 Displacement, module A – Language and texts in context

Year 11 EAL/D English 2018

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Duration: 30-40 hours

Unit rationale

This unit explores experiences of displacement and place through interpreting and responding to short texts. Through the lens of cultural narratives, students will consider what defines universal experiences. A range of short texts will be analysed with student's personal, critical and creative responses developed. Year 11 is the opportunity to engage in contemporary reading practices and social media; this unit will also focus on the wide reading journal. Students will consider and reflect on how their own voice is shaped by experiences, cultural backgrounds and schooling.

Learning activities are structured around the concept of displacement and students will examine the intercultural experiences of refugees from Asia, Aboriginal and Torres Strait Islander people and migrants. There are a collection of stories that have been compiled to broaden the understanding of students and the world. This unit is designed to be accessible for EAL/D students recently graduated from the IEC as well as EAL/D students who have a strong command of Academic English with language enriched resources designed to provide students with high challenge and high support learning opportunities.

Note: Trigger warning- some of the content about refugees may be distressing for students who have experienced trauma in war as refugees. Please use your discretion in teaching this unit of work- you may choose to focus on one group of people’s experience, as appropriate to your students.

Focus questions

* How do composers communicate information, ideas, values and attitudes through stories?
* How is voice shaped by universal experiences, cultural backgrounds and schooling?
* How are cultural, social and gender perspectives communicated through texts?

Outcomes

* EAL11-1A, EAL11-1B, EAL 11-2, EAL 11-3 11-4, EAL 11-5, EAL 11-6 11-7, EAL 11-8, EAL 11-9

Formal assessment

Multimodal assessment task, wide reading journal submission

| Outcomes and content points met by each activity | Suggested teaching and learning activities | Evidence of learning | Resources and supplementary texts |
| --- | --- | --- | --- |
| EAL 11-1A   * responds to and composes increasingly complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   EAL 11-9   * reflects on, assesses and monitors own learning and develops individual and collaborative processes to become an independent learner. | Wide reading journal  As an ongoing task throughout Year 11, students negotiate with their teacher(s) to undertake an appropriate program of wide reading, listening to and viewing of texts. This includes a wide range of text types- prose fiction, nonfiction, poetry, drama, film, media and multimedia texts.  Students record their responses to at least two texts studied in this module and two texts of their own choosing. They are encouraged to read widely in addition to engaging with the texts studied. | Wide reading provides students a personal experience of reflecting on the texts they have engaged with.  A library session will help start students off on their reading journal. A box of texts should be made available including poetry, fiction and nonfiction texts that the students can choose from and read.  Covers/Jackets of texts may also be visual texts they can read.  To encourage individual and collaborative learning, students choose a text to work on in pairs but write their personal reflections and judgements on the texts themselves.  Fortnightly peer review of journal entries and evaluation. | * Wide reading journal entry scaffold and wide reading list   + Resource 01: Wide Reading Scaffold |
| EAL 11-1A   * responds to and composes increasingly complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure * understand and explain the issues, ideas and arguments in both fiction and nonfiction texts * identify and describe the contexts of composing and responding, for example personal, social, historical, cultural and workplace contexts, and consider how these contexts impact on meaning | Introduction to displacement  Displacement implies a forced movement or removal. Show a series of images that reflect displacement vs. place and ask students to describe what they can see. Then ask students in pairs to consider and discuss:   * What happens before and after displacement? * How have humans experienced and continue to experience displacement? * What defines universal experiences of place? * How are people accepted and rejected in their homeland? * What are the ramifications of and reasons for displacement? * How are physical displacement, cultural displacement and spiritual displacement manifested? | Visual literacy- students build on the existing definition of displacement using knowledge gained from the images, how do the three images suggest the displacement of people?  Students use dictionaries to look up glossary of key terms: displacement, universal, accepted, rejected, ramifications, diaspora, refugee, homeland, asylum, migrant  Students to write sentences using key terms such as ‘displaced, displacement’ in the noun, verb and adjective forms. | * Briefly look at the displacement definition, to be completed later in the unit   + Resource 02: Displacement Definition |
| EAL11-1A   * understand and apply knowledge of language forms and features * predict the form and content of texts from structural and visual elements and contextual information (ACEEA006) | Displacement and refugees  Text 1: Ted Ed- What does it mean to be a refugee?  Multimodal video  Watch the Ted Ed short video with closed captions, you may wish to pause in some sections to answer the comprehension questions or watch the short text several times to complete the listening/comprehension activity.  Students will engage with what it means to be a refugee and consider the concept of displacement.  Students complete the word bank activity, also in the comprehension document.  Show students a range of photographs of Afghanistan, maps, range of landscapes, leading into the next short texts to be studied. | Google Classroom post (or other similar online platform) under ‘set an assignment’  Students post a one paragraph response to the focus questions from the introductory lesson on displacement. They must also predict the types of texts to be studied, and what they think of related to the word ‘Afghanistan’.  Students will engage with a range of short texts about the displacement experience of refugees from mainly Afghanistan to ground their understanding language and texts in context. | * [Ted Ed: What does it mean to be a refugee?](https://www.youtube.com/watch?v=25bwiSikRsI) https://www.youtube.com/watch?v=25bwiSikRsI   + Other lesson ideas can be found on the above website * Resource 03: What does it mean to be a refugee? |
| EAL 11-1A   * responds to and composes increasingly complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure * investigate, appreciate and enjoy a range of texts and different ways of responding to texts * compose personal responses to individual texts and groups of texts and consider the responses of others in both written and spoken forms. | Text 2: From Kinglake to Kabul  Short Stories  Flipped classroom- students read the vignettes and come to class prepared to participate in a stakeholder discussion. They must highlight key features of the text, identify and annotate the main participants (who are the people involved?) specifically in ‘Journey to Freedom’.  Stakeholder discussion on ‘Journey to Freedom’  Different student groups of 3-4 students take on the role of different participants in the text.   * Stakeholder 1- Lina (author) who is living in and later trying to flee Afghanistan * Stakeholder 2- Other refugees including fellow neighbours trying to escape, family members or friends * Stakeholder 3- Afghan soldiers * Stakeholder 4- Iranian police   Following the discussion, students write a reflection piece in their wide reading journals about this process and what they have learned from the text. | Group activity  Students in groups take on the perspective of the stakeholder in the text ‘Journey to Freedom’ by Lina Muradi. After they have discussed their stakeholder’s point of view and taken notes about their reaction and motivations in different situations, groups swap and share their opinions in subgroups (so then each group would have a stakeholder from 1, 2, 3, 4).  Students then respond to the following questions:   * + Describe the situation from your point of view.   + What motivates you to behave the way that you do?   + How have you experienced displacement in your life?   + To whom or what do you feel a strong connection? Why? | * From Kinglake to Kabul, edited by Neil Grant and David Williams (2011). Trigger warning: some stories contain violence   + p.5 ‘Victims of war’ by Hameed Abawi   + p.68 ‘Journey to Freedom’ by Lina Muradi   + p.105 ‘My life in Afghanistan’ by Jun Woo Kwon   + p.122 ‘Lockdown’ by Laila Gharzai   + p.162 ‘Fugitives to Pakistan’ by Nargis |
| EAL 11-1B   * communicates information, ideas and opinions in familiar personal, social and academic contexts * examine the differences between spoken and written communication   EAL11-3   * identifies, selects and uses language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts, and analyses their effects on meaning * engage with a range of imaginative, interpretive and factual texts for different purposes, audiences and contexts | Text 3: TedX Talk, a child of refugee’s journey  Multimodal video  Empathy writing task  Can you remember when you were nine years old?   * What were your dreams? * What were your hopes? * What were you thinking? * What was life like for you? * What did you feel connected to?   Watch the TedX Talk and then students respond to the text through a short analytical response:  Discuss how Sahar’s experiences in Afghanistan impacted her sense of displacement.  Students must use examples from the short text, identifying and explaining techniques to support their response. | Focus questions for viewing the text:   * What is a patriarchal society? * What did the Taliban do that created a sense of displacement for Afghani women in their own country? * How do you think this affected their sense of place? * How do photographs support Sahar’s presentation? * What speaking techniques does Sahar use to tell her story emotively and effectively to her target audience? * Why would the refugee camp be segregated from the rest of the community? * How would this affect the public’s perception of refugees? * Why do you think Sahar experienced discrimination when she went to the school in the Czech Republic? | * [TedX Talk: My Story- a child of refugee’s journey](https://www.youtube.com/watch?v=C9mareySEAM) https://www.youtube.com/watch?v=C9mareySEAM   + This experience of a young girl growing up in Afghanistan ties in to the study of the short texts in ‘From Kinglake to Kabul’   Extension activity:   * Students write a comparative analysis of this short text and one vignette in ‘From Kinglake to Kabul’.   + What are similar experiences of displacement?   + How does spoken and written communication create a different impact on the responder? |
| EAL11-2   * uses and evaluates processes, skills and knowledge necessary for responding to and composing a wide range of texts in different media and technologies * assess the appropriateness and effectiveness of different processes and technologies for presenting information and ideas in a range of personal, social, historical and cultural contexts | Text 4: Poems of the Diaspora  Poetry  From the title and the last two lines of each poem, students predict in one to two sentences what the poem will be about.  Students highlight all words related to ‘home’ and discuss how this relates to a sense of place or displacement.  Why do you think the author has “no idea what these places are like”?  Why does the poem end with a rhetorical question? Identify and discuss other poetic devices in each poem.  What does ‘diaspora’ mean and why is it significant that the collection of poetry is titled ‘poems of the diaspora’? | Students will consider the relevant technology for presenting information in varying contexts.  Students will reflect on the effectiveness of the composer’s use of poetic devices on creating meaning for the responder. | * [Poems of the Diaspora by Hasheemah Afaneh](http://www.warscapes.com/poetry/poems-diaspora) http://www.warscapes.com/poetry/poems-diaspora   + ‘Remember the name’   + ‘The Borders where time stopped’ |
| EAL11-2   * appreciate the ways mode, medium and technology affect meaning and influence personal response | Texts 5 & 6: ‘People from over there’ & ‘Reflections on Lebanon’  Blog posts  What are the main features of a blog?  Students identify and discuss the features of a blog post; written in first person, containing anecdotes, use of emotive language, usually in response to a topical issue, use of dialogue, use of images to support text. Compare the techniques used in the blog posts by Afaneh and Reddy. How are they different? How do they represent different understandings of displacement?  Analytical paragraph writing: what is the idea conveyed about experiences of displacement? Explain with reference to both blogs. | How is a piece of writing published on a blog different from a short text published in print? Explain how it affects your personal response as the reader.  In response to the poems and blog posts, students create their own poem or blog post to share on Google Classroom or other similar online platform. | * ‘[People from over there’ blog post by Hasheemah Afaneh](https://norestrictionsonwords.wordpress.com/) https://norestrictionsonwords.wordpress.com/ * ‘[Reflections on Lebanon’ blog post by Vickie Reddy](https://wewelcomerefugees.com/reflections-on-lebanon/) https://wewelcomerefugees.com/reflections-on-lebanon/ |
| EAL11-3   * identifies, selects and uses language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts, and analyses their effects on meaning. | Text 7: TedX Talk, A Journey from Afghanistan  Multimodal video   * Why do you think you could make a difference by listening to someone tell their story? * Why do you think Abbas felt a sense of homecoming when he reached New Zealand? | Students describe, discuss and explain how Abbas experienced displacement in different contexts throughout his experiences as a refugee. | * [TedX Talk: A Journey from Afghanistan](https://www.youtube.com/watch?v=FDjbBtclk2c) https://www.youtube.com/watch?v=FDjbBtclk2c   + Trigger warning- Abbas mentioned the Taliban stoning Hazaras (an ethnic minority) at a football match in Afghanistan |
| EAL 11-3  Students:   * respond to and compose a range of texts for specific purposes, audiences and contexts in both written and spoken form, and reflect on the ways in which meaning is shaped | Text 8: TedX Talk, Shabana Basij-Rasikh  Multimodal video  See also Blog post, website   * In the face of adversity how does Shabana demonstrate dedication and perseverance? * What language choices does Shabana make (literary devices) to communicate information about Afghanistan and her attitudes toward education for women? * What is an ethnic lens? Why might looking at someone through an ethnic lens cause a sense of displacement? * How is a news blog post different to a personal blog post? | Students consider how Shabana’s context impacts the way she uses language in the TedX talk.  Students write a letter to a student from the SOLA School of Leadership in Afghanistan. Use research from the websites and TedX Talk by Shabana Basij-Rasikh to asked informed, culturally sensitive questions. Consider how their experiences of education is different to yours. | * [TedX Women Shabana Basij-Rasikh](https://www.youtube.com/watch?v=k7D0mnagnGQ) https://www.youtube.com/watch?v=k7D0mnagnGQ * CNN Amanpour blog: [‘A woman once in Malala’s shoes’ by Samuel Burke](http://amanpour.blogs.cnn.com/2012/10/12/a-woman-once-in-malalas-shoes/) http://amanpour.blogs.cnn.com/2012/10/12/a-woman-once-in-malalas-shoes/ * [SOLA School of Leadership in Afghanistan](http://www.sola-afghanistan.org/shabana.html) http://www.sola-afghanistan.org/shabana.html * [SOLA The Principal’s story](https://www.youtube.com/watch?v=dfJo7JOyoJA) https://www.youtube.com/watch?v=dfJo7JOyoJA |
| EAL11-4   * applies knowledge, skills and understanding of literary devices, language concepts and mechanics into new and different context * transfer knowledge of familiar language forms, conventions and literary devices to unfamiliar texts and contexts | Text 9: Clouds over Sidra  Created by Gabo Arora & Chris Milk  The world is facing the most devastating refugee crisis since World War II. As of September 2015, the Za’atari camp in Jordan harbours 80,000 Syrians escaping war and famine.  No one knows when it will be safe to go home, nor what will be left for them when they return.  What examples of language from the text have made an impact on you? Give examples and provide reasons why.  Extended metaphor of clouds- why is this significant? | This is a VR video and can be viewed with Google Cardboard and downloaded on the Within App to watch in Virtual Reality. It gives you a sense in every direction that you’re actually there and helps students become immersed in the idea of displacement.  Students compose an evaluative response (see Resource 01, Wide Reading Journal Scaffold p.18) on this short text.  Consider: what implications does this short text have on shaping your understanding of displacement and refugees? | * [Clouds over Sidra video](https://www.youtube.com/watch?v=mUosdCQsMkM) https://www.youtube.com/watch?v=mUosdCQsMkM * [UNICEF website](https://www.unicefusa.org/donate/help-syrian-children/16078) https://www.unicefusa.org/donate/help-syrian-children/16078 |
| EAL 11-1B   * communicates information, ideas and opinions in familiar personal, social and academic contexts * develop and apply contextual knowledge * use active listening strategies and work collaboratively with others | Displacement, place and Aboriginal and Torres Strait Islanders  Text 1: Definition of the concept ‘displacement’   * Physical displacement   + People are forced to leave a place where they normally live. * Cultural displacement   + People find themselves in a culture which is very different to that in which they have lived previously. For many this can result in ‘culture shock’. * Spiritual displacement   + People are forced to reassess their reason for being, their understanding of who they are in relation to the world, the universe, the story of creation, the ‘dreaming’ or their relationship to a god. | Sharing from the floor  Encourage students to write their own experiences of displacement. These should be short and anonymous. Print. Teacher places all contributions on the floor in the centre of the circle of students. Each student takes one anonymous contribution from the floor and reads it out. This may be followed by a brief discussion.  Personal Stories  Students discuss their own experiences of displacement on moving to Australia. Was their move forced upon them or was it due to deliberate planning in search of a new life, employment, education or other reason? They should consider the cultural and spiritual challenges they may have encountered and how they are overcoming them.  Concept mapping  Students and teacher may co-construct a concept map on the board with all the ideas raised by the students in their discussion in relation to displacement. This representation of the concept should provide a wide range of vocabulary which will help the class to build the field for further exploration of the idea. | * Student- created personal stories about student’s experiences of displacement. * Resource 02: Displacement Definition |
| EAL 11-4   * applies knowledge, skills and understanding of literary devices, language concepts and mechanics into new and different contexts * identify and describe language forms, structures and features of a range of simple and more complex texts * develop and apply contextual knowledge * describe how the selection of text structures and language features can influence an audience   EAL 11-5   * thinks imaginatively, creatively, interpretively and critically to respond to and represent complex ideas, information and arguments in a wide range of texts * explore a wide range of texts in order to think broadly, deeply and flexibly in imaginative, creative, interpretive and analytical ways | Text 2: The story of displacement in Australian Art.  The teacher explicitly teaches the language of visual literacy through exploring Australian colonial art. The focus question of ‘displacement’ is evident in the artwork where the indigenous people are represented as part of a European landscape.  Students use the language of visual literacy to analyse the artworks and provide personal responses to the messages being conveyed. Students explain how visual language is used to influence or persuade an audience or to express an appreciation of elements within the images.  Students should consider how differing positions of power are represented in the images and how this communicates the idea of displacement. | Student work book: The story of displacement in Australian art  Students will make personal responses to colonial art which show indigenous subjects as displaced people in the 19th century landscape.  They will understand the intended message of the composers and the non-intended message received by modern Australians.  Students will know the metalanguage of visual literacy which will enable them to decode, interpret, create, question, challenge and evaluate texts that communicate with visual images.  Students will be aware that displacement may be physical, cultural and spiritual and have its roots in political, social and religious upheavals throughout history.  On a grid, students can make notes about the meaning of the message being communicated by each artwork under the headings of Historical, Cultural, Political, Social contexts. The students should also consider how their understanding of the message is influenced by their modern perspective (the responder’s context).  Was the message that was being communicated in the 19th century the same message we are receiving today in the 21st century? | * Resource 04 * [Depictions of Aboriginal People in Colonial Australian Art: Settler and unsettling narratives in the works of Robert Dowling](http://www.ngv.vic.gov.au/essay/depictions-of-aboriginal-people-in-colonial-australian-art-settler-and-unsettling-narratives-in-the-works-of-robert-dowling/) http://www.ngv.vic.gov.au/essay/depictions-of-aboriginal-people-in-colonial-australian-art-settler-and-unsettling-narratives-in-the-works-of-robert-dowling/ * [Visual literacy](http://unswict.wikispaces.com/file/view/Visual+Techniques.pdf) http://unswict.wikispaces.com/file/view/ Visual+Techniques.pdf * [Film techniques](http://www.psu.edu/dept/inart10_110/inart10/) http://www.psu.edu/dept/inart10\_110/inart10/ |
| EAL 11-4   * applies knowledge, skills and understanding of literary devices, language concepts and mechanics into new and different contexts * engage personally with texts * transfer knowledge of familiar language forms, conventions and literary devices to unfamiliar texts and contexts * develop and apply contextual knowledge * describe how the selection of text structures and language features can influence an audience   EAL 11-8   * identifies, explains and reflects on cultural references and perspectives in texts and examines their effects on meaning * identify culturally biased values and perspectives in texts, for example texts dealing with prejudice, discrimination and stereotyping * interpret cultural references and implied meanings in texts * understand and apply knowledge of language forms and features * analyse how language reflects cultural constructions of groupings or ideas for example age, gender, race and identity. * respond to and compose texts * explain overt and implicit assumptions made in texts * compose texts that explain the effects of language experiences and culture on responding to and composing texts | Text 3: Philip Noyce ‘’Rabbit-Proof Fence’’ extract  Teachers should build an understanding of the context of 1930s Australia, the Aboriginal people and their culture. There should also be an understanding of language structures, features and vocabulary that are represented within the extract. There should be a focus on displacement and sense of place as represented in the film.  This text requires explicit, targeted English language study centring on viewing and responding skills, in addition to the language of interpretation and response.  Students view an extract of Rabbit-Proof Fence. They should consider the perspectives the film gives both the Aboriginal community and that of the European community in Australia. Students determine the purpose of Noyce’s film and how the purpose influences the techniques used.  Students need to reflect on the opinion they are forming of the Aboriginal people and their history within Australia. They need to assess the sense of place that the Aboriginal characters have in this film and the various ways that they have been displaced towards the end of the extract. How does this film emphasise the concept of displacement or reinforce student views?  Teachers may like to look at the fact that Rabbit-Proof Fence is based on a true story and the book Follow the Rabbit Proof Fence written by Molly’s daughter, Doris Pilkington Garimara. The epilogue at the end of the film contains footage of Molly and Daisy as grown women, whilst Molly retells their story. The epilogue concludes with facts about Mr Neville and the statistics of the stolen generation. | Students will understand the context of ‘the stolen generation’ both historically and as it manifests itself in modern society today.  Vocabulary  Activities with meaning specific to indigenous people:   * mob, country, spirit bird * other keywords and phrases: rabbit-proof fence, half-caste, full-blood, Chief Protector of Aborigines, other.   Structured discussion  This may take the form of discussion panels - three or four people on each panel reviewing a film.  Students will be able to discuss how place is established in the opening scenes and use the language of visual literacy to interpret meaning and messages about place and displacement.  The language of visual literacy relevant to this extract:   * framing/composition/mise-en-scene, vectors, angles, shots, symbolism, positioning of responder, body language, posture, gestures, costume, colour.   Students interpret and evaluate the use of sound and music to establish place -didgeridoo, bird calls, indigenous language being spoken (subtitled).  They discuss how the intrusion of European culture is shown in the opening scenes and how the camera is used to highlight this?  Analytical writing  Students write a structured paragraph or essay to explain the overt and implicit assumptions made in the film and the effects of language and culture on responding to and composing the film ‘’How has Philip Noyce used the tools of filmmaking to represent sense of place and displacement of Aboriginal people? In your answer consider the director’s purpose, the audience as well as the specific techniques he has used.’’  Concept mapping  Students watch the epilogue at the conclusion of the film. They explore the lasting impacts of the stolen generation on a concept map. Teachers can refine this concept map and ask students how this epilogue points to extended displacement for a very large group of people.  Students compare the sense of place and displacement in the film to the colonial artworks studied earlier in the unit. Discuss the different approaches and techniques that the composers took in presenting a sense of place and displacement | * Film ''Rabbit-Proof Fence'' Clickview   + Extract from the beginning of the film to the Moore River Church scene. (Approximately 20 minutes in) * [Margaret Pomeranz and David Stratton discuss films in the ABC program At the Movies](http://www.abc.net.au/atthemovies/). http://www.abc.net.au/atthemovies/   + Select one of the programs from this site to show as a model for reviewing films. Take notice of how they use the language of film reviews. This will assist students in their own panel discussions. |
| EAL 11-6   * investigates and explains the relationships between texts * engage personally with texts * identify and describe the similarities and differences in and between texts * identify and reflect on the presentation of information and ideas in different texts and source materials * develop and apply contextual knowledge * analyse how different purposes and contexts influence language choices and meaning * respond to and compose texts * compose imaginative texts that make thematic or stylistic connections or references to other texts for particular purposes | Text 4: Archie Roach ‘’Took the Children Away’’  Written in 1990, about Archie Roach’s own childhood and being taken by authorities from his parents to a mission.  Teachers should build an understanding of context, and language structures, features and vocabulary that are represented within the song. Students should recall the events that caused displacement in Rabbit Proof Fence. | Students explain the parallels between this song and the film extract from Rabbit-Proof Fence.  Students record on a grid examples of language techniques which make this a highly emotive text with a strong message effectively conveyed. Students explain the effect of emotive and figurative language, repetition in the refrain, rhyme and rhythm, music score.  The song lends itself to excellent drama and dance representations.  Examples: A series of tableaux which represent the main scenes evoked in the order presented in the song; add some actions to the tableau to show what is happening. The song may be played in the background or spoken by the students as each tableau presents itself. As another example, students may act out the scenes as the song is played.  Peer marking of student representations - focus on ‘displacement’ and the feelings generated by the drama representations.  Reflection on own and other’s representations | * ‘[Took the Children Away’ by Archie Roach](https://www.youtube.com/watch?v=br83o_JpIFw). You Tube clip https://www.youtube.com/watch?v=br83o\_JpIFw |
| EAL 11-7   * understands and assesses the diverse ways texts can represent personal and public worlds * engage personally with texts * discuss and reflect on wider issues arising from their engagement with texts * develop and apply contextual knowledge * analyse how ideas, attitudes and voices are represented * understand and apply knowledge of language forms and features * analyse and assess the impact of language and structural choices on shaping own and others’ perspectives * respond to and compose texts * experiment with ways of creating voice and point of view in texts for particular purposes, and assess their effectiveness | Text 5: From Little Things Big Things Grow song by Paul Kelly and Kev Carmody  Teachers should build an understanding of context, key historical personalities and language structures, features and vocabulary that are represented within the text.  This text requires explicit, targeted English language study centring on listening skills and the language of interpretation and response.  Teachers should access a copy of the song From Little Things Big Things Grow by Paul Kelly and Kev Carmody. This should be presented to the students and read aloud by the teacher or via a recording.   * What do the students notice about the title of the song? Ask students to predict what the song might be about. * Identify the narrative elements (orientation, series of events, complication and resolution) within the song. * What is the composer’s purpose in writing From Big Things Little Things Grow? * Who is the intended audience? * What is the composer’s attitude towards Vincent Lingarri and Lord Vesty? Provide two quotations that suggest these attitudes and explain how they helped form your opinion. * What are the wider social and historical issues alluded to in this text? * Identify language techniques that the composers have used, provide evidence and explain the effect. * Identify the elements of displacement of the Gurindji people. * How do the composers explore the Gurindji people’s sense of place? | Analytical Writing  How have the composers used language techniques to convey a particular perspective?  Comparative Task  Compare how the composers of various texts have used different techniques to discuss the idea of displacement and sense of place - film, poetry, song.  Creative Writing  Creating voice and point of view.  Students write from a range of perspectives and in a range of voices - that of the politician, the indigenous land holders, the businessman and others to present their differing views on the issues raised in the song.  Students compose an evaluative response (see Resource 01, Wide Reading Journal Scaffold p.18) on this short text. | * ''From Little Things Big Things Grow'' Lyrics * ''From Little Things Big Things Grow'' Video * Message Stick |
| EAL 11-5   * thinks imaginatively, creatively, interpretively and critically to respond to and represent complex ideas, information and arguments in a wide range of texts * understand how the contexts of composers (authors, poets, playwrights, directors, designers and so on) and responders influence their ways of thinking | Text 6: The black rat – poem by Iris Clayton  Students research the poet’s life. As a member of the Wiradjuri Tribe and a member of the Stolen Generation, Clayton’s work is influenced by her own experiences of physical and cultural displacement and of racism in general.  Students research the Rats of Tobruk where Australian, New Zealand and British soldiers defied the German army for eight months. With an understanding of who the ‘Rats’ were, the students can predict the subject of the poem – The black rat.  Reading of the poem  Students will understand that although the young Aboriginal man fought side-by-side with his ‘white’ brothers-in-arms, risking his life for Australia, on his return he went unrecognised and uncelebrated. How are ‘place’ and ‘displacement’ represented in this poem?  Students think critically to answer questions such as:   * Why does the title not use standard capitalisation? * Why do you think the name “Rat of Tobruk” has such positive connotations of bravery and brotherhood? * How is this so ironic when applied to the young Aboriginal man? | Thinking imaginatively and creatively, students work in groups to reconstruct the life of the Black Rat.   1. As a boy growing up in his tribal ‘country’. (Place) 2. As a young man at war. (Place and Displacement) 3. As a returned soldier. (Displacement)   Each student might take a stage of life and create a montage of texts which build a picture of this man for example.  As a boy growing up: Drawings, representations of Aboriginal art suggesting a strong sense of place, a school report from his small mission school, black and white photos, a birthday card, a letter of recommendation from his first employer, and so on.  As a young man at war: Responding to war propaganda and signing up to fight, writing letters to his family about life and conditions and experiences of the battle at Tobruk, black and white photos of him with other ‘Rats’, newspaper reports from ‘home’, and so on.  As a returned soldier: Newspaper reports of troops arriving home, ANZAC Day service script, a dialogue between him and a mate when he returned to the outback about why he is selling his medals, a dialogue between him and a grazier when he looks for work on a cattle station, and so on.  Students display their montages of the Black Rat.  Students write a reflection on their own interpretations of his life. | * The black rat by Iris Clayton * Teach poetic devices in relation to the poem: * Repetition, regular rhyme scheme, descriptive and emotive language, figurative language. * A range of text types to model the texts the students will use in the construction of their montages. * Suggested text types: * Personal and formal letters * Forms - school reports, enlisting to fight * Propaganda war posters * Newspaper reports from the war and post-war period * Dialogue |
| EAL 11-4   * applies knowledge, skills and understanding of literary devices, language concepts and mechanics into new and different contexts * engage personally with texts * transfer knowledge of familiar language forms, conventions and literary devices to unfamiliar texts and contexts * develop and apply contextual knowledge * describe how the selection of text structures and language features can influence an audience | Text 7: Then and Now - poem by Oodgeroo Noonuccal  Students research the poet’s life. As a member of the Oodgeroo tribe, her parents both being members of The Stolen Generation and being actively involved in Aboriginal activism; she explored issues of racism, Aboriginal rights, and displacement in her poetry, whilst communicating pride in her Aboriginality.  Students study the Word Cloud, which has been generated using the poem transcript. Explicit teaching of vocabulary will be required. Students recognise contrasting words within the Word Cloud and predict the content of the poem.  Reading the poem in class, focus on pronunciation of new vocabulary.  Teachers should build an understanding and apply knowledge of relevant language forms and features within the poem.  Students will understand the physical changes to the Australian environment caused by dispossession and the displacement of Aboriginal people. Students should reflect on the sense of place that Indigenous Australians have for their traditional land. They will also gain an understanding of how Aboriginal people view the modern westernised world. | Students create a visual representation of traditional Aboriginal life represented in the poem and another visual representation of Indigenous people in modern Australian cities. Discuss the various instances of juxtaposition that Noonuccal has created in Then and Now.  Students think critically to answer the question regarding language forms and features found in the poem:   1. How have poetic techniques, such as onomatopoeia and alliteration, been used to represent the mechanical modern world? 2. Why does Noonuccal use enjambment in the second stanza? 3. What is the effect of repetition of ‘’no more’’ and ‘’ now’’ in the poem? 4. How does repetition emphasise the negative effects of displacement?   Analytical Writing  Many people criticised Noonuccal’s writing, calling it ‘’propaganda’’. What are the messages in Then and Now and why would European Australian’s view the poem as propaganda?  Empathy Task  The last stanza contains direct speech from a European Australian. Students imagine they are Noonuccal and discuss the racism which is inherent in this comment. They should also discuss her resentment over dispossession and the sense of place she now feels. This task can be in the form of a letter, speech, journal entry or any other relevant text type. | * Word Cloud of poem * 'Then and Now' poem by Oodgeroo Noonuccal   + \*A selection of Noonuccal’s poetry is on the prescribed text list for the HSC EAL/D English course- be aware of this when teaching this text. * Pictures of traditional Indigenous Australian communities and modern Australian cities to show contrast * Vocabulary List |
| EAL 11-1   * responds to and composes increasingly complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure * investigate, appreciate and enjoy a range of texts and different ways of responding to texts * respond to texts by listening and viewing for specific purposes and content * recognise that texts, including their own, are created in and for a variety of purposes, audiences and contexts * compose personal responses to individual texts rand groups of texts and consider the responses of others in both written and spoken forms | Text 8: Video testimonies from members of the Stolen Generation  Teach the skills of writing good, searching, insightful questions. Students should learn the question structure, the difference between open and closed questions and the importance of being empathetic when conducting an interview.  Teachers could build listening exercises around the Stolen Generations Testimonies. Model deconstruction of the testimonies as a class. Students recognise techniques used by the interviewer to assist the interviewee in telling their story. | Question writing  Working in pairs, students select one of 45 Stolen Generation Testimonies on this site. The students turn the testimonies into interviews by writing good open-ended questions to elicit the information provided by each member of the Stolen Generation.  Presentation of the interview  Student pairs present their interview by interacting with the relevant testimonial. Students may pause play and ask their question before resuming play.  Reflection activity:  What implications does this short text have on shaping your understanding of displacement and Aboriginal and Torres Strait Islanders? | * [‘Stolen Generations’ Testimonies](http://stolengenerationstestimonies.com/index.php/testimonies/index.1.html) http://stolengenerationstestimonies .com/index.php/testimonies/index.1.html   + The testimonies are approximately 15 minutes long. Student pairs can watch their chosen testimony in its entirety but present a 5 minute section as an interview to the whole class. |
| EAL 11-1A   * responds to and composes increasingly complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure * understand and explain the issues, ideas and arguments in both fiction and nonfiction texts * identify and describe the contexts of composing and responding, for example personal, social, historical, cultural and workplace contexts, and consider how these contexts impact on meaning * predict the form and content of texts from structural and visual elements and contextual information (ACEEA006) | Displacement, place and migration  People identify with their homeland and its language and customs. If they are forced to leave they will feel displaced.  Teachers explain how some cases of displacement are experiences that others have been chosen for the person experiencing displacement (for example some of our EAL/D students whose parents have made the choice for them).  Brainstorm   * What is your country and language? * Do you have more than one? * Have you ever felt displaced because of your language and country of origin? * What do you understand by “home” or feeling at home? * Who instigated your experience of displacement? * If you had to present your life experience of displacement what text type would you choose?   Text 1: Leunig cartoon What is this life?  Explicit teaching of analysis of cartoons Vocabulary building:  allusion, irony, frames, exaggeration, layout  The idea of displacement as a positive period that is temporary. Leunig’s cartoon can be seen as an extension of the concept of displacement. | Linking ideas to text types  Students discuss their personal understanding of displacement.  Thinking imaginatively and creatively, students choose a text type they would use to represent their experience of displacement.  Students consider why and how the structure and form of their chosen text type is most appropriate for their own story of displacement. This may lead toward their choice of multimodal form in the assessment.  Group activity:  Students who have chosen the same text type create mind maps of techniques used in these text types to convey ideas.  Students are encouraged to explain what language or visual techniques are used and explain why.  Students study Leunig’s cartoon and discuss the ideas it presents about how Leunig uses visual language to convey these ideas. [The idea of feeling displaced, even in familiar surroundings is presented:](http://www.leunig.com.au/works/cartoons) http://www.leunig.com.au/works/cartoons  Students discuss the idea of time related to displacement.   * How does Leunig convey displacement as a universal feeling? * What symbols does Leunig use to demonstrate that displacement can be part of life? * What form of exaggeration is expressed? | * Sample Multimodal Formal Assessment Task Y11 Mod A * Leunig ‘What is Life?’ Cartoon |
| EAL11-8   * identifies, explains and reflects on cultural references and perspectives in texts and examines their effects on meaning * identify culturally biased values and perspectives in texts, for example texts dealing with prejudice, discrimination and stereotyping * interpret cultural references and implied meanings in texts (ACEEA038) * develop and apply contextual knowledge * understand cultural attitudes, beliefs and values underlying issues and language in texts | Students look at the possible long lasting effects of displacement. Consider the emotions of migrants and how certain experiences can trigger these feelings.   * Is it possible to feel a sense of displacement in two worlds at the same time? * What are the consequences of displacement? * Is displacement only felt when one is forced to leave one’s country?   Explicit teaching of vocabulary of emotions, leading to the study of atmosphere and tone in texts.  Text 2: But your ways are strange to me by Zeny Giles (p120,The strength of tradition)  As an introduction to this text students brainstorm the different emotions they think are related to being physically displaced.  A table with two columns for adjectives and nouns will help develop their vocabulary and awareness of grammar.  Develop a cline listing emotions linked to displacement, looking at the process of displacement and the emotions that are related to different parts of the displacement journey from the catalyst to the effects in dealing with displacement. Students should consider both the positive and negative emotions along the process. | Emotions are stirred when writing about and reading about and experiencing displacement. Students read the story in class for speaking practice. Students consider the range of emotions expressed in this short story.   * What emotions are present at the meeting at the airport? * Whose emotions are we reading in the text? * How is the displacement of one person related to changes that occur in the family? * How does displacement trigger reflection on one's culture? * What events affect Yaya’s sense of displacement? * Whose voice in the story conveys the most emotion related to displacement? * Did any of the emotions you brainstormed earlier come up in the story? How has your understanding deepened?   Support your answers with appropriate textual references  Written exercise  Students write a paragraph conveying an emotion without mentioning it.  Group activity  Students act out emotions. Individual students can walk into the room or sit at their desk displaying an emotion. Other students describe them, paying attention to the paralinguistic language, guessing the emotion they are displaying. | * The Strength of Tradition stories of the immigrant presence in Australia, edited by R.F.Holt (1983). |
| EAL11-9   * reflects on, assesses and monitors own learning and develops individual and collaborative processes to become an independent learner * understand and apply knowledge of language forms and features * implement strategies to assess and enhance clarity and fluency of expression | Students look at the purpose of texts, how they reflect culture and convey ideas of cultural and personal displacement.   * Why do composers choose to create texts? * How do they use voice to reflect ideas about the experience of displacement? * Are texts an effective way of shaping readers’ views about displacement? * Why do migrant writers document their experiences and those of others around them? * What motivates individuals to express themselves creatively through different mediums?   Extension exercise: students research the possible political or socio political reasons for experiences of displacement. This may be in conjunction with a contextual analysis of the wide reading novel/s students have chosen for study. | Independent choice of texts (related to wide reading journal)  Students write one sentence for each of these questions based on a text about the migrant experience of displacement.  Independent research of a text by a migrant. Students find a text and summarise it under the sections of:   * Create * Reflect * Shape   This can be included as part of the wide reading journal.   * What does the writer create in and through this story? * What ideas does the writer reflect? * What does the writer shape?   For example. Focus on the details of the displacement, different perspectives presented related to the displaced person or the feelings they have. How do these shape the experience of the character and the reader?  Differentiation  Emerging EALD: for low level learners students may choose to read a text in L1 and convey the ideas of the writer in English  Consolidating and beyond: Students compose their own short story of displacement and co-edit. The final aim is to “publish”- share as a class a set of stories. | * Refer to the suggested text list in:   + Resource 01 Wide Reading Journal Scaffold |
| EAL 11-7   * understands and assesses the diverse ways texts can represent personal and public worlds * engage personally with texts * discuss and reflect on wider issues arising from their engagement with texts * develop and apply contextual knowledge * analyse how ideas, attitudes and voices are represented | Text 3: Migratory Birds by Yota Krili Kevans  Students consider migrant experiences of displacement shown through poetry and the rhythm of language.  Students reflect on the power of words and language to reflect displacement.  Students look at the use of poetry as metaphor and its use of metaphors and analogy to affect readers’ views and perceptions of displacement.  Text 4: Study of Feliks Skrzynecki by Peter Skrzynecki  Students consider how events lead to feelings of displacement and how people overcome these feelings through creating their own place in a new world.   * How can people overcome feelings of displacement? * What role do relationships with others have on affecting one’s sense of displacement? * How can displacement be observed by others?   The teacher may need to revisit poetic techniques and rhetorical devices for students for students to compare texts. | Students study the analogy used in this poem in comparing migratory birds and the experiences of migrant children.   * The poet shows sympathy for migrant children. Why? * What disadvantages of migrant children does she address? * Is the experience of the child understood by the teacher? * Describe how the rhythm of the migrant language is different from the rhythm of Australian English.   Feliks Skrzynecki   * How has Feliks Skrzynecki created a new world within a world where he feels displaced? * What evidence does the poem provide for the events that may have added to his feeling of displacement? * How does the reader get to experience a feeling of disconnection? * How does this add to the way our understanding of displacement is shaped by the poet?   Extension exercise:  Compare how the persona’s experience of displacement compares to the experience of Feliks? Students look at the use of voice to convey emotion and observation. | * ‘Migratory Birds’ by Yota Krili Kevans page 93 in Joseph’s Coat: An Anthology of Multicultural Writing by Peter Skrzynecki (1985) * List of poetic techniques and possible effects http://leavingcertenglish.net/2011/04/poetic-techniques-terminology/ * ‘Feliks Skrzynecki’ from the Immigrant Chronicle by Peter Skrzynecki |
| EAL 11-6   * investigates and explains the relationships between texts * engage personally with texts * identify and describe the similarities and differences in and between texts * identify and reflect on the presentation of information and ideas in different texts and source materials * develop and apply contextual knowledge * analyse how different purposes and contexts influence language choices and meaning * respond to and compose texts * compose imaginative texts that make thematic or stylistic connections or references to other texts for particular purposes   EAL 11-7   * understands and assesses the diverse ways texts can represent personal and public worlds * engage personally with texts * discuss and reflect on wider issues arising from their engagement with texts * develop and apply contextual knowledge * analyse how ideas, attitudes and voices are represented * understand and apply knowledge of language forms and features * analyse and assess the impact of language and structural choices on shaping own and others’ perspective   EAL11-2   * appreciate the ways mode, medium and technology affect meaning and influence personal response   EAL11-9   * develop and apply contextual knowledge * assess their own strengths and needs as learners and apply strategies to ensure their ongoing improvement * respond to and compose texts * reflect on the strengths and weaknesses in their receptive skills as well as their personal communication style | Text 5: TED talk by Ruth Van Renken  Is it possible to be displaced permanently and consequently displacement then becomes the norm? Listen to the Ted Talk about third culture kids speaking about displacement or lack of permanent placement.  Students consider the possibility that displacement can be a normal part of a person’s life that has an important effect on the shaping of their character and worldview.  Teachers focus on the voice in texts and its role in conveying emotions related to displacement. Pre-teaching of dialogue prosodic and paralinguistic features though written and spoken texts.  Teaching of voice and how dialogue can be used to present voice or authenticate voice:   * Focus on the use of tone and atmosphere in the texts, as well as the message they convey or reflect about displacement * Teaching of analysis of prosodic and paralinguistic as well as pragmatic elements of dialogue which act as a medium to convey displacement in texts * Transfer of knowledge of how the paralinguistic features and prosodic features of dialogue are and represented in written texts   Reflection and evaluation  Discussion about what experiencing displacement and reading about other people's experiences and opinions can teach us.  Think/Pair/Share or Socratic circle   * Students discuss one or more of the following questions in pairs and then share to the class. * Students may be given focus questions and sitting in a circle, drive the discussion themselves with minimal-no teacher involvement.   + What have you learned about displacement and coping with displacement?   + Which text resonated with you most strongly? Why?   + Which text did you find the most challenging or least enjoyable to study? Why?   + Which character/s did you identify with the most? Why?   + If you could meet one of the characters or authors in/of the texts studied, who would it be? What would you ask them?   + What are the positives and negatives of displacement and their possible effects?   + Displacement isn’t a hindrance to one’s life but a chance for growth. Do you agree or disagree? Why? | What elements of Ruth van Renken’s life complicated her sense of place?   * When did she lose her world? * What was the silent depression? * What is the purpose of her presentation? * How does she present her understanding of cross cultural kids? * What are the challenges of cross cultural kids? * What two questions are very hard for cross cultural kids? * What role does grief play in displacement or migration? * What aspects of this TED talk make it an effective presentation?   Group activity  Students discuss the parallels between Ruth van Renken’s TED talk and the poem Feliks Skrzynecki.  Students record in table form examples of language techniques which make the texts effectively descriptive and emotional. Students look at the voice of the characters in the texts they have studied.  Pair activity  Imagine two characters from the texts you have studied meetup and discuss their experience of displacement. Write a transcript of them discussing where they have been displaced from, where to, their emotional and psychological reactions.  Extension activity  Into the above pair work exercise, add an extra student who compares their own experience with that of the other two students representing characters in the texts they have studied.  Imaginative/Creative task  Scenario: You have been hired as an artistic director to the United Nations. You must create an advertising campaign designed to show the consequences of displacement and promote global harmony.  Create a poster/visual representation to pitch to your artistic team.  Students create a poster showing one or more of the following:   * Summative representation of ideas about displacement in visual form * Iconic symbols for displacement * The history of displacement * How one can overcome a sense of displacement * Displacement experiences of specific groups (refugees, Aboriginal and Torres Strait Islanders, migrants) | * [TED talk by Ruth Van Renken](https://www.youtube.com/watch?v=vrVWHfEQz6A) https://www.youtube.com/watch?v=vrVWHfEQz6A * As an additional or alternative text teachers may choose to use the [ABC radio national interview](http://www.abc.net.au/radionational/programs/lifematters/third-culture-kids/3136826) http://www.abc.net.au/radionational/programs /lifematters/third-culture-kids/3136826 * Ongoing assessment:   + Resource 01 Wide Reading Scaffold   + p.2 Marking Criteria   + Formal Assessment task: Sample Multimodal Formal Assessment Task Y11 Mod A   + Assessment task with peer assessment   + Students complete an evaluation of the unit of study in Google Forms |