Faculty Professional Development

Identity and Cultural Diversity

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INTRODUCTION

A faculty package is a resource for faculties to chart the teaching and learning of programmable elements of the English curriculum from years 7 to 10 as preparation for the knowledge, skills and understanding required for the senior years. It is designed for use by a faculty in developing

- consistency in presentation of a concept across the school
- an approach to programming “Identity and Cultural Diversity” for staged learning
- strategies for highlighting the element while teaching it in an integrated way with other aspects of the curriculum
- ways to scaffold the teaching of skills necessary for students' using the concept and appreciating its use in texts.

Possible scope and sequence charts suggest ways of embedding this concept within different units

DESCRIPTION AND ROLE IN THE CURRICULUM

This faculty package will focus on the global education emphasis area of Identity and Cultural Diversity. In the Australian Curriculum, this is represented most directly through the cross curriculum priorities of Asia and Australia's engagement with Asia and Aboriginal and Torres Strait Islander histories and cultures and the general capability of Intercultural Understanding.

Identity and cultural diversity are important topics in themselves and in English they are implicated in key ideas such as subjectivity, perspective, empathic and critical reading, understanding the context of creation of and response to texts, language variation, power relationships and transmission of values. They engage theoretical areas such as reader response, structuralism and post-colonialism and also lend themselves to different approaches to English including personal growth, critical literacy and other cultural approaches. The inclusion of notions of identity and cultural diversity provide opportunities for high order thinking and the development of sophisticated skills in English.

Scope and sequence

Organising a detailed plan of learning that gives due weight to Identity and Cultural Diversity in years 7-10 is a little different from other elements of the English curriculum in that it crosses into other disciplines and therefore we need to ensure that it retains an English focus on language and meaning.

What we can expect students to know from Years 5 and 6

By the time students enter Year 7 they should understand

- that there are other forms of English used in Australia aside from Standard Australian English
- that they can connect their own experiences with the experiences of characters from different historical, social and cultural contexts
- that there are different ways of expressing roles and relationships in different contexts
- the idea of perspective and how this influences our response to texts.

Outline of learning in Years 7-10

Years 7-10 see the introduction and development of key concepts particularly cultural context and multiple perspectives. Students learn to

- Explore the interconnectedness of Country and Place, People, Identity and Culture
- Recognise, explain and create differing viewpoints about the world, cultures, individual people and concerns represented in texts
- Compare and make judgements about different representations of people, places and cultures and how these might be related to purpose
- Analyse how the creation of and response to texts can be influenced by cultural perspectives and
- Explore and reflect on notions of literary value and how and why such notions vary according to context. (ACARA)

They are also introduced to the idea that
- there are several “Englishes” and
- how language use can have inclusive and exclusive social effects, and can empower or disempower people.

The scope of this knowledge and understanding and the skills which underpin them are sequenced through the 7-10 course to move from what has been learnt to what needs to be learnt and to plan stages of learning that are appropriate to the age of the student. This learning can be achieved through the study of a variety of texts but a focus on other cultures can often highlight aspects of cultural context or diverse perspectives more clearly than mono-cultural texts.

**What they need to know, understand and do by the end of Year 12**

By the end of Year 12, these notions are to become more complex and more refined for students. Perspective is amplified to include notions of subjectivity where students develop knowledge and understanding of
- the relationships between language, culture and identity in texts and
- how expectations and values of audiences shape perceptions of texts and their significance.

Students have a more astute appreciation of the nature of power relationships, going beyond the everyday and social to include
- cultural and historical interactions stated or implied in texts
- how and why texts position readers and viewers
- analysing changing responses to texts over time and in different cultural contexts.

They have a more sophisticated understanding of context to include historical and cultural contexts and ways these
- influence the creation of and response to texts in the ways they
  o represent people, events, places and identity and
  o challenge or support cultural perceptions.

In essence, by the end of Year 12 students have a clear understanding of the relationships among texts and their creators and responders and how these relationships are influenced by their different contexts.

**How to use this resource**

The sample activities that follow have been divided across years 7-10 to indicate the way one activity will lead to the next so that the learning is scaffolded. The resource is structured to assist teachers at different stages of the teaching process. The resource acknowledges the different needs of teachers at different times in their planning. It is therefore divided into four distinct sections:

1. Syllabus and background to programming and scaffolding intercultural understanding
2. Quick lesson ideas that can be added to a unit to include the element of Intercultural Understanding
3. A series of lessons that can be added to a longer unit
4. A full unit that can be part of an overall program.
# MAPPING POSSIBLE UNITS IN A SCOPE AND SEQUENCE

Intercultural understanding can be explored in a specific unit or it can be part of a bigger unit, for example representations of adolescents can consider intercultural issues as part of the wider study of adolescents; life stories can be focused on intercultural issues or consider intercultural issues as part of the wider study of life stories.

<table>
<thead>
<tr>
<th>YEAR</th>
<th>UNIT</th>
<th>Resources - modes</th>
<th>Intercultural understanding major / minor element</th>
<th>Outcomes / content</th>
<th>Key Elements of subject English</th>
<th>POSSIBLE ASSESSMENT</th>
</tr>
</thead>
<tbody>
<tr>
<td>7</td>
<td>Who am I?</td>
<td>Autobiography Biogrophy Web site</td>
<td>Minor</td>
<td>Subjectivity; cultural context Reader response.</td>
<td>Representing and writing: Contribution to Rogues’ Gallery</td>
<td></td>
</tr>
<tr>
<td>7</td>
<td>A world of stories</td>
<td>Narrative writing Picture book</td>
<td>Major</td>
<td>Reader response, narrative, creative writing, cultural context.</td>
<td>Creative writing: Write your own imaginative response illustrating an aspect of your culture</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Global Film</td>
<td>Feature films</td>
<td>Major</td>
<td>Visual literacy; film language, cultural context.</td>
<td>Film review for a panel on global film</td>
<td></td>
</tr>
<tr>
<td>8</td>
<td>Representations of adolescents</td>
<td>Media, web sites, drama television</td>
<td>Minor</td>
<td>Representation, argument, subjectivity / objectivity, critical literacy, audience.</td>
<td>Representing and writing: A webpage for an online Adolescent site</td>
<td></td>
</tr>
<tr>
<td>9</td>
<td>The language of inclusion and exclusion</td>
<td>Extracts from texts-varied modes Speech</td>
<td>Major</td>
<td>Critical literacy, binary opposition, representation of groups.</td>
<td>Short answer reading comprehension. Persuasive speech.</td>
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<tr>
<td>9</td>
<td>Close study of text</td>
<td>Classic novel</td>
<td>Minor</td>
<td>Narrative, intertextuality, context, characterisation, setting, point of view.</td>
<td>Formal essay.</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Voices from the margins</td>
<td>Poetry</td>
<td>Major</td>
<td>Poetic devices and effects, post-colonialism</td>
<td>Speaking and Writing: Poetry slam using original poetry from the perceptive of an outsider in a culture</td>
<td></td>
</tr>
<tr>
<td>10</td>
<td>Perspective: comparative study.</td>
<td>Drama, media, speaking</td>
<td>Major</td>
<td>Representation, conflict, subtext, satire, critical literacy.</td>
<td>Performance: collage performance linking ideas and extracts from various texts to make a thematic statement</td>
<td></td>
</tr>
</tbody>
</table>

Note that the column on assessment should also show a development of skills. In this program the skills build from short answer to imaginative to analysis to reflection – building up to the higher order skill of critique and reflection.
<table>
<thead>
<tr>
<th>General Capability</th>
<th>The Intercultural Understanding continuum</th>
<th>Cross Curriculum Priorities</th>
<th>Year 6</th>
<th>Year 7</th>
<th>Year 8</th>
<th>Year 9</th>
<th>Year 10</th>
</tr>
</thead>
<tbody>
<tr>
<td>Language</td>
<td>Language variation and change: Understand that different social and geographical dialects or accents are used in Australia in addition to Standard Australian English (ACELA1515)</td>
<td>Understand the way language evolves to reflect a changing world, particularly in response to the use of new technology for presenting texts and communicating (ACELA1528)</td>
<td>Understand the influence and impact that the English language has had on other languages or dialects and how English has been influenced in return (ACELA1540)</td>
<td>Understand that roles and relationships are developed and challenged through language and interpersonal skills (ACELA1561)</td>
<td>Understand how language use can have inclusive and exclusive social effects, and can empower or disempower people (ACELA1564)</td>
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<tr>
<td></td>
<td>Make connections between students’ own experiences and those of characters and events represented in texts drawn from different historical, social and cultural contexts (ACELT1613)</td>
<td>Identify and explore ideas and viewpoints about events, issues and characters represented in texts drawn from different historical, social and cultural contexts (ACELT1619)</td>
<td>Explore the ways that ideas and viewpoints in literary texts drawn from different historical, social and cultural contexts may reflect or challenge the values of individuals and groups (ACELT1626)</td>
<td>Explore and compare how representations of people and culture in literary texts are drawn from different historical, social and cultural contexts (ACELT1633)</td>
<td>Compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts (ACELT1639)</td>
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<td></td>
<td>Literacy texts in contexts: Compare texts including media texts that represent ideas and events in different ways, explaining the effects of the different approaches (ACELY1708)</td>
<td>Participate in and contribute to discussions, clarifying and interrogating ideas, developing and supporting arguments, sharing and evaluating information, experiences and opinions (ACELY1709)</td>
<td>Plan, rehearse and deliver presentations, selecting and sequencing appropriate content, including multimodal elements, to reflect a diversity of viewpoints (ACELY1731)</td>
<td>Analyse a range of texts that include the use of Aboriginal dialects and Aboriginal English (ACELY1742)</td>
<td>Analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, through language, structural and/or visual choices (ACELY1749)</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td>Interacting with others</td>
<td></td>
<td></td>
<td></td>
<td>Use comprehension strategies to compare and contrast information within and between texts, identifying and analysing embedded perspectives, and evaluating supporting evidence (ACELY1754)</td>
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<td></td>
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<td></td>
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<td></td>
<td></td>
<td></td>
<td>Create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues (ACELY1756)</td>
</tr>
</tbody>
</table>
ENGLISH, NOT SOCIAL STUDIES
It is important to stress to students that the subject they are studying here is English not social studies. They are in English classes essentially to study how texts operate to evoke response. They are here to study how texts weave their magic on us.

In choosing resources, all texts need to be considered for their textual value - not simply for the message but as poetry, film, drama novel, non-fiction etc – and how the study of this text can lead to achievement of English outcomes. In English the identification of the social message is secondary to understanding the way the message is communicated to affect an audience in a particular way and to a particular point of view. It is about how the relationship between mode, medium and message affects audience. Language, word choice, grammatical structure and organisation of the material are central to this understanding.

The following are teaching strategies that may be incorporated into a teaching unit.

Strategy 1: Google Lit trips.
Google lit trips are free downloadable files based on novels that show the character’s journey using Google Earth. The places are brought to life and students can develop a sense of the relationship between places and people and what they had to overcome in terms of geographical location. This visual literacy resource provides a link between the curriculum areas of Geography and English as well as use of ICT. Students can view a sample and then create their own Google Lit trip on a novel they are studying.


Idea submitted by: Dette Coppock

Strategy 2: Use a storyboard
Storyboards allow students to demonstrate their understanding of a text by creating a visual representation. The storyboard should follow the development of empathy and understanding.

If you search on Google Images/storyboard template you can find a few variations to select from or try a site like www.storybird.com. Set the students a chapter, a scene or an extract from a non-fiction text to be represented on a storyboard. Texts about real stories of cultural displacement or connection can also be found on government websites such as the Refugee Council of Australia1.

The storyboard task for Yr 8 can come at the end of a unit of work on cultural perspectives to consolidate the learning.

Idea submitted by: Dette Coppock

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Strategy 3: Comparative contexts

Interesting comparative readings can grow out of reading classical texts with modern texts. Placing a ‘politically incorrect’ text such as *Robinson Crusoe* against a modern text such as the film *Ten Canoes*, often shocks and allows students to question the nature of past colonial relationships and assumptions about difference. (Search on N.C. Wyeth’s illustrations of *Robinson Crusoe* for some powerful images of colonial assumptions.)

The same startling comparisons emerge by reading two texts from similar contexts but by people from the different perspectives. For example, *To Kill a Mockingbird* by a middle class white American Harper Lee against *Roll of Thunder Hear my Cry* by African American Mildred Taylor invites a new reading of the former text. Often taught as a text to highlight the injustice of racism, *Mockingbird* exposes its own racism in its portrayal of black characters completely dependent upon the assistance and good graces of the white folk.

Focus questions for this comparative study of the representation of culture can include:

- What culture does the story portray?
- What assumptions do you have about that culture and how people in that culture behave?
- Does the text reinforce or challenge your assumptions? Explain how.
- How does context affect identity and intercultural understanding?

Idea submitted by: Eva Gold

Strategy 4: The Postcard Project

The Global Postcard Project is an initiative that connects teachers and students the world over. If you haven’t heard of it, look via the web address for the project blog below. In 2011 Sarah Leakey a UK primary school educator now teaching in New Zealand shared this via Twitter. Sarah used Gmail and Google Docs to connect educators from all over the globe, including primary and high school classes. This was an opportunity to introduce the students at the small rural high school of Warialda, in North West NSW, to the global diversity of pen pals.

For more details of this project go to Issue 3, Metaphor 2013 and to the website: [http://thepostcardproject.edublogs.org/](http://thepostcardproject.edublogs.org/).

Idea submitted by: Carla Saunders

Strategy 5: Drilling down and building up

Teaching Intercultural understanding should support and be supported by literacy learning. A close reading focusing on language allows students to connect the writing process with meaning-making. Using a table beginning with a question, supported by evidence and language from the text leads to a better understanding of how the values of the text are developed through the writing.

The questions are designed to build students from lower order to higher order thinking: from the literal to interpretation and analysis. One way of doing this is to offer double-barrelled questions. The following table shows the kinds of questions that can be asked (based on questions provided by Lorraine McDonald in *A Literature Companion for Teachers*). The second table shows the way these questions can be used in the classroom.
Table One: Types of questions

<table>
<thead>
<tr>
<th>Questions</th>
<th>Type of thinking required</th>
</tr>
</thead>
<tbody>
<tr>
<td>What aspect of culture does the chapter portray?</td>
<td>Literal</td>
</tr>
<tr>
<td>What cultural items are included and why might they be included?</td>
<td>Literal linked to interpretation</td>
</tr>
<tr>
<td>Who has status or power through wealth, skill or knowledge within this society? How is this portrayed?</td>
<td>Analysis backed by evidence</td>
</tr>
<tr>
<td>Who is given the most dialogue? How does this indicate who has power or status?</td>
<td>Literal and interpretation</td>
</tr>
<tr>
<td>What values, attitudes and beliefs about culture does the writer want the reader to consider?</td>
<td>Analysis</td>
</tr>
<tr>
<td>Are there any negative representations of culture? Why might the writer include a negative aspect?</td>
<td>Analysis</td>
</tr>
<tr>
<td>Who benefits from these portrayals?</td>
<td>Analysis</td>
</tr>
<tr>
<td>How are actions, behaviours and feelings distributed?</td>
<td>Literal</td>
</tr>
<tr>
<td>What sort of cultural knowledge is needed to understand this text?</td>
<td>Analysis</td>
</tr>
</tbody>
</table>

From these kinds of questions students can infer cultural values. Furthermore, by extending the table to include language analysis of evidence, students are helped to drill down to the ways meaning is made.

The following table develops these questions and offers students modelling and guided support (using the novel *Parvanna*) before they create their own answers.

<table>
<thead>
<tr>
<th>Possible Questions</th>
<th>Sample Responses for Parvana Chapter 4</th>
<th>Implied Cultural Values</th>
<th>Quoted evidence from Chapter 4</th>
<th>Language features</th>
</tr>
</thead>
<tbody>
<tr>
<td>What aspect of culture does the chapter portray?</td>
<td>The novel portrays society in Afghanistan at the time of Taliban military rule. This chapter shows Parvana and her mother after their return from the prison. They have tried unsuccessfully to have Parvana's father released after his arrest the previous night.</td>
<td>Freedom to go out</td>
<td>‘Parvana realised that mother hadn’t been out of the house since the Taliban had taken over Kabul a year and a half before.’ (47)</td>
<td>Negative: ‘Hadn’t been out’ Temporal: ‘since … A year and a half before’ ‘Had taken over’ – balanced with ‘hadn’t been out’ showing a reciprocal relationship</td>
</tr>
<tr>
<td>What cultural items are included and why might they be included?</td>
<td>Burqa Malali (heroine of Afghani struggles in the 1880’s) Toshak The torn photograph</td>
<td>The importance of reading</td>
<td>‘They’d take the books and maybe punish the whole family for having them’ (53)</td>
<td>Verbs: ‘take’, ‘punish’ show power Adjective: ‘whole’ shows family acts as one unit ‘Maybe’: modal</td>
</tr>
<tr>
<td>Who has status or power through wealth, skill or knowledge within this society? How is this portrayed?</td>
<td>Women in particular have had their status removed. Fatana, Parvana’s mother used to be an academic and writer but now she is forced to stay home.</td>
<td>The power of writing</td>
<td>‘Who would read what I write? Am I allowed to publish? No.’ (47)</td>
<td>‘Who’: interrogative pronoun showing importance of knowing an audience ‘Allowed’: showing control</td>
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<td>---</td>
</tr>
<tr>
<td>How are younger and older generations portrayed? Who is dominant, who has ‘power’ or ‘status’ and why?</td>
<td>Fatana sinks into depression in this chapter and Parvana’s older sister, Nooria, is too old to go outside with safety. Parvana’s youth makes her less vulnerable. Nooria still orders Parvana around.</td>
<td>‘I’m not going out there’ ‘You have to go. There’s no-one else who can go.’ (54)</td>
<td></td>
<td></td>
</tr>
<tr>
<td>Who is given the most dialogue? How does this indicate who has power or status?</td>
<td>Parvana and Nooria start most of the conversations in the chapter but these are often very short. The longest exchanges are the argument parvana remembers at the start of the chapter and the argument about getting food with Nooria at the end.</td>
<td>Duty and doing the right thing (obligation)</td>
<td>‘My feet are still sore’ ‘Your feet will survive, but we won’t if you don’t get us food. Now move!’ (54)</td>
<td>‘Not’: negative ‘Have to’: Modal of obligation ‘No-one else’: negative Reluctance is evident and encouragement has to be given</td>
</tr>
<tr>
<td>What values, attitudes and beliefs about culture does the writer want the reader to consider?</td>
<td>The impact of the Taliban is evident in the plight of the family. Father’s arrest and Fatana’s inability to work have impoverished them. The Taliban value neither women nor learning and use violence to control them.</td>
<td>Family cohesion</td>
<td>‘No one ate that day’ (54)</td>
<td>Negative “no one”</td>
</tr>
<tr>
<td>Are there any negative representations of culture? Why might the writer include a negative</td>
<td>Definitely. Parvana’s dreams of the violence of the soldiers show the negative impact of one culture on another.</td>
<td>Defending family</td>
<td>‘They were screaming at her and hitting her. In her dream, she shouted at them to release her father, but no sound came from her lips.’ (49)</td>
<td>Present participle showing continuous action</td>
</tr>
</tbody>
</table>
### Are there any negative representations of culture? Why might the writer include a negative aspect?

Definitely. The family is forced to live in a cramped flat where they have to carry water up flights of stairs. There is no privacy and no access to the facilities they need.

‘Ali’s dirty diapers were piled up in a heap in the washroom’ (53)

### Who benefits from these portrayals?

Not the Taliban! Parvana takes responsibility for the family’s needs but is only able to do this because of her youth.

Responsibility for family

‘Instead of turning her back, she took the money from her sister’s hand.’ (55)

### How are actions, behaviours and feelings distributed?

We are positioned to see most of the actions, behaviours and feelings from Parvana’s point of view. We see that she does not understand her mother’s depression in the same way as Nooria.

Emotional strength

Parvana is the focus of more sentences in the chapter than other characters. We hear about the view of others through the narrator’s descriptions and through dialogue.

### What sort of cultural knowledge is needed to understand this text?

This text was first published in 2002. This was only just after the fall of the Taliban government in Afghanistan. The war in the region has continued until the present time. Australian troops were involved in this war from 2002 until 2013.

National pride

‘The Afghan people are smart and strong.’

### Additional Task

An additional task can be to ask students the difference between these two responses to the question: *Are there any negative representations of culture?* How are the words negative and culture interpreted in each case?

Idea submitted by: Stewart Mc Gowan, Literacy consultant, Hunter School of Performing Arts based on guide questions by Lorraine Mc Donald, *A Literature Companion for Teachers*, published by PETAA.
LEARNING MATERIALS

YEAR 7: INTRODUCING THE CONCEPT OF IDENTITY
Identity is both about individuality and the groups students belong to. In this introduction to identity students explore notions of identity as sameness, as personal identity and as cultural identity.

Identity as sameness
Identity is a term that has multiple references, as shown in this screenshot from an online visual thesaurus. It is also one of those terms that can mean its own opposite as in individuality and identicalness.

Etymology (ACELA1528)

The term identity is derived from the Latin word idem, meaning the same. From ancient times it has been bound up in philosophical questions of sameness and difference and by the Enlightenment there is the view of identity as the core human self, unified, capable of reason, appearing at birth and remaining the same until death - at which point s/he (the soul) may well go to heaven for eternity. While inanimate aspects of the body (cells, organs, limbs) change, the soul, the essence of the thinking being remains constant.

Students will quickly realise that the concept of identity is quite problematic.
Student activity: Personal identity
Have students draw a mind map, like the Thesaurus above, with themselves as the centre to map their own identity. They should consider such elements of self as
- Occupations
- Roles (in the family, class, groups of friends)
- Abilities
- Interests
- Culture

In pairs students view each other’s maps and comment on aspects that are familiar and those that may be surprising. They then discuss if there are other elements that could/should be added each others’ mind maps.

Reflection:
Students think about why they are the way they are and add these as another layer to their mind maps. Sentence starters might be
- I like….because…
- I am good at….because…
- My interest in….comes from…

Students should be free to keep these private.

Class Discussion:
- What is personal identity and where does it come from?

Cultural identity
Have students choose an item from home that helps them understand their own culture and give a two minute presentation to the rest of the class in which they
- describe the item
- explain how and why it helps them understand their cultural identity.

Nips X1 (ACELT1619, ACELT1622)
Have students read the beginning of Nips X1 by Ruth Starke
to the first break in the publication

In groups have them list the markers of culture (such as food, clothing, habits) and consider how these work as shortcuts for complex and differentiated customs.
Discuss with them Mr Drummond’s statement

_Multicultural week is to let you all know just how special you are._

drawing out the difference between his intention and the student response. Students may also infer his paternalism from the use of the word “special”.

They could also discuss Lan’s views

_Was Multicultural week supposed to make him feel special? It just made him feel different._

... _It doesn’t make me feel part of things. It makes me feel a-part. Separate. Like I am not real Australian._

... _Every day of the year we know we are different. We can’t get away from it. I’d rather celebrate sameness._

and speculate whether a writer from a different culture from Ruth Starke might have given the protagonist these attitudes towards diversity.

Discuss the title "NIPS X1" and its meaning and why Lan would choose this name for his cricket team.

While martial arts of various kinds have become popular in western countries, there are other traditional Asian sports that are interesting and challenging such as:

- Dragon Boat racing
- sepak takraw (kick volley ball)
- Gaoqiao – Running on stilts
- Throwing silk balls
- Sumo wrestling
- Kho kho

Divide the class into groups. Each will investigate one of these sports and in a visual and oral presentation to the class, explain its origins, its rules and why it is popular.

Each student then chooses the one they find most appealing and develops a proposal for its inclusion in the school sports curriculum as an authentic practice of cultural diversity.

The format of the proposal could be:
1. A general statement about why the introduction of a new sport will benefit the school and students
2. An outline of the sport and how it is played
3. An argument providing the benefits to the school and students for inclusion of this sport in the curriculum.
**Personal identity**  
(ACELT1805)

Technology has always shaped language but a key difference now is the fact that we live in a culture of mass participation: increasingly we are becoming both authors and audiences.

Language (written, spoken, visual, gestural) represents a version of an identity to the world and the rise of the *selfie* is one example of how technology is used to mediate representations and perceptions of identity.

In this activity students explore what a selfie allows people to discover and whether the selfie is a recent phenomenon.

Commence class discussion with starters such as:
- What is a selfie?
- When did they start?
- Why do they happen?
- Where, when, why might a person take a selfie?
- How quickly should a selfie be published?
- Are selfies reliable? Why/Why not?

Do a Google image search on the term selfie, and choose about twenty appropriate examples including selfies of people from different cultures. You will need to do this before the lesson as some selfies can be provocative or confronting.

Invite students to analyse and explain the patterns or trends they see considering such elements as
- whether they are spontaneous or carefully composed
- whether the gaze is direct or indirect
- whether the selfie takes up the whole frame or is in an identifiable setting
- the person’s cultural identity.

Discuss with students such questions as
- What does each of these criteria tell us about the person’s sense of identity? How?
- Do you think that this is what the photographer intended us to infer? Why?
- What does the selfie show about a culture’s values?

**Writing Activity**

Invite students to return to the selfies and select an image for inclusion in a class portrait gallery. They are to write a label for the image including information about
- The person’s life
- Where when and why the selfie was taken
- The visual language of the image
- What we learn about the subject and their culture.

Idea submitted by: Anne Small
YEAR 8: IDENTITY AS DIVERSITY

In their further development of questions of identity, students move from the idea of the unified self to explore how self-image is formed through the groups we associate with, our activities, relationships and experiences. They learn that personal identity is bound up with cultural identity and that both are complex and fluid.

Dual identity
Slashies (ACELT1807)

For Discussion

‘Slashies’ is a term that refers to people who identify themselves in more than one way – it’s usually about the dream person they want to be but it can be an interesting way of referring to those who straddle two cultures.

During the week a slashie may be an accountant but on weekends the surfie emerges so they identify as accountant/surfie. Ask students to think about what their slashie title might be. Which word will they put first? How does this affect their identity?

The same applies to many immigrants whose identity is split between cultures. Identities are sometimes relative to where the ethnicity is placed in the combination (e.g. Greek/Australian rather than Australian/Greek). Interestingly, the same person might choose to change the word order depending on who they are with. Students should think of situations where this variation can be valid.

Composing

Students can go to this website where they can find personal ‘slashie’ stories, supported by images. [http://slashies.com.au/benja-paperform](http://slashies.com.au/benja-paperform)

They can create their own slashie profile following the website formula. Alternatively they can examine a character in a text they are studying and create a slashie profile for the character.

The slashie story can be presented as a Pechakucha – 20 second slide display with 20 images or word slides – about the identity of a group, a character, or themselves. They can read about Pechakucha slide presentations at: [http://www.pechakucha.org/](http://www.pechakucha.org/)

Idea submitted by: Shea Rigney and Adrienne Stretch-Johns

Kiwi Banana (ACELT1626)

Have students view the performance poetry Banana which is part of the Poetry Project sequence at: [http://www.youtube.com/watch?v=3XxVavVRjHU](http://www.youtube.com/watch?v=3XxVavVRjHU) exploring the notion that some aspects of racial identity are only skin deep and that the true self can be something quite different.

Have students consider:

- the banana as a metaphor
- the message of the poem
- the purpose and audience
- the presenters
- how successful a representation the video is of the cultural dilemma it presents.

They should take into account the text of the poem as well as the way it is communicated and who is communicating it.
Shifting identities
Have students view the second poem in the Poetry Project sequence at:
http://www.youtube.com/watch?v=3XxVavVRjHU have them
- Plot the poem as a narrative
- What is the effect of the reversal at the end?
- What does this poem say about cultural identity and context?
- Develop a thesis statement about cultural identity for which this poem would be a good illustration.

Writing activity
Students prepare and rehearse a story based on their own experience that illustrates the idea identity can depend on who you are with (context and perspective).

They then sit in a circle and tell each other their anecdotes.

Recontextualising identities

The Tribe series: Ambelin Kwaymullina
(ACELT 1626 ACELT 1806)

A good way to confront assumptions about identity and culture is to use a genre that is unconventional for this kind of issue. Ambelin Kwaymullina’s Tribe series novels The interrogation of Ashala Wolf and The disappearance of Ember Crow place Indigenous Australians into a dystopian and ecotopian sci-fi setting. Keith M. Booker, writes that dystopian literature is used to "provide fresh perspectives on problematic social and political practices that might otherwise be taken for granted or considered natural and inevitable" (http://www.h-net.org/reviews/showrev.php?id=275). Danny Bloom coined the term "cli fi" (climate fiction) in 2006 to cover texts about environmental trauma from climate change. The Tribe series is designed to entertain and provoke discussion about the ‘nature humanity and the destructive impulses of societies.

The Novels:
Setting: in a post- cataclysmic world where civilisation has been devastated by an environmental catastrophe called The Reckoning that happened 300 years prior. The new world that emerges is devoid of war, poverty and hunger.
Characters: There are people with strange abilities – Firestarters, Rumblers and Sleepwalkers.
Complication: The Government is greatly concerned about these ‘gifted’ individuals and great energy is committed to keeping the Balance, against these people frighteningly labelled “Illegals”.

How does it fit into a unit on identity and cultural understanding?
- Indigenous cultural perspective delivered in a powerfully engaging way inviting respect for Aboriginal connection to the land and spiritual wisdom.
- Examination of the writer’s craft offers us a fresh Indigenous cultural perspective that invites us to reconsider the significance of Kwaymullina’s indigenous heritage
- Author study: Exploration of a successful indigenous writer...
- positions us to value Indigenous students and concerns through an unexpected narrative structure
- The loss of identity emerges in comments such as “Dad didn’t fish any more He drank instead.”
Activity
How do these quotations connect with Indigenous cultural identity?

_Before the Reckoning? There weren't any Illegals back then. There were different peoples, though, different “races”. Ember had told me about it, once – how things like my skin not being the same colour as hers, or the way Pen’s eyes were almond shaped, used to mean something. After the end of the old world, when there were so few humans left, everyone stopped worrying about things like that._

_I mean, everyone knew the dangers of advanced tech. It had isolated the people of the old world from nature, shielding them from the consequences of imbalance, and yet they’d believed, right up until the very end, that it would save them._

_My kind took many forms, granddaughter. He sighed deeply and that sigh seemed to flow out of him through the Firstwood, stirring the leaves in the trees. When the great chaos began, I was sleeping deep in underground water. My resting place broke apart and I was cast out into the end of everything. I journeyed for a long time, gathering all the scraps of life that I could find. I brought them here. Then I sang, reminding life of its shapes, strength, and its many transformations. I am one of the old spirits of the Earth granddaughter…I live in all worlds, and in the spaces between them._

_Ember says everyone has a tale they tell themselves about who they are. And, if your tale is true, then you see yourself clearly, like looking into still water. But if it’s not, then it’s more like the waters all ripples, so you can’t see yourself at all._

...the blue water lit with dazzling light where the sun hit it, and coloured with purple shadows where it was shaded by the overhanging trees.

Discussion
How does Kwaymullina take Indigenous ideas and transform them?

Idea submitted by: Imelda Judge

**YEAR 9: RECLAIMING IDENTITY**  
(ACELT1633, ACELY1634)

**Contextualising cultural representations in Australia**

An important learning experience can be to share with students the representations of particular groups of people over time and in different genres and modes as well as from different perspectives. In a classic story such as _The Drover’s Wife_ Indigenous people may be incidental but their depiction conveys the attitudes of the time. Comparing this with modern representations by Indigenous people stimulates more understanding of the way identity is not stable but changes over time and because of perspective. It can also make us reconsider preconceptions of earlier times. The same can be done with representations of Asian people by using historical cartoons with modern short stories written by Asian/Australians.

**Part 1: 19th Century representations in Australia**

**Text 1: ‘The Drover’s Wife’**

The last two children were born in the bush — one while her husband was bringing a drunken doctor, by force, to attend to her. She was alone on this occasion, and very weak. She had been ill with a fever. She prayed to God to send her assistance. God sent Black Mary — the "whitest" gin in all the land. Or, at least, God sent King Jimmy first, and he sent Black Mary. He put his black face round the door post, took in the situation at a glance, and said cheerfully: “All right, missus — I bring my old woman, she down alonga creek.”

…

Yesterday she bargained with a stray blackfellow to bring her some wood, and while he was at work she went in search of a missing cow. She was absent an hour or so, and the native black made good use of his time. On her return she was so astonished to see a good heap of wood by the chimney, that she gave him an extra fig of tobacco, and praised him for not being lazy. He thanked her, and left with head erect and chest well out. He was the last of his tribe and a King; but he had built that wood-heap hollow.

Originally published in The Bulletin, July 1892

1. How are Aborigines regarded by the whites? What gives you this opinion?
2. What ideas are suggested about Aboriginal people by the following quotes from the story, "she was so astonished to see a good heap of wood by the chimney" and "praised him for not being lazy"?
3. How are the whites represented in this extract? Support your view with evidence from the text.

Composing
The Aborigines are minor characters in the story but there are clues in the text about the way they are identified and about their values. The diagram below represents aspects of what makes up a person’s identity.

![Identity Diagram]

Imagine you are one of the Aborigines in the text experiencing the situation that is described in the story. Rewrite the story, giving your character a sense of identity.

You could start with...

*My husband came running along the creek bed yelling out, "Nyuara! Nyuara! That white lady up the track needs your help. Her baby is coming"*

Text 2: 19th century Cartoons
Students can conduct research on cartoons of Asians in the 19th century and at the goldfields such as these images:

- [http://3.bp.blogspot.com/-eai13d1qlFA/TngMqi1UX4I/AAAAAAAAANs/Pw0ikCBTwDE/s1600/hopbull1895.jpg](http://3.bp.blogspot.com/-eai13d1qlFA/TngMqi1UX4I/AAAAAAAAANs/Pw0ikCBTwDE/s1600/hopbull1895.jpg)
Attitudes towards different races expressed in the 19th and early 20th century texts are not acceptable now and are recognised as racist. Look at the diagram below which suggests possible attitudes and reactions when our own sense of identity encounters the ‘other’.

- How would you represent the pathways that could have led to the composition of the two 19th century texts?

**Text 3: ‘Took the Children Away’ by Archie Roach**

After two centuries of repression, Indigenous Australians are now making their voices heard and moving from the position of minor characters in texts, as in Henry Lawson’s time, to be protagonists in their own stories on a national and international stage. Texts like the following challenge us to revisit the past and develop a new intercultural understanding.

Establish students’ existing knowledge by asking: **What happened to the Aboriginal people who were part of ‘The Stolen Generations’?**

1. What is the effect of the term ‘Stolen Generations’?
3. Show official trailer for Rabbit-Proof Fence: [http://www.youtube.com/watch?v=Lbnk8wSVMaM](http://www.youtube.com/watch?v=Lbnk8wSVMaM)
4. Listen to Archie Roach singing 'Took the Children Away'
https://www.youtube.com/watch?v=br83o_JpIFw

Students can compile comparative information about these texts using the following table.

<table>
<thead>
<tr>
<th>Text</th>
<th>Form and Techniques</th>
<th>Audience</th>
<th>Purpose</th>
<th>Context</th>
<th>Comment on identity</th>
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</thead>
<tbody>
<tr>
<td>The Drover’s Wife</td>
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<tr>
<td>Website on stolen generations</td>
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<tr>
<td>Song 'Took the children away'</td>
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<tr>
<td>Rabbit Proof fence trailer</td>
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</table>

Students use the information from the table to work in groups to consider:
- Which form did you find most effective in conveying attitudes to indigenous people?

**Class discussion:**
- Again, using the diagram above as a guide, discuss the ways in which removal of a child from home and culture can damage their sense of identity.
- What are the effects of a lack of intercultural understanding, on the victims, the perpetrators and society as a whole?

**Composing**
In small groups create a montage of images over Archie Roach’s song in a PowerPoint presentation to artistically interpret some of the ideas in the discussion.
- Download a copy of the song from http://www.loudtronix.me/converting.php?v=br83o_JpIFw&fmt=mp3 and embed it in your slide show
- Search the web for images of Australian Aborigines taken early this century to illustrate the song. You may also want to use contemporary images.
- Animate the images to be viewed while listening to the song.

**Text 4: Alice Pung: Growing up Asian in Australia**
Students can then read Alice Pung’s *Growing up Asian in Australia*. Here are questions that they can consider after reading stories and the original introduction composed by Alice Pung (http://alicepung.com/blog/wp-content/uploads/2009/09/original-guaia-introduction.pdf). They should also be encouraged to focus on the language elements and how these support meaning.

1. Carefully read the first two paragraphs of Alice Pung’s 'Introduction'. What is your interpretation of Alice’s experience of being Australian? Use at least two quotes from the text to support your response.
2. Carefully read paragraph three of Alice Pung's 'Introduction'. Why is it important for Asian-Australians to tell their own stories, instead of being represented by Caucasian writers and artists? In your response make reference to the ideas in Alice Pung's text and at least one story from the book.

3. What was Alice Pung's purpose in collecting these stories?
4. What aspects of Asian-Australians does she indicate the stories will highlight?
5. Consider Pung's aim against the 19th century cartoons on Chinese in Australia. How has the different context changed the representation?

A good story to read in Pung's collection is 'Sticks and Stones and Such-like' by Sunil Badami. The book is about the struggle for identity between the individual's view of the self and the way others perceive him. Consider:

6. What is suggested by the title?
7. Look closely at the imagery in the story and consider how Badami uses the images to build up tension. Name the techniques in the images below and explain their effect on the reader:

   - The one thing that always got under my skin was my name...
   - ...scrubbing my right arm with the floor brush till tiny spots of blood started weeping into the sink, discovering nothing but angry blooming red underneath
   - ...in the brilliant universe of my imagination
   - ...the car swelled with a hot puri silence...That silence bubbled all the way home, the steam threatening to burst...
   - ...she spat my unreal new name out like something bitter and stringy, too difficult to swallow
   - My mother looked out the window, at the bare backyard, the yellow tips of the grass, unmoved since Dad left, barely flickering in the yellow heat...
   - ...the shy tops of the mango tree she'd planted peeking out over the weedy ruins.

8. Does the story follow a narrative sequence? Can you state when the following happens? Orientation > Complication > Series of Events leading to... > Climax > Resolution

9. Does the story succeed in its purpose?
10. What is it saying about identity and culture?

11. How can reading this story help us to achieve intercultural understanding?

Complete the table comparing these three representations of Asian Australians.

<table>
<thead>
<tr>
<th>Text</th>
<th>Form and Techniques</th>
<th>Audience</th>
<th>Purpose</th>
<th>Context</th>
<th>Comment on identity</th>
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<tr>
<td>19th Century Cartoons</td>
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<td>Alice Pung’s introduction</td>
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<tr>
<td>‘Sticks and stones’</td>
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</table>

Students use the information from the table to work in groups to consider:
- Which form did you find most effective in conveying attitudes to Asians?

**Synthesising task**

Write a reflection on the interaction of context and form on representations of different cultural groups.

**Idea Submitted by:** Brook Hawkins, Cape Byron Steiner School

**Questioning your cultural identity**

(ACELT 1633 ACELY 1739 ACELY 1742)

**Resources: television series:**

Finding your roots
http://www.youtube.com/watch?v=8ZM3mVkiKhQ

Who do you think you are?

Programs exploring identity are becoming very popular, especially when they reveal different cultural ancestry. Celebrities are interviewed about their family’s past and through historical research and travel to other places many unknown stories are discovered about their past and the cultures they came from.

The American series *Finding Your Roots* goes even further and employs DNA research to locate the percentage of different cultural groups’ genetic material in each person’s DNA.

What we see is that identity is often about the stories we are told and these stories are framed by particular contextual prejudices – for example, in the past convict or Aboriginal heritage were hidden where nowadays they are important acknowledgements of belonging.

**Globalisation of identity**

**Youth Culture**

(ACELA 1551, ACELT 1635, ACELY 1742, ACELY 1739)

Many of the texts we use in the classroom are about accepting difference and so they illustrate ways of life that are very different to the world of our students. These examples are
often drawn from the past from traditional societies that have undergone very rapid change in the past few years. Integrating the element of Identity and Cultural Understanding into a unit on Youth Culture gives access to more recent cultural practices with people of the same age groups as the students. Their parents and grandparents may have grown up in more isolated societies but the youth operate in a global culture which has to be acknowledged.

**Cartoons**
Students download the article: [http://www.thejakartapost.com/news/2008/05/03/cartoons-draw-youth-culture-shallow-light.html](http://www.thejakartapost.com/news/2008/05/03/cartoons-draw-youth-culture-shallow-light.html)

They look at the three cartoons embedded in the article and interpret them in groups. What is each cartoon saying about modern youth?

<table>
<thead>
<tr>
<th>Name of cartoonist</th>
<th>Message of cartoon</th>
<th>Techniques of composition</th>
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</thead>
<tbody>
<tr>
<td>China</td>
<td></td>
<td></td>
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<tr>
<td>India</td>
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<tr>
<td>Indonesia</td>
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- What are the issues that worry each cartoonist about their culture mentioned in the article as a whole?
- Is there a similarity in the responses?

**Compose**
- If you had to submit a cartoon about Australian Youth what would you satirise? What comment might you make about your society? How would you compose the cartoon?

**Follow up**
- Students can research other modern influences on youth such as manga, computer games or anime
- This site on anime has responses from many youth on what makes anime so interesting: Youth Voices: Why is anime interesting? [http://youthvoices.net/discussion/why-anime-interesting](http://youthvoices.net/discussion/why-anime-interesting)
- Students can follow the discussion to see what cultural values they see emerging in the discussion. They might think of a similar youth culture form which appeals to their culture (such as Facebook) and construct a site with responses on: What makes Facebook so interesting? The responses can then be closely analysed to see what this is saying about youth perceptions of their own identity.

**Defining moments for identity formation**

**Life writing from Asian Australians**
(ACELT1635 ACELY1742)
Memoirs and life writing can offer insight into the process of identity formation by tracing childhood memories. The past and other places come to life through the eyes of the memoir writer and become part of their individuality encompassing both personal and cultural
elements. Understanding identity requires an understanding of the way the cultural and the personal come together. In the following extracts we see personal moments which are also cultural moments. For example: Lily Chan’s grandmother is affected personally by the war but the war also has ramifications for the whole culture who feel the loss of control over their nation as they come under attack. This teaches a personal resilience which is identified as part of the Japanese culture. Similarly, Li Cunxin is affected personally by his admission to dance school but the rigorous and exhausting dance teaching and the constant search for excellence can be seen as an element of the Chinese character. Cunxin is therefore influenced personally by a set of cultural values.

- If you had to write a memoir what events, places and people in your life do you think would stand out? Are these personal or cultural influences?
- What do you think are the characteristics of Australian culture?
- What kinds of activities best illustrate the Australian culture?
- Do these Australian cultural activities involve you or have an impact on you personally?

Text 1: Toyo by Lily Chan
Lily Chan’s book Toyo won the 2013 Dobbie Award for life writing by a woman. Read the extracts from early drafts of Chan’s writing that appear in the zine ‘Black Rider’ (November 2009) http://www.blackriderpress.com/images/november%2009.pdf (begin with the section ‘The Pink Coral War’)

Lily Chan’s memoir of her grandmother, Toyo, traces her life growing up in wartime Japan, her marriage after World War 2 to a Chinese resident in Japan and her final move to Australia with her son’s family. As a Japanese woman marrying a Chinese immigrant to Japan Toyo lost her Japanese citizenship so we see her changing national identity even though she stayed in the country of her birth, Japan. She learnt to become part of the Chinese community in Japan. Later with her son she became a regular visitor to an Indian ashram and took on new values, which she carried to her new life in Australia. There is a constant process of reinvention of the self and identity as she comes into contact with different cultures.

Activities
The extract in the zine is at an early stage of the writing of the memoir so it is interesting to compare the final published chapters with this version and discuss the editing process.

Read the extracts and then consider what they are saying about:
- identity and culture
- identity and nationalism
- identity and place
- identity and people
- identity and childhood
- identity and war
Using these extracts argue whether place, people or culture is more important in shaping identity.

Text 2: Mao’s Last Dancer by Li Cunxin
Mao’s Last Dancer is another text that gives insight into a different type of world at a different time. What Li Cunxin shares with us is that there are moments when expected patterns of life change and we make decisions that alter the pattern of our lives.

Activities
Read these extracts and consider what was life like then and then how did events change Li’s life?

- His parents background (chapter 1)

- First days at school – go to page 11 of the resource:

- His first days at the dance school

Text 3: *Wild Swans* by Jung Chan
Read the extracts from *Wild Swans* by Jung Chan and consider how life changed and what the impetus was [http://www.lead.org.au/lanv1n3/lanv1n3-11.html](http://www.lead.org.au/lanv1n3/lanv1n3-11.html).

Synthesising the reading
The three texts in this section are set in the past so their depiction of the culture is different to modern life in that culture.

- Research the different cultures and look at how the culture has changed.

- The pivotal moment in the lives of these writers is often at school. Read their comments on school and compare these with your own schooling. How much is school a part of our identity?

- In the following article the journalists, Metcalfe and Game, write about how there are defining moments in your life, which make you who you are. These moments are often about contact with a teacher. Think about your education and consider what defining moments did your education provide for you so far?

Writing activity
Reflection.
There are some events that are critical in shaping one’s identity.

- List events in your life that you think influenced who you are.
- Explain how and why these events made you think differently.
- To what extent is this cultural or personal identity?

Imaginative writing.
Write a story that captures a pivotal moment in the character’s life that alters their identity. You can choose to write in 1st or 3rd person. Use one or all of these phrases at moments in the story:

- I/he knew then that life would never be the same.
- In everyone’s life there are moments that change the course of your life
- The future stretched out, but not as a single road but as paths branching in so many directions.

YEAR 10: CHALLENGING IDENTITIES
(ACELA1564)
Difference is as important as similarity in identity formation. Students find their own identity through the groups they associate with but also define themselves by what they perceive they are not. So much of our world is seen in terms of binaries. Being aware of what is opposite can often facilitate clearer understanding of what we identify as. Teaching students this can be a powerful way of inviting self-reflection.

Identity by rejection

Students are introduced to the idea of binaries in language and culture. A resource that can be used as an initial stimulus is the video Our bisections: Life as a binary opposition which is a play of sameness and difference. [http://www.youtube.com/watch?v=5wo2ofNFYBA](http://www.youtube.com/watch?v=5wo2ofNFYBA)

There are also resources for teaching this concept on the web such as [http://www.ierg.net/ilp/teacher-resources/cognitive-toolkits/cognitive-tools-binary-opposites/](http://www.ierg.net/ilp/teacher-resources/cognitive-toolkits/cognitive-tools-binary-opposites/)

Students then can be moved to the idea that the meaning of each binary pair is shaped by the existence of the word’s opposite. There are certain pairings that are automatic: black and white; dark and light; male and female; sweet and sour; native and foreign. Linked to this, is our tendency to superimpose positive or negative associations on these ‘oppositions’. Students can test this idea by assigning positive or negative connotations to the following binaries, identifying which of the pair is privileged.

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<tbody>
<tr>
<td>black</td>
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<td>on</td>
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<tr>
<td>home-grown</td>
<td>foreign</td>
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</table>

There should be general agreement about the positive and negative connotations of the opposites. This is because we have a culturally shared understanding of the way some words work which is implicit in the way we communicate. To develop a critical reading, students need to be conscious of the way words can position us to accept or agree with a point of view by eliminating the opposite point of view. Being conscious of the opposite means understanding the implications and perhaps limitations of an argument or a set of beliefs.

Activity

Students can consider their class text. What oppositions are implicit or explicit in their text? How do these oppositions guide them to what is valued?

Idea submitted by: Eva Gold and Mel Dixon

Undermining cultural stereotypes

‘Fear of a Brown Planet’
(ACELA1551)

Viewing and discussion
Resource: [http://www.youtube.com/watch?v=38j8pSOekiY](http://www.youtube.com/watch?v=38j8pSOekiY)

An effective way of getting students to face their own prejudices and stereotypes is through humour. Humour – especially irony – often works through implicit binary oppositions (see
previous section). The comedy duo 'Fear of a Brown Planet' through their video clips generate effective discussion with students about issues of cultural diversity. Humour is an excellent way to begin frank discussions around challenging topics.

- Listen to the comedian and then list some of his statements about ‘white people’. Think of how he rejects the accusation that he is racist. How does he use irony? What attitudes about intercultural issues is he raising? Would the humour work if a ‘white’ person did the same? Would the humour work with all audiences? How does his own race affect the humour?
- What are the implicit binary oppositions in this text? How do they support the humour?

**Composing**
- In pairs students write a thesis statement that sums up what he is saying about prejudice and identity, and they share this with the class

Idea submitted by: Nicole Peiris

**Challenging stereotypes**

*To J.K. Rowling by Cho Chang (ACELY1749)*

The persona of the following poem, Cho Chang, is clearly angry and frustrated at racial and cultural stereotyping and launches a tirade against the author of the novel. J.K. Rowling.

Have students view the third poem (3.50 – 6.51) in the Poetry Project sequence and answer the following questions.

Note: there is the use of one common obscenity.

1. What racial stereotypes does she rail against?
2. If you had to divide this poem into stanzas, where would you put the breaks? Give reasons for your decision.

The poet has read the Harry Potter series critically in regard to the portrayal of Cho Chang. Bearing in mind that we try to understand what something is by what it is not, write a paragraph describing the character of the ‘Cho Chang’ of the poem?

**Changing perspective**

*Resource: Babakiueria* [http://www.youtube.com/watch?v=S7QGPXEycNQ](http://www.youtube.com/watch?v=S7QGPXEycNQ)

**Outcomes**: ACELY1739 ACELY1742

**Timeframe**: 4-5 lessons

Play students the first minute of the movie up till the title appears and have them record their reactions and
- any questions that have emerged about the rest of the film

Students view the remainder of the film *Babakiueria.*

Class discussion could focus on the following questions:
- the significance of the title and its phonetic spelling
- the purpose and audience of the film
- the genre of the film and its effect
- the key themes of the film

During this discussion students should be made familiar with
- the context of making the film (1986) and concerns about indigenous rights at the time
- the terms mockumentary, satire, role reversal, stereotype, paternalism as well as
- the discipline of anthropology and consider the process of examining other cultures from the outside. One way of working towards this understanding is through the following activity.

Imagine that you have been employed as an anthropologist to examine the Australian people. Write a report about the Australian people of your region using the following format.

```
Report on the people of the region of ____________, Australia.

Location: (and how this affects behaviour)
Housing:
Physical Characteristics (include discussion on personal adornment):
Rituals:
Tribal and family groupings
Initiation ceremonies:
Patterns of Language:
Crafts and Activities:
Burial ceremonies:
Patterns of social interaction:
Entertainment:
Values:
```

Students may then be divided into groups to analyse aspects of the satire such as
- parody of the documentary form
- parody of the language and concerns of anthropology
- the use of role reversal
- incongruity
- tone.

They present their findings to the class, orally and with supporting notes possibly using PowerPoint or Prezi.

Students synthesise these ideas into written response to the statement:
**Satire is a powerful weapon in the armoury of ideas.**

**Reflection**
1. Students write a personal reflection on the effect the film had on them as an Australian and a global citizen.
2. They then read this reflection written by an Indigenous student after viewing the film and compare it to their own.

As a light-skinned Aboriginal I often escape the daily scrutiny and judgment my father and grandfather face. My grandfather, as a member of the Stolen Generation, has had very different life experiences to myself. Consequently he has many different opinions about Australian society to me. This means his reactions are often somewhat different to my own. It is for this reason that Babakierua is such an effective piece of cinematography for all Australians, especially those like myself. The humour used to
communicate the messages of the film allows the topics, which remain contentious even among many Australians today, to reach out and inform the viewer, as it did me.

Viewing something so dear, something that is such an integral celebration of Australian culture and identity such as the ANZAC parade, being interfered with really re-enforces the wrongs done to my family and other Aboriginal families, as told to me by my elders. While viewing the film I found myself in a state of disbelief when presented with the uninformed and ridiculous views of the Government, as presented by ‘The Minister for White Affairs’. But, unfortunately, I am all too aware of just how true this representation is of government activities in the past.

Other issues explored in the film such as the breakdown of the family unit as a direct result of Government policy caused me great distress. After viewing the film I felt a great deal of sadness for my grandfather and others like him, who suffered this injustice forced upon them as a result of Government ignorance, stupidity and cruelty.

Although the film made me feel deeply about issues I know my grandfather attempts to deal with on a daily basis, my overall reaction to the film was positive. I see the film as a vehicle for positive change and a more enlightened and informed attitude. How has the film achieved this? The content and storyline in Babakiueria has enabled me to firstly respect what the past has meant and has held for people like my grandfather. Secondly it has enabled me to understand how my grandfather’s generation has formed and hold the opinions that they do. As a direct result of viewing this film I have much more empathy for my grandfather’s generation and the ongoing social problems which stem from those circumstances. To reach a position of informed empathy from knowledge communicated in the film can only be described as the best possible outcome from watching an entertaining and engaging Australian comedy.

Have others reacted in the way I have though? We are left to ponder if Babakiueria had a similar effect on others. Green Left Weekly (a radical weekly newspaper) describes Babakiueria as “Another classic film. It examines black-white relations … This mockumentry examines the plight of the oppressed white minority who, having been dispossessed of their land, must obey the laws and customs of the black majority.” Although this review summarises the content of the film it does not reveal the likely impact that the film may have on viewers.

Tim Roufs, a reviewer from the University of Minnesota, Duluth, USA has written that Babakiueria is an informative film regarding Australia’s colonial past. Roufs states that it is “...a good film as it did represent the truth about how they (Aboriginals) are politically represented….”. Roufs notes that the film accurately addresses the historical stereotypes, prejudice and discrimination as well as Aboriginal culture in general.

However what both reviews make evident is just how important this film is in educating the wider community. Both Green Left Weekly and Roufs point to the effective use of humour in Babakiueria as a key element in making the film the success it is.

They then add a section to their own reflection on how personal context (self-identity) affects the way a text is viewed.

Idea submitted by: Anne Vince.
APPENDICES: SAMPLE TEACHING UNITS

YEAR 8: GLOBAL VOICES THROUGH FILM
Submitted by Zoe Tiernan and Mel Dixon

A close study of Asian/global film can be taught in Year 8 or 9 and act as a scaffold for the creation of a film festival in the following year or in the same unit, depending on the time allocated.

Unit One: GLOBAL VOICES
Unit Length: 3 weeks

Relevant outcomes:

- Explore the ways that ideas and viewpoints in literary texts drawn from different historical, social and cultural contexts may reflect or challenge the values of individuals and groups (ACELT1626)
- Recognise and explain differing viewpoints about the world, cultures, individual people and concerns represented in texts (ACELT1807)
- Interpret the stated and implied meanings in spoken texts, and use evidence to support or challenge different perspectives (ACELY1730)

Resources: Global films with subtitles focusing on Asia

Cross Curriculum Priority: Asia and Australia's engagement with Asia
General capability (Australian Curriculum: Intercultural understanding)

Aim:
- To understand identity through a global lens
- To extend the range of texts students access
- To introduce the world of global cinema
- To introduce different cultures through film
- To explore film in a different way

Key questions
- Why is global film so important?
- Is global film about difference or similarity?
- Is the impact of the visual so powerful that it transcends cultures?

Possible related conceptual units
- Perspectives
- Representations
- Identity
- Communication
- Visual literacy
- Voices
- Cultural expression
- Intercultural understanding
**Assessment:**
- An extended written response reflecting on the medium of film and/or
- A film festival promotion presented orally with visual support

**The framework of the unit**

This unit is informed by different theoretical perspectives. Discussion questions and choice of films will allow for the exploration of the wider issues that are suggested by theoretical perspectives but students do not need to read or refer to these theories. Most significant is Marshall Mc Luhan’s idea of the media creating a global village; in other words bringing the distant cultures together through media. A consequence of this is sometimes a sense of the loss of cultural identity, which Jameson refers to as “the standardisation of world culture” which certain cultures resist. Regardless, it seems that we still persist in viewing other cultures as “the Other, though Edward Said explains in Orientalism that “When a human being confronts at close quarters something relatively unknown and threatening and previously distant … one has recourse to what in one’s experience the novelty resembles but also to what one has read about it.”

With these ideas in mind, students will be invited to explore the worlds of other cultures through film. There will be consideration given to the power of the medium of film to transcend cultures in conveying a message. There will also be a focus on the filmmaker’s choice of which aspects of the culture will be conveyed: is difference or sameness the issue? This will depend on the audience: was the film made for a western audience or for the specific culture?

**Pre-viewing**

1. **Discussion topic**
   Ask students:
   - How many of you watch films with subtitles?
   - What films have you watched?
   - How do you feel about films with subtitles?

---

2

2. Agree/disagree
In pairs decide on answers to the following and then open the discussion with a wider group
- Film language is so powerful it doesn’t need subtitles
- Foreign films give us insight into difference more than similarity
- Foreign films are boring. (Be prepared to explain why)

3. Testing your answers
1. Film language is so powerful it doesn’t need subtitles.
   - Students watch an extract of a film without the subtitles and then reconsider the statement
   - Suitable film: Korean children’s film The Way Home is significantly non-verbal with relevant themes and suitable for children
2. Foreign films give us insight into difference more than similarity
   - Students watch an extract of a film and then reconsider the statement
   - Suitable films: Choose two very different films that show both sides of the answer such as: Kandahar and a Chinese action movie
3. Foreign films are boring
   - Students watch an extract of a film and then reconsider the statement
   - Suitable film: The House of Flying Daggers (PG rating)

Close study sample: The Way Home (Korea) directed by Lee Jeong-hyang 2002
Pre-viewing activities
Students
- research Korean family structure, students and video games, traditional and modern Korea and share their findings with the class
- revise film techniques (camera angles, sound editing etc)
- consider: What type of story does the title imply?

Trailers
They can then watch different versions of the trailer for different audiences: English and Korean and answer: How does each trailer position the audience?
- Trailers in English http://www.youtube.com/watch?v=QHZHdgXIl2E
  http://www.youtube.com/watch?v=x36wqfOh7tE
- Trailer in Korean: http://www.youtube.com/watch?v=kitpGdUB_--c
What differences do you note in the way the film is promoted to each audience? What aspects of each audience’s culture does the language of the trailer suggest?

Introduction
In this film a young boy who lives in the city is taken by his mother to live in the country with his grandmother other who is mute.
- What would the boy be used to and what will the differences in lifestyle be?
- What do you expect will happen?

While Viewing
Sound
The interesting feature of this film is the absence of sound.
- Watch and listen and reflect on what the impact of this silence might be.
Binary oppositions
The film depends on drawing opposites to show how different the modern world is from the traditional.

- Complete this table of oppositions (add extras that you notice) and then suggest what this is saying about the changes in Korean society

<table>
<thead>
<tr>
<th>Boy</th>
<th>Grandmother</th>
</tr>
</thead>
<tbody>
<tr>
<td>Modern</td>
<td></td>
</tr>
<tr>
<td>Young</td>
<td></td>
</tr>
<tr>
<td>City dweller</td>
<td></td>
</tr>
<tr>
<td>Plays Noisy games</td>
<td></td>
</tr>
<tr>
<td>Computer literate</td>
<td></td>
</tr>
<tr>
<td>Dependent on money</td>
<td>Self -sufficient</td>
</tr>
<tr>
<td>Fast</td>
<td></td>
</tr>
<tr>
<td>Taking</td>
<td></td>
</tr>
<tr>
<td>Selfish</td>
<td></td>
</tr>
<tr>
<td>Patient</td>
<td></td>
</tr>
<tr>
<td>Isolated but part of a community</td>
<td></td>
</tr>
</tbody>
</table>

Camera
Locate shots and explain their function. You may want to add any other interesting shots

<table>
<thead>
<tr>
<th>Shot</th>
<th>Example/s</th>
<th>What it shows about the relationship</th>
<th>Effect on the audience</th>
</tr>
</thead>
<tbody>
<tr>
<td>Panning shot</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Scene framed by door</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Overhead shot</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Close up of face</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Close up of hands</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Wide angle shots of the road</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

- The two characters are mostly shown separated but later they appear together – why?

Lighting
Locate interesting examples of lighting and explain how this is used

Editing
When the boy or his grandmother are walking long distances we see the editing of the scene showing them in different places or positions as the journey progresses. What is this signifying?

Audience
How do you feel about the boy? Trace your changing relationship with the boy and explain how the film techniques create this effect.

Theme and Values
What does the boy learn?
How can we express this as a theme?
What do you think the filmmaker is saying should be valued?
What is the film saying about:
  - tradition and change?
  - the relationship between the old and young?
  - Modern society?

Cultural difference
  - Is this just a story about Korea or can it be applied to other cultures? If so, how can you adapt it to another culture with which you are familiar?
  - Read an article about Korean children and video game addiction. How is this relevant to this film? Could this have been a reason for the film?
  - If you wanted to transform this into an Australian setting what ideas would you retain? How would you change the story? Would it work why/why not?

Assessment:
Write a reflection in response to the following question:
  - Film has its own language and communicates through images whatever the culture. In this way it can transcend cultures. How effective do you think the medium of film has been in conveying the message? Use the film studied in class as evidence for your perspective.

References
Possible internet sites:
  - Video game addiction
    http://content.time.com/time/world/article/0,8599,1983234,00.html
  - Korean kids study hard
    Teacher, Leave Those Kids Alone
    By Amanda Ripley / Seoul Sunday, Sept. 25, 2011
    http://content.time.com/time/magazine/article/0,9171,2094427,00.html#ixzz2fZm4iYJx
  - Traditional and Modern Korea trivia quiz VEC Tutoring
  - Mothers’ roles in traditional and modern Korean families by Kimm and Hooppe-graff (advanced reading)

YEAR 9: GLOBAL IDENTITY FILM FESTIVAL
Submitted by: Zoe Tiernan
Length: 5-6 weeks
The initial idea for this unit came from a unit of work called *Floating Lives* published by the Asia Education Foundation in 2006.

Rationale
The visual has become the most important medium to convey a message. Personal and cultural identity is more easily interpreted through the medium of film even to those who speak a different language.

In this unit students develop a film festival for a specific audience. Students engage with a range of films from the Asian region and film is used as medium for students to explore cultural representation. The tasks are designed to provide students with authentic, industry significant experiences. Students choose films they will include in their film festival, create a project plan for delivering their film festival and create texts that are intended to persuade an audience to attend their event. Students build on their background knowledge of film festivals and justify the short list of films that will be screened based on relevance and significance for their particular audience.

Curriculum Content
- Explore and reflect on personal understanding of the world and significant human experience gained from interpreting various representations of life matters in texts (ACELT1635)
- Analyse how the construction and interpretation of texts, including media texts, can be influenced by cultural perspectives and other texts (ACELY1739)

*This learning matters because* it allows students to explore why films are valuable texts for exploring cultural representations and how films can form an intertextual framework to reflect the context of their production. The context in focus, the Asian region, is highly relevant as the arts continue to bridge the divide between Australia and our closest neighbours. Festivals are exciting cultural events – people with common interests come together and connect.

Film festivals are an opportunity for us to view alternative films, provide a platform for independently funded films and give directors the opportunity to showcase their work. Films can allow us to engage with different cultures in an informal manner and allow an immersion into the codes and values of the other. These experiences can develop our understanding of cultures other than our own – this is becoming increasingly important as we are in increasing contact with other cultures – more than we have ever been in the past.

Assessment Overview
Response to short film
Students respond to a short film. Questions are based around how filmic techniques are used by composer to shape meaning.

Promotional Package for Film Festival
In groups students decide on the films they will include in their festival. Each group member is allocated one of the following texts: poster, press release, radio interview and program. These groups of texts become the promotional package for the groups film festival.

Texts and Resources – Short Films
Blind (Japan)
http://www.youtube.com/watch?v=E2SgonaD4U0
Portrait (India)
http://www.youtube.com/watch?v=2LopPchYLz0
Blood Brothers (part 1 and 2)(India)
http://www.youtube.com/watch?v=yDpUGqDcfdg
Black Mirror (India)
http://www.youtube.com/watch?v=KAJPgwfGv60
Prarambha (parts 1 and 2) (India)
http://www.youtube.com/watch?v=wTeG4K3v_hw
http://www.youtube.com/watch?v=Af3ykAlb-Zl
Printed Rainbow (India)
http://www.youtube.com/watch?v=NaNJbaBsZ-l
Darkness at Dawn (Sri Lanka)
http://www.youtube.com/watch?v=pfaeFXK28i4
Kwento_Ng-Buhay. A Documentary Film of Children In Conflict with the Law (Cambodia)
http://www.youtube.com/watch?v=LiX4z-u6-ik
Who’s Afraid of Ai Weiwei (China)
http://www.youtube.com/watch?v=bTcLU4Zba-Y
Ai Wiewei Detained (China)
http://www.youtube.com/watch?v=MVnH8ou3Kd4

Teaching and Learning Activity 1: Introducing the unit ideas

The aim of this lesson is to provide students with an overview of the unit and explicitly explain the skills and knowledge that students will develop during the unit. Additionally, this lesson draws on student background knowledge of film and film festivals – this provides grounding for the ideas and skills that form the focus of the unit.

1. **Introduce unit** by reading through the rationale with students to establish the key ideas to be explored in the unit. Explain why this learning matters. Provide students with an overview of assessment tasks.

Think, pair, share in response to the following questions. Students think about their responses and share their responses with a partner. Teacher records student responses on the board for each question. Students copy into notes.

- Before you start students can share anything they know about film festivals.
- The provide students with this list of links - they can go to these sites and read the information:
  - http://globalvisionsfestival.com/about/
  - http://www.nanaimofilmfest.org/about.php
  - http://globaljusticefilmfestival.ca/about
They can work together using the websites to complete this table on film festivals

<table>
<thead>
<tr>
<th>Festival</th>
<th>Stated purpose</th>
<th>Audience</th>
<th>Festival theme</th>
<th>Layout of website</th>
</tr>
</thead>
<tbody>
<tr>
<td>Global visions</td>
<td></td>
<td></td>
<td></td>
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</tr>
<tr>
<td>Nanainmo</td>
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<td></td>
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<tr>
<td>Global Justice</td>
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<tr>
<td>Bbff</td>
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</tbody>
</table>

- Which of these film festivals would you find the most interesting and why?
- Think about what you like in film for this response
- How is cultural identity interpreted in each festival?

2. Introduce the Assessment Task

a. Write short answer responses to a short film
See Worksheet 3

b. Create a film festival and promotional package
Introduce the idea of producing a mini film festival, to be held at lunchtime in the library. The purpose of the film festival is to introduce the students at our school to films made in Asian regions. The promotional package will include a poster, press release, radio interview and program. Students will work in small groups and each student will be responsible for producing one of the promotional texts (press release, radio interview transcript, poster, program) – Worksheet 4 provides student instruction for this task.

This task involves students thinking about creating their own film ‘Global Identity’ Asian short film festival. Ask students if ‘Global Identity’ is an appropriate name for a mini film festival based around Asian films – can they come up with a better name? Why might ‘Global Identity’ be appropriate?

The scenario is:
The local council has provided $10,000 for the school to host a competition. The council is interested in developing links with the Asian region and believes a film festival, which screens a range of films from Asian countries, will provide the local community with an entertaining and engaging platform to foster relationships and understandings of cultures. They have decided that students at our school are well positioned to design and run the film festival as they not only understand the people in our area, but are also part of a generation of young people who will be in increasing contact with our Asian neighbours as they move through their lives.

Teaching and Learning Activity 2: Viewing and recording ideas
Resources: films and Worksheet 1.
Students are encouraged to consider how context and culture develop a sense of identity. This lesson phase should be used to explore the wide range of films available in our geographical location and investigate how film, as a form, can help us understand the world around us.
Introducing films produced in the Asian region:
Show students a range of short films you think they will enjoy. Suggested films are included in the text and resources list.

Viewing Log: As students watch the films they should be keeping a viewing log registering their thinking about what films they will eventually choose to include in their film festival (Worksheet one). Students should be encouraged to share their responses to each film.

Teaching and Learning Activity 3: Close reading
Resources: Who's Afraid of Ai Weiwei' & Worksheet 2
Students are supported to continue to develop their understanding of the metalanguage of film and how film techniques shape meaning through a close analysis of a scene.

Modelling Scene Analysis
Teachers model the analysis of a scene from one of the films used in the unit. Student understanding of the metalanguage of film is developed through identifying techniques, examples of these techniques and effects of these techniques. See analysis grid for ‘Who’s Afraid of Ai Weiwei’ (Worksheet 2).

After the teacher has modelled this process, students might want to contribute any other elements they saw in the film. Then they can then analyse different scenes using the scene analysis worksheet to develop their capacity to write and speak coherently about how filmic language is used to shape meaning.

Students’ own Response to Short Film
Students respond to one of the short films set for study in the unit. The film that was used for this task is ‘Darkness at Dawn’ (Worksheet 3).
http://www.youtube.com/watch?v=pfaeFXK28i4

Teaching and Learning Activity 4: shortlisting
Students are encouraged to think about their own film festival choice of film, context and audience. The goal is to support students to make informed and rational shortlists.

Preparing for the Assessment Task – Choosing the Films
Students are given a list of films produced in a range of Asian cultures to view in their own time and some class time. They may need to research the context, the filmmaker and reviews of the films (review extracts might be used in the advertising and the speech they make). They need to determine their festival focus according to the brief they were given in the assessment task. In groups students should shortlist 3 films. Students should explain why they chose these films and how the films are connected: either thematically, by genre or other. Before these choices are made students and teacher should brainstorm selection criteria for films. Guide students to ideas about suitability, enjoyment, representation and perspective (avoiding stereotypes), message, filmmaking techniques and even context.

Once films have been chosen students complete a research and writing task on one of the following activities/questions. This could be a homework task and students are encouraged to write 400-600 words on their particular activity/question.
Activities/Questions

- Film reception: how was the film received in the country of origin and other countries? Students need to locate some reviews, taking care to note the location of the reviewer. If there is difference in the review comments, they might like to consider why the film had mixed reviews. Why would the film appeal or not appeal to a local audience? Why would it appeal or not appeal to an Australian audience?
- What are the main ideas represented and communicated in one of the films? Are these ideas universal themes that transcend cultures or are they on specific cultural ideas?

Preparing Students for Assessment Task - Identifying the Common Features of Texts

In groups students will examine film festival posters, programs, interviews and press releases. Each group can return to the film festival sites from the introductory lesson to locate their own examples of posters programs interviews and press releases or examples can be given to them from other sites.

Film Festival Posters
Students can google film festival posters and go to images
See Worksheet 5 for a modelling process

Film Festival Websites
- http://globalvisionsfestival.com/about/
- http://www.nanaimofilmfest.org/about.php
- http://globaljusticefilmfestival.ca/about

Programme Examples

Interview Examples
At A Glance – Interviews at the L.A Asian Pacific Film Festival
http://www.asiansonfilm.com/2013/05/at-a-glance-interviews-at-the-l-a-asian-pacific-film-festival/
Film Director Khyentse Norbu Interviewed: The Cup half full/half empty?
Alison Klayman on filming Ai wei wei:
http://www.thewhitereview.org/interviews/interview-with-alison-klayman-on-filming-ai-weiwei/

Media Release
Melbourne Film Festival

Students will identify the common features of a particular types of text (structure, language devices, and cohesive devices). Students will record these features on the worksheets provided (Worksheets 5 & 6). Teacher collates this information and distributes the lists of key features to students as a guide (Worksheet 7) to use when they create their texts for the promotional package.
If school context permits, students may choose to hold a film festival at recess, lunch or after school. Alternatively the best film festival package (voted by class) from each class, may like to present their festival to another class.

**Final activity: Peer assessment and Reflection**

*See Worksheets 7 & 8*

**Did Your Festival work?**
- How well did the festival achieve its aim of introducing films from Asian countries?
- What did participants learn about other cultures?
- Why is this important?
- Which films had the most impact on the audience?

**Reflect on your learning:**
- How effective was the unit?
- What did you learn about the topic?
- What did you learn about the way you learn? (consider how you work in groups: do you need guidance and structure? Do you prefer to be an independent individual learner?)
- What problems did you encounter? (consider time management as well as specific task that may have been a problem)
- What was the most satisfying aspect of this unit?

**WORKSHEETS**

**Worksheet One : Viewing Log**

Film Title:
Country of Origin:
Director:
Length:
Brief Summary/Description:
What do you learn about human relationships when you watch this film?
What do you learn about the culture that is represented in the film?
How do the filmic qualities support the film themes?
Why/Why not would you include this film in your festival?

**WORKSHEET 2.1 MODELLING FILM ANALYSIS**

<table>
<thead>
<tr>
<th>Film Techniques</th>
<th>Effect (Why Use It?)</th>
<th>Examples ‘Who’s Afraid of Ai Wei Wei’</th>
</tr>
</thead>
<tbody>
<tr>
<td>Diegetic Sound</td>
<td>Diegetic sound makes sequences of scenes in films more believable and realistic. It can also enhance the action of the sequence.</td>
<td>At the start of the film we can hear the diegetic sound of cars and the people talking (dialogue).</td>
</tr>
<tr>
<td><strong>Ambient Lighting</strong></td>
<td>Ambient lighting is used to create a sense of warmth. It can suggest intimacy and closeness between characters. It can also make a sequence in film seem peaceful.</td>
<td></td>
</tr>
<tr>
<td>----------------------</td>
<td>--------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------------</td>
<td></td>
</tr>
<tr>
<td><strong>Point of View Shot</strong></td>
<td>Point of view shots allow us, as the audience to see the world or the events of a particular scene from the perspective of a character. It helps us empathise.</td>
<td></td>
</tr>
<tr>
<td><strong>Low Angle Shot</strong></td>
<td>Low angle shots make the subject seem powerful and important.</td>
<td></td>
</tr>
<tr>
<td><strong>Deep Focus</strong></td>
<td>Deep focus can be used in a sequence or shot to show a connection between two things or people.</td>
<td></td>
</tr>
<tr>
<td><strong>Establishing Shot</strong></td>
<td>Establishing shots ‘set the scene’ for the film or sequence. They provide information about the setting and environment where the film or the sequence takes place.</td>
<td></td>
</tr>
</tbody>
</table>

**Ambient Lighting** … is created by low key lighting. Ambient lighting is often soft lighting and there are often shadows in this type of lighting. Low key lighting in film is created by light only coming from one source.

**Point of View Shot** … is a shot that ‘looks through the eyes’ of one of the characters. The camera is positioned so that it films the characters perspective of a particular scene/shot.

**Low Angle Shot** … is when the camera is below the subject that it is filming.

**Deep Focus** … is when everything in the scene is kept in focus at the same time. It is often used in establishing shots.

**Establishing Shot** … occurs at the start of a film or at the start of a sequence. It is usually an extreme long shot.

In the sequence where Ai Wei Wei was walking through the destruction after the earthquake in China point of view shots were used so that we could see the destruction through his own eyes.
Worksheet 2.2
Film Analysis Grid

<table>
<thead>
<tr>
<th>Film Techniques</th>
<th>Why Use It?</th>
<th>Examples</th>
</tr>
</thead>
<tbody>
<tr>
<td>Sound/ lighting/ editing/ camera/ mise en scene</td>
<td></td>
<td></td>
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<tr>
<td></td>
<td></td>
<td></td>
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</tr>
</tbody>
</table>

Worksheet 3 – Short Answer Assessment Task 1
‘Darkness at Dawn’ – Global Identity Film Festival

Film reviewers have limited time to respond to films. This assessment task is presented under time constraints to simulate the reality of film reviewing. It also highlights the aspects of the decision making process for the film festival.

Instructions
Read all of the following questions. This will help you to find the information you are looking for when you view the film. You will be able to write notes on the notepaper provided the first time you watch the film.
You will have 20 minutes to respond to the questions.
You will then view the short film again.
You will use the rest of the allocated time to complete your responses.

1. What does the opening sequence of this film depict?
2. Explain how the music used in the opening shots shapes the atmosphere of the sequence?
3. What do the floating flowers symbolise?
4. How does the diegetic sound at the end of the opening sequence change the atmosphere of the film?
5. In your own words describe the setting of the film.
6. What do you think has happened to the young boy in this film?
7. What do you learn about life in Sri Lanka from this film?
8. Why do you think the director has chosen not to use dialogue in this film?
9. Would you include this film (‘Darkness at Dawn’) in your film festival? In your response refer to human relationships, culture and film techniques.

Worksheet 4: Promoting Your Own Film Festival
Film festivals need to be advertised. An advertising package (or promotional package) for a film festival usually includes
A. A poster
B. A program
C. Press Release
D. Interviews with directors and actors

Each person in your group will create one of the above texts to contribute to the promotional package for your film festival. In class your teacher will show you a range of posters, press releases, interviews and programs from different film festivals. You will need to think about the common features of each these texts and what you will need to include in your own composition. You will also need to think about the persuasive techniques used in each text and what techniques you will need to include in your own composition.

As a group you will present your film festival and promotion material to the class. You will need to include information in your presentation on
- how your film festival educates the audience about another culture
- what your audience can learn about how film techniques represent human relationships
- presentation of your promotional package.

Peer assessment
Finally … you will need to assess on one of the other groups’ presentations in your class. See worksheet 7.

Worksheet 5: The promotional texts

Create a Guide for Producing the Texts for your Film Festival Task
Your aim in this task is to create a guideline for the members of our class to use when they create their texts for their film festival project. After the class has completed this activity, your teacher will collate (put all the information together) so that every person has a checklist to work off when they create their texts.

Your task is to review examples of each text type. You will need to come up with a list of points for each text type. Each group will have four members and you will all have specific roles. You will need to include information on the structure of the text, the language devices used in the text and the common elements of the examples provided. At the end of the process you will need to reflect on your own contribution to the group effort and the contribution of your peers. Your teacher will provide your group with examples of your text type.

The poster
Resources
Locate the following two posters and complete the comparative table below- alternative students can download the posters and annotate them with features of the poster.

6th Australian Film Festival
International film festival Rotterdam

<table>
<thead>
<tr>
<th>Poster</th>
<th>Colours</th>
<th>Predominant image and what it means</th>
<th>Background and what it means</th>
<th>Details</th>
<th>Important words / quotes</th>
</tr>
</thead>
<tbody>
<tr>
<td>6th Australian</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Rotterdam</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Comparison:**
- What aspect of identity and cultural understanding do you think each poster was promoting though the images and words?
- Which poster is more effective for you? Explain why.

**Your poster:** as a group discuss and complete this table to help your poster designer- this information can be used for the presentation

<table>
<thead>
<tr>
<th>Poster</th>
<th>Colours</th>
<th>Predominant image and what it means</th>
<th>Background and what it means</th>
<th>Details</th>
<th>Important words / quotes</th>
</tr>
</thead>
<tbody>
<tr>
<td>Our poster will have:</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Because: (what meaning will this convey?)</td>
<td></td>
<td></td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>

**Analysing the different text types**

<table>
<thead>
<tr>
<th>Types</th>
<th>Structure</th>
<th>Language devices</th>
<th>Observations</th>
</tr>
</thead>
<tbody>
<tr>
<td>Programs</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Interview</td>
<td></td>
<td></td>
<td></td>
</tr>
<tr>
<td>Media release</td>
<td></td>
<td></td>
<td></td>
</tr>
</tbody>
</table>
### Worksheet 6: Summary of Features of Texts for the Film Festival

<table>
<thead>
<tr>
<th>Cohesive Links in Text Types</th>
<th>This checklist is not designed as a marking criterion. It should/could be used to direct student learning. It is not exhaustive and only offers ideas in terms of supporting the task of students developing their own criteria.</th>
</tr>
</thead>
</table>
| **Interview**               | **Structure:**  
  - Title and author  
  - Introduction which includes context information about the subject of the interview and provides background information about the subject of the interview  
  - Interview follows a structure of question (by the person interviewing) and response (by the person being interviewed)  
  - There are a particular number of questions and these questions are organised to develop the ideas of the interview.  

  **Language Devices:**  
  - Questions asked by the interviewer include background information about the subject  
  - Questions asked by the interviewer provide evidence that the interviewer has researched the subject  
  - Questions are open-ended – they do not allow for yes/no answers. They encourage the person being interviewed to elaborate and provide interesting information  

  **Observations:**  
  - Interview questions are short compared to the responses provided by the interview subject.  
  - Sometimes the interviewer’s questions are edited out, and we only get responses. |
| **Poster**                  | **Structure:**  
  - Only ever one page – designed to be displayed in a range of venues and able to be mass produced  
  - Include time. Date and place of festival  
  - Uses graphic devices to capture audience attention  
  - Clearly conveys concept behind festival  
  - Name of the festival is the largest font  

  **Language Devices:**  
  - Persuasive language and visual devices used to attract and retain audience attention  

  **Observations:**  
  - Have interesting writing/font that suits the theme of the festival  
  - Have different themes  
  - Pictures in the background  
  - Include sponsors of festival  
  - Logo of festival included |
<table>
<thead>
<tr>
<th>Program</th>
<th>Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- An introduction to film festival, which includes the concept of the festival</td>
</tr>
<tr>
<td></td>
<td>- Ticket and box office information is included</td>
</tr>
<tr>
<td></td>
<td>- Key for easy reading of program</td>
</tr>
<tr>
<td></td>
<td>- Each event has a title, venue, time and description</td>
</tr>
<tr>
<td></td>
<td>- A range of events that are about participating in film making</td>
</tr>
<tr>
<td></td>
<td>- Thank you to people that have contributed</td>
</tr>
<tr>
<td></td>
<td>- Dates and Venues where films will be screened in an easy to read format</td>
</tr>
<tr>
<td></td>
<td>- Descriptions of the range of activities film festival will provide</td>
</tr>
<tr>
<td></td>
<td>- Advertisements for events that are a part of festival</td>
</tr>
<tr>
<td></td>
<td>- Advertisements for sponsors</td>
</tr>
<tr>
<td></td>
<td>- Friendly tone, factual information</td>
</tr>
<tr>
<td></td>
<td>- Lots of images so it is inviting to the eye and grabs attention</td>
</tr>
<tr>
<td></td>
<td>- Appealing cover</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Language Devices</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Descriptive summaries of each film</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Observations:</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Colourful</td>
</tr>
<tr>
<td>- Layout is easy to navigate</td>
</tr>
<tr>
<td>- Includes advertisements</td>
</tr>
<tr>
<td>- Easy to read – brochure for public consumption</td>
</tr>
<tr>
<td>- Includes times and dates</td>
</tr>
<tr>
<td>- Rationale for festival provided</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Press Release</th>
<th>Structure</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td>- Title</td>
</tr>
<tr>
<td></td>
<td>- Date of the event</td>
</tr>
<tr>
<td></td>
<td>- Where event is located</td>
</tr>
<tr>
<td></td>
<td>- Director of festival named</td>
</tr>
<tr>
<td></td>
<td>- Time of event</td>
</tr>
<tr>
<td></td>
<td>- Types of films screened</td>
</tr>
<tr>
<td></td>
<td>- Cast and crew of films</td>
</tr>
<tr>
<td></td>
<td>- Clear indication of event holder, location and purpose of festival</td>
</tr>
<tr>
<td></td>
<td>- Highlights of festival provided early on in press release</td>
</tr>
<tr>
<td></td>
<td>- Funding bodies acknowledged</td>
</tr>
<tr>
<td></td>
<td>- Further contact details</td>
</tr>
<tr>
<td></td>
<td>- Paragraphs are used</td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>Language Devices</th>
</tr>
</thead>
<tbody>
<tr>
<td>- Persuasive language devices used to capture audience attention and persuade audience to attend festival</td>
</tr>
<tr>
<td>- Quotes from directors</td>
</tr>
<tr>
<td>- Artist statements provided – both directors and actors</td>
</tr>
</tbody>
</table>
Observations
- Background information about festival provided
- Rationale for festival provided
- Makes people interested in watching the films
- Subheadings are used

Worksheet 7: Peer Assessment

<table>
<thead>
<tr>
<th>How effectively did the presentation engage the audience?</th>
<th>Very good</th>
<th>Good</th>
<th>Average</th>
<th>Limited</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
<td></td>
<td></td>
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<td></td>
</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>How well did elements of the promotion and the film choice complement each other?</th>
<th>Very good</th>
<th>Good</th>
<th>Average</th>
<th>Limited</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
<td></td>
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</tr>
</tbody>
</table>

<table>
<thead>
<tr>
<th>How well do the promotion and film choice respond to the brief?</th>
<th>Very good</th>
<th>Good</th>
<th>Average</th>
<th>Limited</th>
<th>Comment</th>
</tr>
</thead>
<tbody>
<tr>
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</tbody>
</table>

Worksheet 8: Reflection

Rate your contribution to the group effort
5  (I was on task all the time and contributed effectively to the my group’s effort)
4  (I was on task and contributed to my group’s effort)
3  (I was on task most of the time and contributed to my group’s effort)
2  (I was on task some of the time and tried to contribute to my group’s effort)
1  (I was on task very little of the time and made almost no contribution to my group’s effort)

Rate the contribution of other members of your group
5  (They were on task all the time and contributed effectively to the my group's effort)
4  (They were on task and contributed to my group's effort)
3  (They were on task most of the time and contributed to my group’s effort)
2  (They were on task some of the time and tried to contribute to my group’s effort)
1  (They on task very little of the time and made almost no contribution to my group’s effort)

What other comments would you like to make about your contribution to the group?
What would you do differently next time?
Did you like your role? Why/Why not?
What other comments would you like to make about the other students contribution to the group?
YEAR 10: VOICES FROM THE MARGINS
Asserions of identity and culture
Submitted by John Ryan
Unit length: 6 weeks

Poetry challenges us to explore the themes and ideas presented, to develop them, understand them and apply them to our own experiences and lives. Because there is never a definitive answer but only a series of interpretations, poetry can speak to many different parts of our mind at once. What is more, poetry challenges our reality and blurs the boundary between normal, strange, good and bad. (Marie Year 10)

- Understand how language use can have inclusive and exclusive social effects, and can empower or disempower people (ACELA1564)
- Compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts (ACELT1639)
- Analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices (ACELY1749)
- Use comprehension strategies to compare and contrast information within and between texts, identifying and analysing embedded perspectives, and evaluating supporting evidence (ACELY1754)
- Create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues (ACELY1756)

Rationale
This unit focuses on stories of assertion of identity and culture giving insight into historical influences on other cultures and inviting a global perspective and understanding. The key texts to be studied are two groups of poems and a range of other texts including maps, interview material, TV show excerpts, video clips and songs. The first four poems are by Post-Colonial African composers. The rest are selections from other colonised spaces and perspectives. The study of these and the other texts will assist in exploring ideas about voice and representation. This study prepares students for the senior school and considers the different ways peoples, cultures and individuals represent themselves.

African texts
Kofi Awoonor’s ‘The Sea Eats the Land at Home’
http://home.comcast.net/~amaah/writings/sea-eats-the-land-at-home.html
(‘The Vultures’ by David Diop) http://allpoetry.com/poem/8562841-The-Vultures-by-David_Diop
‘A Different Poem’ by Onesima Silveira
Kehinde by Buchi Emecheta (extract) http://emeagwali.com/nigeria/biography/buchi-emecheta-essence-april98.html
Texts from other cultures
Small Island by Andrea Levy extracts http://www.andrealevy.co.uk/small_island/index.php
‘Displaced’ by Rachel Davidge http://www.creativespirits.info/aboriginalculture/arts/displaced
‘American Indian Picture writing’ http://commons.wikimedia.org/wiki/File:Wells_american_indian_picture_writing.png
Comparison of cultural values between American Indian culture and European culture http://www.gatheringofnations.com/educational/articles/comparison_values.htm
The Flame Trees of Thika http://www.youtube.com/watch?v=K7Xlgb1k1JE

Assessment Task:
Due: Week 6 of the unit
The assessment task components should be addressed as the unit progresses. Assessment for, as and of learning will take place at different times, allowing feedback. Occasional class time can be set aside to deconstruct and model the requirements of the task.

1. Compose a Feature Article on the power of global poetry to extend our horizons, show different types of identity and lead to intercultural understanding. Draw on research throughout this resource as well as the body of work studied in this unit.
2. Write a 750-1,000 word narrative in which more than one point of view is represented.

INTRODUCTION
Engaging the students' interest
Perspective: Who makes the maps makes the world…
A Mercator World Map is presented and students are asked: where is the equator? The unvarying reply is: it's in the centre.

Resources: Information about the Mercator projection map:
http://www.wired.com/wiredscience/2013/07/projection-mercator/
Map images to use:
http://www.mapsofworld.com/projection-maps/mercator/

- A volunteer comes to the front of the room and points at the line representing this imagined mid-point and finds it two-thirds of the way down the map.
- Discussion begins that leads students to recognise the role of the map-maker in determining the ways we see our world. Students reflect in written work on the widespread acceptance of the Mercator map as representing the way things are.
- A comparison of the Mercator and Peters Projection World Maps helps students grasp the actual sizes of continents and speaks back to the Eurocentric white map of colonial Europe which enlarges Greenland to the size of a continent, removes Antarctica from the map entirely and dramatically shrinks Africa, India and South America.
- As an extension activity, students explore the ways the world has been drawn throughout history to recognise that perspective and representation are fundamentally interrelated. This can be achieved by locating maps on colonised spaces: 1789 and 1914.

Determining Prior Knowledge
- What do we know about Africa? Write down five things. Share the information.
- What do we know about the purpose of colonisation? Students can read ‘Cargoes’ by John Masefield http://allpoetry.com/poem/8495911-Cargoes-by-John_Masefield and discuss what Masefield is saying.

©2013
Introducing the texts

- **Handout: Post Colonial African Writing.** Students read all four and the extract from *Kenihade* and organise them in the order they think appropriate for publication (thematic, narrative, emotional impact, complexity…)
- They share and discuss the validity of editorial decisions and their effect on meaning. Does it matter what order they are in?
- They then conduct research into the dates and the places of each text and reconsider their decision in the light of this research.
- The poems and extract are then arranged by the teacher for the purpose of this study. These works by African writers represent a loose narrative that begins with the imagined moment of colonisation on the shores of Ghana and end with Wole Soyinka’s ironic *Telephone Conversation*, [http://allpoetry.com/poem/10379451-Telephone_Conversation-by-Wole_Soyinka](http://allpoetry.com/poem/10379451-Telephone_Conversation-by-Wole_Soyinka) set in London, home of empire, centre of the colonial project.

**Post-Colonial African Poetry**

**Modelling the process of analysis with a mini-lesson**

- **Kofi Awoonor’s The Sea Eats the Land at Home** [http://home.comcast.net/~amaah/writings/sea-eats-the-land-at-home.html](http://home.comcast.net/~amaah/writings/sea-eats-the-land-at-home.html) begins the sequence and is used for the teacher to model a deconstruction that groups of students use in their own analysis of one of the other five poems they will ‘teach’ to their peers.
- The teacher demonstrates how *The Sea Eats the Land at Home* narrates the invasion of ‘home’ by a metaphoric ‘sea’ as coloniser, eating ‘the whole land at home’: tradition, belief and future are like goats and cooking pots carried away leaving the Africans utterly destitute. Highlighters and labelling on the poem is the model for identifying techniques and their effects on meaning. Analysis of
  1. form (lyric poem format, tone, number of sentences, verses,)
  2. sentence/word level (repetition, metaphor, similes, imagery, omissions, metonymy, juxtaposition, oxymoron, symbolism, assonance, alliteration, symbol, and satiric/ironic voice,)
  3. punctuation (including semi-colons, colons, direct speech, ellipsis).

- **Key questions to be answered as a class**
  1. What is the context of the poem?
  2. What is the subject of the poem?
  3. What is the purpose/intention of the poem?
  4. Who is the audience for this poem?
  5. What is the message of the poem?
  6. From whose perspective is the poem? Is there a hint of an alternative perspective?
  7. How does the poem use the idea of oppositions to reinforce the message?
  8. What kind of identity is the writer projecting? (Consider the diagram with elements of identity)
  9. List the key techniques used in the poem and how they convey the meaning?

- Students choose one of the other poems and, in small groups, prepare a mini-lesson for their class mates (two to three periods to research the context, deconstruct & evaluate the text and prepare resources). They will be researching
the creator and his/her context (specific contextual details from biographical
details of the authors' lives) and

- the relationships between poetic techniques and the intentions of the poets
  as well as, non-English vocabulary items such as *Batuque, tchabeta,
badias* and themes, styles and social significance of intertextual references
to painters, artworks, events and texts: the painters, Siqueiros, Orozco,
Picasso’s *Guernica*, and Coleridge’s *The Ancient Mariner*.

- The small group mini-lessons lessons mirror the teacher’s modelling of poem 1 and the
class highlights, labels and then answers the key questions for each of these poems
just as they did for poem 1.

The central poems in the suite deal with the experiences of Africans at the height of
colonisation

- in Senegal, (*The Vultures* by David Diop)

- the aftermath of colonisation and the desire for healing in the Cape Verde Islands, once crossroads of the slave trade, (*A Different Poem* by Onesima Silveira)

- Finally the well-known poem by Wole Soyinka set in England. Here Soyinka
  undermines racism is undermined by mocking it through an exaggerated
  concern for colour. *Telephone Conversation*

Students can then read the extract from *Kehinde* by Nigerian Buchi Emecheta

- Which poem’s ideas is this extract closest to?
- Which form is most effective for you: the poem or the short story? The class may be
  divided into two parts to argue for each form.

### Expanding contexts

The human rights scope of the unit is developed further through texts from other places.
These differ from the first group of texts because they reflect both cultural shifts in the
twentieth century [such as those represented in the Universal Declaration Of Human Rights
and the Civil Rights Movement; also they indicate how complex this subject is.

1. **Africa through film**: African tribal people speak and appear in two excerpts from the
1960's BBC series *The Flame Trees of Thika*, televising the autobiographical story of
[a girl's] idyllic childhood in Africa before the First World War.
  [http://www.youtube.com/watch?v=K7Xlgb1k1JE](http://www.youtube.com/watch?v=K7Xlgb1k1JE)

Here these African characters appear to add authenticity to the mis-en-scene as they
enact a tale centred around the white child’s unconscious powerful status. When she
leaves Africa the entire tribe assembles to offer her gifts. This well brought up child
makes no reciprocation. Nor is it expected of her by either the script supplied to the
African participants in the series or by us.

...parts of culture, of history...have been subconsciously erased from colonised
society. (Jeremy Year 10)
2. **American Indians**: The American picture writing shows the attempts of one culture to communicate with another about their rights. Look at the images and what they mean. What do the images show about the values of that culture? How would the recipients of these images have reacted?

‘American Indian Picture writing’
http://commons.wikimedia.org/wiki/File:Wells_american_indian_picture_writing.png

Look at the Comparison of cultural values between American Indian culture and European culture. Use this layout to create your own summary using the African poems you have studied.
http://www.gatheringofnations.com/educational/articles/comparison_values.htm

3. **Jamaican contacts with difference**
Read the extracts from Small Island by Andrea Levy. This text can be compared to Wole Soyinka’s Telephone Conversation. Students can construct a comparison table.
http://www.andrealevy.co.uk/small_island/index.php
- Levy shares a few voices: what attitudes are conveyed through the different characters?
- What aspects of England are similar between the two texts? (Soyinka and Levy)
- Both texts use dialogue. What is conveyed through the conversations and why is this effective?

4. **Australian indigenous voices.** Read the poem ‘Displaced’ by Rachel Davidge
http://www.creativespirits.info/aboriginalculture/arts/displaced What attitudes does Davidge challenge? How does her language position the audience?

Throughout the unit students are asked implicative questions such as
- How are these voices from colonial peoples challenging attitudes?
- What attitudes are they challenging?
- Why is it important to hear different voices?

Comments from the students:

*I learnt that ‘post’ does not mean it has ended. I can see it ending through education, acknowledgement and reclaiming freedom. (George Year 10)*

*The poetry gives students new perspectives of the past to compare to those written by colonisers, and teaches the importance of thinking critically. (Claudia Year 10)*

*The purpose of this unit has been to represent and value a diversity of human stories, to magically make people reappear. (Marie Year 10)*

**References**
www.bartleby.com/265/212.html


Nandy, Ashis 1995, ‘History’s Forgotten Doubles’, History and Theory, vol. 34, no.2
(May), 44-66.

Roy Ward Baker.
The NSW syllabus can provide a learning continuum for Identity and Cultural Diversity, if we focus on those content statements that are about Aboriginal and Torres Strait Islander histories, Asia and Australia’s engagement with Asia and intercultural understanding there is a clear scaffolding of learning of intercultural understanding in the different outcome content statements that are offered at each stage. Some of the content statements are very specific about the types of texts that can be used while others explore appropriate values.

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<tr>
<th>Stage 3</th>
<th>Stage 4</th>
<th>Stage 5</th>
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<tbody>
<tr>
<td>Australia and Asia</td>
<td>Outcome 1: Understand, interpret and discuss how language is compressed to produce a dramatic effect in film or drama, and to create layers of meaning in poetry, for example haiku, tankas, couplets, free verse and verse novels (ACELT1623)</td>
<td>Outcome 8: Analyse and explain the ways in which particular texts relate to their cultural experiences and the culture of others. Identify, explain and challenge cultural values, purposes and assumptions in texts, including representations of gender, ethnicity, religion, youth, age, disability, sexuality and social class. Compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts (ACELT1633, ACELT1639). Analyse how the construction and interpretation of texts, including media texts, can be influenced by cultural perspectives and other texts (ACELY1739). Analyse literary texts created by and about a diverse range of Australian people, including people from Asian backgrounds, and consider the different ways these texts represent people, places and issues. Analyse and describe the ways texts sustain or challenge established cultural attitudes and values.</td>
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<td>Outcome 6: Investigate and explain appropriations into English from a range of other cultures and times.</td>
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<td>Outcome 8: Explore the ways that ideas and viewpoints in literary texts drawn from different historical, social and cultural contexts may reflect or challenge the values of individuals and groups (ACELT1619, ACELT1626). Investigate texts about cultural experiences from different sources, e.g., texts from Asia and texts by Asian Australians, and explore different viewpoints. Respond to and compose texts in a range of different modes and media, recognising and appreciating cultural factors, including cultural background and perspectives. Recognise and explain differing viewpoints about the world, cultures, individual people and concerns represented in texts (ACELT1807). Explore and appreciate the ways different cultural stories, icons, Aboriginal images and significant Australians are depicted in texts.</td>
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<tr>
<td>Aboriginal</td>
<td>Outcome 3: Explore texts that include both Standard Australian English and elements of other languages, including Aboriginal English.</td>
<td>Outcome 3: A range of texts that include the use of Aboriginal dialects and Aboriginal English.</td>
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<td>Outcome 8: Explore the ways that ideas and viewpoints in literary texts drawn from different historical, social and cultural contexts may reflect or challenge the values of individuals and groups (ACELT1619, ACELT1626). Respond to and compose texts in a range of different modes and media, recognising and appreciating cultural factors, including cultural background and perspectives. Recognise and explain differing viewpoints about the world, cultures, individual people and concerns represented in texts (ACELT1807). Explore the interconnectedness of Country and Place, People, Identity and Culture in texts including those by Aboriginal and Torres Strait Islander authors (ACELT1806). Explore and appreciate the ways different cultural stories, icons, Aboriginal images and significant Australians are depicted in texts.</td>
<td>Outcome 8: Compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts (ACELT1633, ACELT1639). Analyse how the construction and interpretation of texts, including media texts, can be influenced by cultural perspectives and other texts (ACELY1739). Explain and analyse cultural assumptions in texts, including texts by and about Aboriginal Australians.</td>
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<td>Speaking and listening</td>
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<td>Understand that patterns of language interaction vary across social contexts and types of texts and that they help to signal social roles and relationships (ACELA1501)</td>
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<th>Expressing themselves</th>
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<td>Understand that different social and geographical dialects or accents are used in Australia in addition to Standard Australian English (ACELA1515)</td>
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<th>Intercultural Perspectives</th>
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<td>Recognise that ideas in literary texts can be conveyed from different viewpoints, which can lead to different kinds of interpretations and responses (ACELT1610)</td>
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<th>Intercultural understanding</th>
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<td>Identify aspects of literary texts that convey details or information about particular social, cultural and historical contexts (ACELT1608)</td>
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<th>Objective D Expressing themselves</th>
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<td>Recognise how the use of language and visual features can depict cultural assumptions in texts</td>
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**Outcome 1**
Interpret the stated and implied meanings in spoken texts, and use evidence to support or challenge different perspectives (ACELY1730)
Understand, interpret and discuss how language is compressed to produce a dramatic effect in film or drama, and to create layers of meaning in poetry, for example haiku, tankas, couplets, free verse and verse novels (ACELT1623)
Explore texts that include both Standard Australian English and elements of other languages, including Aboriginal English

**Outcome 3**
Understand the influence and impact that the English language has had on other languages or dialects and how English has been influenced in return (ACELA1540)

**Outcome 4**
Plan, rehearse and deliver presentations, selecting and sequencing appropriate content, including multimodal elements, to reflect a diversity of viewpoints (ACELY1720, ACELY1731)
Explore the ways individual interpretations of texts are influenced by students' own knowledge, values and cultural assumptions

**Outcome 5**
Investigate the ways different modes, subject areas, media and cultural representation affect their personal and critical responses to texts
Understand how language use can have inclusive and exclusive social effects, and can empower or disempower people (ACELA1551, ACELA1564)
Explore and reflect on personal understanding of the world and significant human experience gained from interpreting various representations of life matters in texts (ACELT1635)

**Outcome 6**
Create texts to demonstrate their view of the world with reference to the texts of other cultures

**Outcome 7**
Analyse and explain the ways in which particular texts relate to their cultural experiences and the culture of others
Identify, explain and challenge cultural values, purposes and assumptions in texts, including representations of gender, ethnicity, religion, youth, age, disability, sexuality and social class
Compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts (ACELT1633, ACELT1639)
Analyse how the construction and interpretation of texts, including media texts, can be influenced by cultural perspectives and other texts (ACELY1793)

**Outcome 8**
Analyse how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices (ACELY1749)
Analyse literary texts created by and about a diverse range of Australian people, including people from Asian backgrounds, and consider the different ways these texts represent people, places and issues
Explain and analyse cultural assumptions in texts, including texts by and about Aboriginal Australians
Analyse and describe the ways texts sustain or challenge established cultural attitudes and values

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<th>Outcome 9</th>
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