their responses and compositions   **EE11-6** reflects on and assesses the development of independent learning gained through the processes of research, writing and creativity   * reflect on the stylistic choices made by different composers (authors, poets, playwrights, directors, designers and so on) and the ways this informs individual compositions * use individual and peer reflection on research and writing to enhance the quality of critical and creative compositions   **EE11-2** analyses and experiments with language forms, features and structures of complex texts, evaluating their effects on meaning in familiar and new contexts   * experiment with language choices, textual form and genre for familiar or new contexts * refine the control of language and clarity of their own compositions to meet the demands of increasingly complex thought and expression   **EE11-6** reflects on and assesses the development of independent learning gained through the processes of research, writing and creativity   * reflect on the extent to which independent and collaborative learning has helped to refine the writing process and shape creativity | **Stage 2: Imaginative writing on cultural difference**  Students examine a variety of contemporary short texts that explore concerns of the colonial and postcolonial encounter, for example race, ethnicity, culture, class and gender. The texts feature various language features and literary devices that can be considered models of effective imaginative writing, for example sparse realistic writing, metaphorical or allegorical devices and metafictive frames.  In small groups students discuss 2 or 3 of the texts, focusing both on the representation of the encounter with cultural difference and how it is portrayed, as well as the narrative and aesthetic features used to convey those ideas.  Students then write a draft of the imaginative writing for the first formal assessment task, using an idea or narrative feature from one of the texts they have read, and share it with their small group. Peers offer short, written feedback on the draft, including an assessment of how the writer has used one of the models. Students consider the peer feedback and incorporate it, as appropriate, into their final submission.  Students write a brief evaluation in their journal of the process of writing, based on using models as well as peer feedback.  **Assessment task 1**: Compose an imaginative response (or equivalent) that explores an experience that is marked by cultural difference and power structures. Model the writing, at least in part, on one of the texts studied so far in this unit and write a reflection on how that text influenced your own writing. | A Review of ‘Over There’ byStanislaus Nguyenby Michael McGirr *The Best Australian Stories 2016*, ed Charlotte Wood  ‘The Fat Girl in History’ by Julie Koh *The Best Australian Stories* *2016*, ed Charlotte Wood  *‘*The Level Playing Field’by Julie Koh *The Best Australian Stories 2015*, ed Amanda Lohrey  *Civility Place* by JYL Koh *The Best Australian Stories 2014*, ed Amanda Lohrey  *Lebanon* by Favel Parrett  ‘Staff Dining’by Bruce Pascoe *The Best Australian Stories 2013*, ed Kim Scott  ‘Wager’by Tara June Winch *After the Carnage*, 2016  *A Small Place* by Jamaica Kincaid Farrar, Straus and Giroux, New York, 1988  *New Boy* by Steph Green (2007), short film based on a short story by Roddy Doyle |
| **EE11-1** demonstrates and applies considered understanding of the dynamic relationship between text, purpose, audience and context, across a range of modes, media and technologies   * select a variety of digital technologies to enhance the delivery of sophisticated critical and creative presentations * Respond to and compose complex texts using a variety of modes, media and technologies for pleasure, reflection and understanding   **EE11-3** thinks deeply, broadly and flexibly in imaginative, creative, interpretive and critical ways to respond to, compose and explore the relationships between sophisticated texts   * apply creative and critical thinking to enhance the quality of their responses and compositions   **EE11-5** articulates understanding of how and why texts are echoed, appropriated and valued in a range of contexts   * reimagine and re-create texts by experimenting with perspective, point of view, style and context to demonstrate how values are maintained and changed   **EE11-2** analyses and experiments with language forms, features and structures of complex texts, evaluating their effects on meaning in familiar and new contexts   * experiment with traditional and emerging literary forms and media for a variety of purposes and audiences | **Stage 3: Begin concurrent independent research project**  Introduce the independent research project and its presentation, which will be Assessment task 2. Twenty hours of class time will be allocated to the project which will run concurrently with the rest of the unit throughout Term 2. Teachers may choose to allocate regular periods per cycle, and/or blocked weeks. This will assist students to organise themselves throughout this concurrent project.  Preparation for the project presentation students:   1. Choose a quality text which represents an important aspect of living in a postcolonial world, exploring experiences of cultural difference or diversity and its portrayal. A suggested list may be required for some students. 2. Analyse the text and develop a personal response that is informed by their learning throughout the unit. 3. Research other critical responses to this text, implementing research methodology they are taught concurrently (see below). 4. Decide on a particular aspect or issue of cultural difference which the text explores, based on their own responses and other critical ideas.   Some possibilities include:   * the impact of language * cultural power * social exclusion or inclusion * stereotyping * the experience of tourism to third world destinations * global trade in adoption of children * the experience of migration or displacement  1. Find at least ONE other text which also explores their chosen aspect of cultural difference. 2. Repeat points 2 and 3 for their additional text/s in order to build up an informed personal response. 3. Compare and contrast these texts in order to explore the particular emphasis and insights each text offers in relation to the chosen aspect of cultural diversity. 4. Compose their 7-minute speech in the form of a TED talk for an audience of young people, aware that a TED talk communicates a key idea in a pithy and engaging manner, often reinforced by informative and striking visual images. 5. Students choose an informative title for their speech and offer a short enticing summary of it for a brochure accompanying the youth conference (compiled and distributed by the teacher before the task]). 6. Students are allocated selected speakers and, based on the title and short summary from the brochure, prepare questions to be asked at the conclusion of each speech. Each speaker should have a question from two different students and each student will ask the same amount of questions. The style and type of question may be modelled in advance with the class by the teacher. 7. Submit a journal which includes brief reflections on each stage of the task, annotated copies of the published material on selected aspects of those texts by others and an accurate reference list of those sources.   Teacher selects appropriate opportunities throughout the process of project development to conference with students, and teach skills explicitly according to the needs of their students. |  |
| **EE11-4** develops skills in research methodology to undertake effective independent investigation   * use research skills to investigate and inform, thinking about ideas, audience, purpose, context and notions of value * apply skills in research methodology and independent investigation to compose well-referenced critical and creative texts * search for relevant critical, creative and informative texts using online databases, libraries and websites * evaluate the relevance and quality of a variety of critical, informative and creative texts used in particular contexts * use appropriate referencing styles to cite texts and generate reference lists * understand, appraise and use academic language appropriately   **EE11-6** reflects on and assesses the development of independent learning gained through the processes of research, writing and creativity   * use evaluative language to articulate the processes of independent investigation and the insights gained throughout the research process | **Research methodology**  At the appropriate stage in the process, students are given instruction by school librarian or teacher, as appropriate, on research methodology, referencing skills and the incorporation of critical material within a speech. Academic research on *Heart of Darkness* can be used as examples for searching, referencing and annotation.   * Database searching: teacher/librarian demonstrates how to search for academic articles on the film *Chocolat* on academic databases. Discussion should include different ways to search, databases to use and the conventions in searching and storing lists of potential books and articles. Students should also be shown school resources and the library catalogue. Students demonstrate proficiency in academic searching by submitting a brief list of books and articles on their chosen text/s. Students can be encouraged to join the State Library and to search the catalogues of local university libraries. * Students are introduced to the conventions of referencing, following an acceptable model such as: MLA, Chicago or Harvard system. They can be introduced to the electronic referencing system within the Microsoft Word program and its footnoting capabilities. * Teacher models annotation techniques on an academic article on *Heart of Darkness*, including brief summary of the article’s main argument and key ideas. Students submit one annotated article from their own research for feedback. * Skills in responding to, and incorporating, critical material within speech will also be modelled by the teacher. An excerpt from *They Say, I Say* by Gerald Graff and Cathy Birkenstein demonstrates how to use academic texts and the skills in academic writing.   At the conclusion of the independent learning project, students write a detailed reflection on their performance and their process of independent learning. Students are asked to evaluate their successes and how they might improve on their process next time. Students also write a brief suggestion sheet to next year’s class on how to succeed in this task. | *They Say, I Say: the moves that matter in academic writing* by Gerald Graff and Cathy Birkenstein (W.W. Norton & Co, New York: 2014) |
| **EE11-1** demonstrates and applies considered understanding of the dynamic relationship between text, purpose, audience and context, across a range of modes, media and technologies   * appreciate and explore the complex connections between texts, composers, responders and their contexts * critically analyse how content, and the ways in which it is represented, may be value-laden and shaped by context * evaluate the appropriateness and effectiveness of text structures, language features and stylistic choices using a range of media and technologies * use sophisticated metalanguage in textual analysis, including digital elements   **EE11-3** thinks deeply, broadly and flexibly in imaginative, creative, interpretive and critical ways to respond to, compose and explore the relationships between sophisticated texts   * appreciate and understand the relationships between complex texts and the ways in which textual connections offer multiple interpretations * analyse the effect of cultural values on the evaluation and composition of texts   **EE11-2** analyses and experiments with language forms, features and structures of complex texts, evaluating their effects on meaning in familiar and new contexts   * analyse how narrative voice and point of view shape meaning in a range of textual forms | **Stage 4: *Heart of Darkness* – an early liberal response to colonialism**  Introduce Conrad’s novella as a highly valued literary response to colonialism. Students understand the specific contexts of Conrad’s novella including:   * nineteenth-century colonisation of Africa or the ‘race for Africa’ * history of the Belgian Congo * Conrad’s biography as a Polish immigrant who found his place within English literature; artistic contexts such as Modernism, Impressionism and Symbolism   Students should be encouraged to read the *Heart of Darkness* prior to starting the second reading of the text in class. Early lessons should assist in orienting them towards key issues through close reading of chosen extracts. A slow and careful unpacking of section 1 of the novel and its key issues will strengthen students’ own group work on sections 2 and 3.  Begin with a class brainstorm of students’ initial impressions of the novella in the context of the unit and Conrad’s historical and social context.   * What views of colonialism are apparent within the novel? * What perspective does Marlow have on colonialism? * How are the conquered people represented? * How does the structure of the quest to find Kurtz shape meaning?   The teacher can map out some key critical ideas (and the underlying questions of power and subjection) for exploration of the novella, and subsequent colonial and postcolonial texts:   * Who speaks? (Who controls the narrative and what effect does this have?) * Who is spoken about? (How are those represented made subject to the story and what agency do they have?) * How is the world of the colonial encounter represented? (How is the alien nature of the place conveyed to the responder?) * How does the form and structure of the text shape its key ideas? * How are language choices and literary elements made to represent elements of power and difference? * How does the plot/narrative reinforce the impact of the encounter with ‘the Other’?   **Section 1: Marlow’s quest and arrival in Africa**  **Extract 1:** Read the frame narrative from the start until Marlow’s trip to the continent to receive his commission. Explore the question of how this section (and its anonymous narrator) frames a British view of colonialism and ‘the devotion to efficiency’ within a larger context of Roman imperialism and conquest. How is Conrad positioning the novella for his contemporary British readership?  Exploration of irony and narrative voice – at this point, review students’ understanding of irony and narrative voice. How is Marlow’s narrative ironic? Where do we see Marlow’s ironic treatment of his experience so far?  Unpack this key quote from extract 1:  ‘*The conquest of the earth, which mostly means the taking it away from those who have a different complexion or slightly flatter noses than ourselves, is not a pretty thing when you look into it too much. What redeems it is the idea only. An idea at the back of it, not a sentimental pretence but an idea; and an unselfish belief in that idea—something you can set up, and bow down before, and offer a sacrifice to …*’  How does this present a colonial value about conquest and how is it ironic? As we become attuned to Conrad’s irony through the voice of Marlow, how does it affect our reading of the novella’s representation of the colonial encounter?  **Extract 2:** Read about Marlow’s commissioning in the ‘sepulchral city’ (Antwerp) and the various mythic allusions that frame the story like a journey to ‘the centre of the earth’. How do the ominous comparisons influence the reader’s sense of a traditional adventure story and foreshadow what is to come? How does the irony increase?  **Extract 3:** Read about Marlow’s initial encounter with Africa and its colonised people until the point he meets the chief accountant. Here is an emotive yet ironic treatment of the impact of colonisation – its cruelty and absurdities, alongside the ironic treatment of the language of ‘mission’. How does Conrad structure Marlow’s experiences to critique the colonialism he encounters? How are the native victims depicted?  **Extract 4:** Read Marlow’s encounters with the representatives of colonialism: the chief accountant, the manager of the central station, the brickmaker and the El Dorado expedition. What roles do each play in the representation of colonialism that is constructed? How is Kurtz introduced to Marlow and the reader? How is he contrasted to these other figures and what might he represent? How is the world of Africa represented? |  |
| **EE11-3** thinks deeply, broadly and flexibly in imaginative, creative, interpretive and critical ways to respond to, compose and explore the relationships between sophisticated texts   * consider why particular texts may be perceived as culturally significant   **EE11-6** reflects on and assesses the development of independent learning gained through the processes of research, writing and creativity   * evaluate how their personal responses have changed as a result of wide reading of a variety of complex texts   **EE11-5** articulates understanding of how and why texts are echoed, appropriated and valued in a range of contexts   * articulate personal responses to texts and critique the changing ways that texts are valued over time | **Group work**  Students work in groups to explore one of the following topics for sections 2 and 3 of the text (while incorporating, briefly, any relevant material from section 1). These can be compiled into booklets after each group presents to the whole class.  **Topics**   * **Who speaks? The character and role of Marlow** * What is Marlow like as a person? * Why is he chosen to narrate the story? What effect does this have on its meaning? * How does he contrast with Kurtz? * Why does he support Kurtz? * Do you approve of his support of Kurtz? (Would it be a different story if he didn’t support Kurtz?) * Why does he lie to the Intended (despite hating lies)? * **Who holds power? The character and role of Kurtz** * What is Kurtz’s background? * What change occurred in Kurtz? When and why? * Why does Marlow feel that Kurtz is admirable? * What does he represent in terms of colonialism? * Unpack the irony around his handwritten postscript, ‘Exterminate all the brutes’ to his report to the International Society for the Suppression of Savage Customs. * **Who else holds power? The minor European characters – the chief accountant, the manager, the brickmaker and the harlequin** * Overall, what is the manager like and what role does he play in the novella? * What role does the brickmaker play? Who is he? * Why does Conrad include mention of the ‘wild and gorgeous apparition of a woman’? What role does she play in Kurtz’s story? * What function do you think the Intended plays in the story? Is it effective to end the story with her? * **Who are subjected to power? The local African people, including the mistress and the helmsman** * How are the African people represented? What agency do they have? * How much is the novella about them? * How is Africa represented? * What is Marlow’s view of their treatment? Is he enlightened? * **Other subjects: the role of women in a man’s world – the black mistress, the Intended, the aunt** * Marlow’s world is not only a colonial world but also a male one – with 3 key exceptions: Kurtz’s mistress, the Intended and his aunt * What is Marlow’s view of women? * What function does the African mistress play in the novella? * What role does the Intended play in the novella? * How does the marginalisation, and stereotyping of women (angel/whore), contribute to the power dynamics of the novella? * **The quest motif/ novella structure/setting** * How does the quest structure and motif work through the course of the novella? * How does it frame the representation of colonialism? (re-read the beginning and the ending frame story) * How does Conrad blend the realistic with the symbolic? Why does he do this? What purpose does it perform? * How does Africa and the river function in the novel? What does it symbolise? * **Key textual features – impressionism/symbolism/abstract adjectives** * Where do we find impressionistic writing features in the novella? What effect do they create within it? * How is the novella symbolic? What are the key symbols and how do they function? * What is the effect of the abstract adjectives that Conrad uses throughout the novel? (Find some examples and analyse their effect.) * In some detail, define ‘the heart of darkness’. What is it? What is Conrad saying through this resonant idea? * Contrast: there are some key contrasts in the novel that create its effect: Marlow v Kurtz; Marlow v The Manager; work v desire; idealism v realism   **Meaning statements**  In small groups, students brainstorm the following questions and then contribute to class discussion:  **Overall meaning and significance**   * What is the overall meaning of the novella? What is Conrad setting out to show and say about the encounter with ‘the Other’? * How effectively do you think he achieves this? What are the main strengths of the novella? * Why do you think it has been a seminal colonial/postcolonial text? * What criticisms could you make of the novella?   Students write their own brief meaning statement that summarises their personal view of the novella in its representation of Encounters with ‘the Other’. |  |
| **EE11‑3** thinks deeply, broadly and flexibly in imaginative, creative, interpretive and critical ways to respond to, compose and explore the relationships between sophisticated texts   * appreciate and understand the relationships between complex texts and the ways in which textual connections offer multiple interpretations   **EE11-5** articulates understanding of how and why texts are echoed, appropriated and valued in a range of contexts   * articulate personal responses to texts and critique the changing ways that texts are valued over time | **Stage 5: Evaluation of Conrad’s novel and its reception**  Students consider why the novella has been highly valued over time. They offer suggestions as to the qualities that may have made it an enduring classic.  The teacher distributes a selection of value statements by literary critics about the novella. Students decide which quotes best represent their viewpoint.  Students read Chinua Achebe’s article, ‘An Image of Africa: Racism in Conrad’s Heart of Darkness’ and the excerpt from Edward Said’s book, *Culture and Imperialism*, ‘Two Visions in Heart of Darkness’ annotate their responses. Students summarise each critic’s view of the novella in a paragraph.  Students write an informal response to the following question:   * Has reading Achebe and Said modified your response to Conrad’s novella? If so, in what ways? | Chinua Achebe, ‘An Image of Africa: Racism in Conrad’s *Heart of Darkness*’ (Norton edition)  Edward Said, ‘Two Visions in Heart of Darkness’ excerpt from *Culture and Imperialism* (Norton edition) |
| **EE11-5** articulates understanding of how and why texts are echoed, appropriated and valued in a range of contexts   * examine the relationships between a text and the culture in which it was responded to and composed * explore how and why texts are appropriated or manifested in a range of social, historical and cultural contexts * analyse the ways in which language, style and conventions are shaped by cultural, social and historical contexts   **EE11-3** thinks deeply, broadly and flexibly in imaginative, creative, interpretive and critical ways to respond to, compose and explore the relationships between sophisticated texts   * examine and analyse the ways language reflects values and shapes meaning * make sophisticated linguistic choices to express understanding of the ways language shapes values and meaning   **EE11-4** develops skills in research methodology to undertake effective independent investigation   * reflect on the value of independent investigation and the ways it informs responding and composing | **Stage 6: *Exterminate all the Brutes (*1990, translated 1996) – a dark, personal assessment of colonialism and its historical reverberations**  Students read the text before class discussion. It is an accessible text and will engage them in its polemical, yet personal, viewpoint. The focus, in this stage, is both on the meaning of Lindqvist’s text, as a representation of the encounter with ‘the Other’, but also as an appropriation of *Heart of Darkness*.  Students research the context/s of this travelogue, such as:   * Lindqvist’s biography and writing career * the history of decolonisation, especially in Africa * growth of third world rebellion against first world values * the role and place of European critics of colonisation   Students write notes on one of these topics that will be compiled into a class booklet on the context of *Exterminate all the Brutes* (1990/96)  **Table of comparison:** students compare and contrast *Heart of Darkness* and *Exterminate all the Brutes*. Use the following prompts:   * **Who speaks?**  Marlow and first narrator/Lindqvist – their character, role and impact on the meaning * **Who is spoken about?** African natives/African natives and victims of genocides – how are they represented? * **Who has the power?** Kurtz and the Europeans/Historical conquerors of Europe – the character and role of each and how they are represented. * **How is the colonial encounter represented?** Enslaved Africans, deserted villages, denuded countryside/historical sweep of genocidal stories * **Quest narrative** How does each text use the journey into the unknown to develop ideas about the encounter with ‘the Other’? * **Mode of representation**  Symbolic, impressionistic narrative of European colonisation and conquest, including the darkness at the heart of colonialism, compared to personal, historical narrative exploring the links between Conrad’s novella, colonialism and European thought * **Text focus.** Students may consider the persuasive and polemical focus of Lindqvist’s text – the idea that the brutal nature of colonialism is well known but deliberately ignored; and the idea that the Holocaust grew out of the same genocidal tendencies in European thought that bred nineteenth-century colonialism.   **Specific parallels/appropriations:** Students find 2–3 examples where Lindqvist uses and recontextualises Conrad’s text. Students select textual evidence to contrast how each author is using that moment to convey a key idea. These are shared in class discussion.  Students may also include stylistic features of appropriation for comment. Suggestions may include: the deliberately impressionistic blurring of time frames in both texts; the interweaving of personal narrative and larger historical events; the foregrounded subjectivity of both texts; and the representation of tropical madness.  **Contrasts – linked to purpose:** Students explore notions of appropriation.  Teacher introduces and reviews the concept of appropriation, its meaning, its effects and how this is linked to purpose and audience.  Students contrast the purpose and audience of each text: what is Conrad saying and showing about the colonial encounter and what is Lindqvist saying and showing about it? What is similar and what is different? How does the context of each text affect this purpose? How does the audience of each author affect its meaning?  In a second table students contrast the form of each text and its effect: a fictional novella compared to a nonfiction, personal/historical travelogue. Consider the following:   * + the quest structure   + a central, limited first-person narrator   + interlinked personal experience with a broader cultural meaning   + product of personal experience   + the tone of each text: ironic, elusive critique compared to impassioned polemic   **Exploring appropriation:** Why, do you think, Lindqvist appropriates Conrad’s novella? What does his text gain by explicit and subtleconnections to Conrad’s text?  **Evaluation:** Students compose a brief written response to the following set of questions:   1. How has reading Lindqvist’s travelogue altered your reading of Conrad’s novella? 2. How has reading Conrad’s novella enriched your experience of Lindqvist’s travelogue? | ‘Exterminate All the Brutes’ in *Saharan Journey* by Sven Lindqvist, Granta: London, 2012 |
| **EE11-6** reflects on and assesses the development of independent learning gained through the processes of research, writing and creativity   * reflect on the stylistic choices made by different composers (authors, poets, playwrights, directors, designers and so on) and the ways this informs individual compositions   **EE11-3** thinks deeply, broadly and flexibly in imaginative, creative, interpretive and critical ways to respond to, compose and explore the relationships between sophisticated texts   * examine and analyse the ways language reflects values and shapes meaning   **EE11-2** analyses and experiments with language forms, features and structures of complex texts, evaluating their effects on meaning in familiar and new contexts   * appreciate and use aesthetic qualities of language in complex texts for personal expression, pleasure and learning * evaluate how changing context and values can influence how texts are composed and interpreted   **EE11-6** reflects on and assesses the development of independent learning gained through the processes of research, writing and creativity   * evaluate the development of their own learning and understanding of the ways context shapes meaning in texts | **Stage 7: *Chocolat* (1988) – a nuanced view of colonialism/ decolonisation**  Students view Claire Denis’ French film which explores colonialism and its aftermath. It is a nuanced examination of its effects on both the colonisers and the colonised. Using a similar structure to the previous sections of learning, students explore the following:   1. **Who speaks**? We observe the story through the perspective of an adult female, France, who is returning to her past in West Africa in a frame story as well her young self in colonial Northern Cameroon mid-century. What is the effect of exploring the colonial encounter through France’s eyes? 2. **Who is spoken about?** The story is a nuanced observation of a family in colonial Cameroon and the child’s interactions with the household servant, Protée. France’s father is an enlightened and understanding local French administrator who is contrasted to more boorish and provocative French colonists. How critical is the text of the colonial encounter? 3. **Who has the power?** The French colonisers are still in control but political meetings and subtle revolts suggest that decolonisation is pending. The frame story completes the picture of decolonisation. Although in many ways idyllic for the young French child, the subservience of Protée, suggests the imbalance of colonial power. How is the power imbalance represented? 4. **How is the colonial encounter represented?** The frame story captures the irrelevance of modern Europe to Africa as France is aimlessly hitchhiking back to her childhood home and encounters a black American and his son who have migrated back to Africa. The main narrative shows the beauty of French West Africa but also shows the undercurrents of exploitation, manipulation and pain suffered by the colonial subjects of Cameroon. How does the innocence of France’s childhood affect the ideas of the film? 5. **Mode of representation?** Students can explore the cinematic features of this film and how it represents the colonial encounter. Through the implied perspective of the child we see many of the power struggles of colonial Africa – the isolation of the French colonisers, as well as their petty demands and superiority contrasted to the dignity and suffering of the colonised, especially the selfless Protée, who is banished from the house after not satisfying the sensitive mother, Aimée. The slow scenes, the long shots and the mise en scène capture the beauty of West Africa and its colonial setting, with the costumes and music evoking the glory of French colonial life. The sparse dialogue and the oblique nature of the exchanges suggest a mysterious world to a child observer where the unexpected events act as a parallel to the random nature of power in colonial Africa.   Having discussed the film in detail, students research the context of the film:   * Claire Denis’ biography and filmography * the history of the French conquest of West Africa * its decolonisation * Cameroon today   **Provocation:** Does the European, and often innocent, perspective lessen the critique of colonialism?  **Comparison task:** Students use their knowledge and skills developed by completing earlier comparative tasks to compare the three representations of colonial Africa, their contexts and purposes.  Introduce a class debate on the following topic:  In your opinion, which text is the most powerful critique of colonial power? Why and how?  Ask three students to prepare a case in favour of one of the texts so that each text has someone make an initial set of arguments for it. Students, in turn, contribute ideas towards the power of their chosen text in terms of its ideas and textual features. Key ideas, in columns, are recorded by a nominated secretary. At the end of the discussion, students make a vote after a final brief summary statement.  Students write up a brief, informal summary of their final viewpoint on the power of each text. |  |
| **EE11-3** thinks deeply, broadly and flexibly in imaginative, creative, interpretive and critical ways to respond to, compose and explore the relationships between sophisticated texts   * support critical interpretations of texts through sustained argument and relevant detailed textual analysis   **EE11-5** articulates understanding of how and why texts are echoed, appropriated and valued in a range of contexts   * critically evaluate the different ways in which values are shaped in and through texts   **EE11-6** reflects on and assesses the development of independent learning gained through the processes of research, writing and creativity   * actively engage in the drafting, revising, refining and publishing processes of composition | **Stage 8: Bringing the texts together – essay on an aspect linking *Heart of Darkness* and *Exterminate all the Brutes* – as an appropriation**  Through a process of discussion and drafting, students can prepare for the final formal task, an essay on key texts in the unit.  Teacher models early stages of the drafting of the comparison essay, including brainstorming responses, drafting a comparative thesis, diagramming key points and sketching in evidence and selecting appropriate textual evidence.  **Assessment task 3:** Formal essay |  |
| **EE11-4** develops skills in research methodology to undertake effective independent investigation   * reflect on the value of independent investigation and the ways it informs responding and composing   **EE11-6** reflects on and assesses the development of independent learning gained through the processes of research, writing and creativity   * evaluate how their personal responses have changed as a result of wide reading of a variety of complex texts * evaluate the development of their own learning and understanding of the ways context shapes meaning in texts * reflect on the extent to which independent and collaborative learning has helped to refine the writing process and shape creativity | **Stage 9: Reflection and summary of ideas represented in texts**  Conclude with class discussion and student reflection on the unit, covering the following ideas.  Students summarise how their personal responses to the encounter with ‘the Other’ have changed throughout the unit. What have they learned from the texts they have studied about power, language and the interactions created by the encounter with ‘the Other’. In particular, they should focus on ONE of the key elements of Conrad’s text listed below, and how their understanding of that idea has developed and grown:   * Power imbalance between coloniser and colonised * Madness within coloniser * Journey of discovery to alien worlds * Complexity of power relations * Difficulty of communication/language and cultural barriers   Students submit a written evaluation of the unit, focusing on the following:   * What was the best part of the unit? * Which text was the most powerful or enjoyable? * Which teaching and learning strategies were the most effective? * Were the group work sections effective? In what ways? * How would you improve the course for next year’s students? |  |