English Standard Year 12

Module A – Language, Identity and Culture – sample program

*Inside my Mother* by Ali Cobby Eckermann

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# Inside my Mother -prescribed text for Module A - Language, Identity and Culture

**A quick overview:** this sample program is designed to introduce students to Module A by engaging conceptually with the module description and exploring the importance of perspective when considering the voices which have traditionally dominated literature. Students then complete an analysis of the 6 prescribed poems, connecting their understanding across the suite of poems and with relevant stimulus material. The lesson sequence also includes preparation for a formal assessment in the form of an in-class response.

# English Standard – Year 12

Table 1 – class details

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| Teacher | Class | Year | Term and duration | Start date | Finish date |
| [The class teacher would record their name and the details of their class in the corresponding section] | [Class name and code] | [Year group] | The first term of Year 12 study (this is mandated by NESA) 30 hours (36 x 50 min periods) | [Specify the start date including the relevant term] | [State the finish date including the relevant term] |

## Lesson sequence overview

Table 2 – unit or lesson sequence overview

|  |  |
| --- | --- |
| Requirement | Details |
| Prescribed or set texts | Cobby Eckermann A (2015) Inside my Mother, Giramondo Publishing, Sydney. ISBN: 9781922146885  ‘Trance’, ‘Unearth’, ‘Oombulgarri’, ‘Eyes’, ‘Leaves’, ‘Key’. |
| Assessment outline | The formal assessment for this unit is a critical response with accompanying reflection component. |
| Technology in focus | Students respond to the poems through collaborative activities using Jamboard and internet search engines. |
| Focus outcomes | **EN12-1** independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  **EN12-3** analyses and uses language forms, features and structures of texts and justifies their appropriateness for purpose, audience and context and explains effects on meaning  **EN12-5** thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments  **EN12-7** explains and evaluates the diverse ways texts can represent personal and public worlds  **EN12-8** explains and assesses cultural assumptions in texts and their effects on meaning |

[English Standard Stage 6 Syllabus](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2017.

### Guiding questions

* How does Eckermann use her personal experience and identity to provide voice to collective experiences and identities?
* In what ways does Eckermann subvert our expectations of how poetry should be written, and for what purpose?
* How does Eckermann’s poetry deepen our understanding and appreciation of Aboriginal culture and experiences?
* How do I respond to the poems studied, while balancing Eckermann’s authority as a composer, and my authority as a responder?

Language has the power to both reflect and shape individual and collective identity. In this module, students consider how their responses to written, spoken, audio and visual texts can shape their self-perception. They also consider the impact texts have on shaping a sense of identity for individuals and/or communities. Through their responding and composing students deepen their understanding of how language can be used to affirm, ignore, reveal, challenge or disrupt prevailing assumptions and beliefs about themselves, individuals and cultural groups.

### Prior learning

Module A occurs after the study of the Common Module: Texts and Human Experiences. This module can be studied at any point after the completion of the common module. This lesson sequence is not designed for the study of Module C: The Craft of Writing to occur concurrently. However, the study of Module C could be integrated into the different phases of this lesson sequence if required.

### Assessment overview – formative – core check-in tasks

Table 3 – formative assessment overview

|  |  |  |  |
| --- | --- | --- | --- |
| Core formative tasks | Knowledge, skills and understandings being developed | Feedback opportunities | Essential resources |
| **Section 1 – module description and glossary**  Module orientation tasks. | Connections between the module concepts and student personal context. | Feedback from teacher and peers during class discussion. | Resource 1 – decoding the module description  Resource 3 – word map |
| **Section 3 – introducing the prescribed text**  Venn-diagram visual representation. | Transferring knowledge from verbal to visual form to consolidate understanding of the ideas of Eckermann’s poetry. | Conference with peers and teachers to explain understanding and respond to probing questions. | PowerPoint slides 1–11 |
| Visual representation in responses to the motif of ‘eyes’. | Transferring knowledge from verbal to visual form to reinforce the creation of motif and the depth of meaning created in ‘Eyes’. | Presentation to class to justify and discuss their choices, and respond to teacher questioning and feedback. | [Jamboard](https://jamboard.google.com/) (or alternate digital platform) or through hand-drawing/paper collage if needed. |
| **Section 4 – engaging critically with texts**  Poem connection tasks. | Making meaningful connections and synthesising ideas between the prescribed poems. | Observation of and responding to contributions to class discussion. | Resource 4 – comparison of ‘Key’ and ‘Leaves’ |
| **Section 5 – connecting and deepening responses to the prescribed text**  ‘I am’ personal reflection task.  ‘I am’ conceptual statements – responding and creating task. | Formation of connections between the ideas of the poems and the personal context of students, framed by the experiences of Aboriginal artists. Synthesis of understanding and transference of skills between personal, critical and conceptual approaches. | Observation of and responding to contributions to class discussion.  Teacher collection of conceptual statements for feedback and suggestions for improvement. | PowerPoint slides 54–60 |
| Poem connection tasks. | Making meaningful connections and synthesising ideas between the prescribed poems. | Collection of completed work by teacher to read and provide written feedback. | Resource 5 – connecting the meaning of ‘Unearth’ |
| **Section 6 – writing in response to the module and text**  Connotations of mother task. | Identifying symbolic meaning across the prescribed poems and drawing a deeper understanding through critically examining aspects of connotation. | Collection of students’ written responses to monitor and provide feedback in preparation for formal assessment task. | Resource 6 – connotations of mother |
| Poetic style interview response question. | Develop and express critical appreciation of the poetic form of Eckermann’s work and notions of authorial intent and authority, through framing these ideas in direct quotes from Eckermann. | Collection of students’ written responses to monitor and provide feedback in preparation for formal assessment task. | Resource 7 – poetic style |
| Chalk talk task. | Personal reflection and engagement with ideas of others. Synthesis of textual evidence to form a critical and conceptual response. | Collection of students’ written responses to monitor and provide feedback in preparation for formal assessment task.  Observation of and responding to contributions to class discussion. | Resource 8 – chalk talk |
| **Section 7 – preparing critical responses**  Annotating sample student response. | Identification of features of academic writing, and transference of these features to own critical composition. | Ongoing process of reflection and refinement through teacher conferencing. | Resource 9 – sample student response |

### Assessment overview – formal assessment

There are various NESA and department resources that can assist in the development of quality assessment. Many of these documents should be explored and discussed as a faculty so enactment of the syllabus is consistent and collaborative. [‘Principles of effective assessment’](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/Understanding-the-curriculum/assessment/principles-of-assessment#:~:text=PRINCIPLES%20OF%20EFFECTIVE%20ASSESSMENT), [‘Standards-referenced assessment’](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/Understanding-the-curriculum/assessment/principles-of-assessment/standards-referenced-assessment#:~:text=%C2%A0-,STANDARDS-REFERENCED%20ASSESSMENT,-Print), [‘Adjustments to assessment for students with disability’](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/Understanding-the-curriculum/assessment/principles-of-assessment/adjustments#:~:text=%C2%A0-,ADJUSTMENTS%20TO%20ASSESSMENT%20FOR%20STUDENTS%20WITH%20DISABILITY,-Print) and [‘School-based assessment requirements in Stage 6](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/Understanding-the-curriculum/assessment/school-based-assessment-requirements#:~:text=SCHOOL-BASED%20ASSESSMENT%20REQUIREMENTS%20IN%20STAGE%206)’ should guide assessment practice. ‘[Stronger HSC Standards](https://educationstandards.nsw.edu.au/wps/wcm/connect/d210fd41-8c61-4754-aa45-7476b9305b1d/stronger-hsc-standards-bostes-blueprint.pdf?MOD=AJPERES&CVID)’ outlines the focus of recent reform and the rationale and research behind NESA’s approach.

Provide students with [assessment of learning opportunities](https://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/Understanding-the-curriculum/assessment/principles-of-assessment/approaches#:~:text=assessment%20and%20reflection.-,Assessment%20of%20Learning,-Assessment%20of%20learning) that enable them to demonstrate a range of knowledge and skills. These tasks should assist teachers in using evidence of student learning to assess achievement against syllabus outcomes. Often referred to as ‘summative assessment', these tasks should be closely aligned to identified outcomes and content. The knowledge and skills developed within selected outcomes and content should be carefully developed throughout the unit. The effectiveness of these tasks depends on the validity, reliability and weighting placed on any one task. Its effectiveness as an opportunity for learning depends on the nature and quality of the feedback and the use of [effective feedback practices](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/understanding-the-curriculum/assessment/effective-feedback).

Corporate marking procedures are an effective way of ensuring a consistent marking standard. A case study illustrating the effectiveness of this practice is outlined in ‘[What works best in practice’.](https://education.nsw.gov.au/about-us/educational-data/cese/publications/practical-guides-for-educators-/what-works-best-in-practice)

Table 4 – formal assessment details

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| Formal assessment | Weighting, issue and due date, submission structure | Knowledge and skills being assessed | NESA assessment requirements | Essential resources and scaffolds |
| Students submit an extended critical response analysing 2 of Eckermann’s poems. Accompanying this response is a short reflection explaining 2 language forms, features or structures of texts used in composing their critical response, and the intended effect. | This task has been weighted at 20% and would be submitted as a final copy. | This task allows students to demonstrate their understanding of Module A and how notions of language, identity and culture are expressed by Eckermann in her poetry. The reflection component allows students to purposefully engage in refining their academic written expression and express this through reflective practice. | This task addresses the requirements by allowing students to demonstrate their knowledge and understanding of course content, while also using and reflecting on their skills in responding to texts and communication of ideas appropriate to audience, purpose and context. | In the formative assessment overview of this sample program, preparing critical responses, encompasses a close focus on the features of academic writing that students will need to use and reflect on to complete the assessment task. |

### Learning across the curriculum

This sample program addresses the cross-curriculum priorities of Aboriginal and Torres Strait Islander histories and cultures through the study of Eckermann’s poetry and the historical and contextual lens through which her work is both received and referenced. This module provides students with opportunities to appreciate the breadth of Aboriginal cultures and history, and the importance of ensuring these are valued and protected for future generations of Aboriginal people and wider Australian society. The content of the prescribed poems, particularly the experiences of dispossessions and the Stolen Generation, allows for the development of ethical understanding within the frame of intercultural understanding.

### Resources

These are available in the accompanying resource booklet.

Table 5 – essential resources

|  |  |
| --- | --- |
| Resource title | Significance |
| Resource 1 – decoding the module description | Module description to ensure explicit instruction. |
| Resource 2 – NESA terminology | Glossary to support understanding of the module description, terminology and requirements in NESA documents. |
| Resource 3 – word map | Scaffold students to make connections between the module concepts and their personal context. |
| Resource 4 – comparison of ‘Key’ and ‘Leaves’ | Guide the process of making meaningful connections and synthesising ideas between the prescribed poems. |
| Resource 5 – connecting the meaning of ‘Unearth’ | Guide the process of making meaningful connections and synthesising ideas between the prescribed poems. |
| Resource 6 – connotations of mother | Scaffold process of identifying symbolic meaning across the prescribed poems and drawing a deeper understanding through examining aspects of connotation. |
| Resource 7 – poetic style | Lead students to understand the poetic form of Eckermann’s work and notions of authorial intent and authority, through framing these ideas in direct quotes from Eckermann. |
| Resource 8 – chalk talk | Facilitate process of reflection, engagement with ideas of others, and synthesis of textual evidence to form a critical and conceptual response. |
| Resource 9 – sample student response  Resource 10 – sample assessment | Provide explicit examples of student work to use in identifying the strengths and weaknesses of a response, before transferring this knowledge to refine own writing. |

### Texts

The table below outlines the prescribed texts for this unit of work.

Table 6 – essential texts

|  |  |  |
| --- | --- | --- |
| Prescribed text | Significance | Syllabus text requirement |
| Cobby Eckermann A (2015). Inside my Mother Giramondo Publishing, Sydney.  ISBN: 9781922146885  ‘Trance’, ‘Unearth’, ‘Oombulgarri’, ‘Eyes’, ‘Leaves’, ‘Key’ | Inside my Mother gives students the experience of studying ‘texts by Aboriginal and/or Torres Strait Islander authors and those that give insights into diverse experiences of Aboriginal and/or Torres Strait Islander peoples’ (NESA 2017). | The study of Inside my Mother meets the text requirements for HSC English Standard in the poetry or drama category. |

### Terminology

This language must be explicitly taught throughout the lesson sequence. Students must have opportunities to develop, refine and apply this learning.

Table 7 – important vocabulary

|  |  |  |  |
| --- | --- | --- | --- |
| Concepts and ideas | Unit and text ideas | Language form, features and structures | Literacy focus areas |
| **Authority**  Further information can be found in Table 15 – English Textual Concepts definitions | Students consider the dual role of Eckermann’s authority as a composer, and their authority as a responder. | Students express their understanding in both verbal forms (class and small group discussion) and through written analytical responses. | S6S1209EP2  recognise that reading, viewing and listening are active and interactive processes in which personal experiences and expectations influence understanding and interpretation |
| **Code and convention**  Further information can be found in Table 15 – English Textual Concepts definitions | The basic elements of written language convey meaning when they combine in commonly understood arrangements or patterns. Eckermann’s poetry often subverts these commonly understood conventions for specific purpose. | Students express their understanding in both verbal forms (class and small group discussion) and through written analytical responses.  Students compare their own creative compositions to Eckermann’s manipulation of codes and conventions. | S6S1203EP1  engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning |
| **Connotation, imagery and symbol**  Further information can be found in Table 15 – English Textual Concepts definitions | The words and images of Eckermann’s poetry extends her personal experience to the broader experience of Aboriginal people, and wider Australian society. Her use of figurative language has social consequences as it captures the nuances and enduring relevancy of conceptualising people, information and ideas. | Students express their understanding through verbal forms (class annotations of the poems) and through written analytical responses. | S6S1205UA2  assess the effects of rhetorical devices, for example emphasis, emotive language and imagery in the construction of argument |
| **Context**  Further information can be found in Table 15 – English Textual Concepts definitions | Context refers to factors acting upon composers and responders that impinge on meaning. In Eckermann’s poetry, this relationship encompasses Eckermann’s personal context, the vast contextual history of Aboriginal people and the impact of Eckermann’s work in the immediate contextual present. | Students express their understanding through verbal forms (presentation of context research) and through written analytical responses. | S6S1206DA2  investigate the relationships between text and context by undertaking close analysis of texts |
| **Kinship and Country** | The terms kinship and Country are defined in the accompanying PowerPoint as values which are of unique importance and significance to Aboriginal people and must be considered as distinct terms outside those of mainstream Australian culture. | Students express their understanding through verbal forms (participation in class discussions) and through written reflective responses. | S6S1208DA2  understand the contemporary application of Aboriginal protocols in the production of texts for the purpose of Indigenous cultural and intellectual property protection |
| **Prevailing assumptions** | As an extension of the above terms, kinship and Country, students identify the assumptions within texts, and the assumptions they bring to texts. Through engaging with the ideas of Eckermann’s poetry, they experience the process of revaluating their own prevailing assumptions. | Students express their understanding through verbal forms (participation in class discussions) and through written reflective responses. | S6S1208RC3  analyse and assess cultural assumptions in texts, including texts by and about Aboriginal and/or Torres Strait Islander people(s) and people with Asian heritage |
| **Identity – individual and collective** | Central to the module is the exploration of notions of identity, as both an individual and collective entity. Students consider how notions of connection and identification are shaped by the interaction between individual and collective experiences. | Students express their understanding through verbal forms (participation in class discussions) and through written reflective responses. | S6S1103DA4  understand and respect that Aboriginal language dialects and Aboriginal English are expressions of cultural heritage and identity |
| **Persona** | The concept of a persona in poetry should be explored with students to establish the distinction between Eckermann’s work as biographical text and her authorial position as composer. | Students express their understanding through verbal forms (participation in class discussions) and through written reflective responses. | S6S1205UA1  understand, assess and appreciate how different language features, text structures and stylistic choices can be used to represent different perspectives and attitudes |

## Unpacking the module requirements

Rationale: the ‘unpacking the module requirements' phase establishes the foundation for teaching and learning in the module description and associated terminology. It is usually placed near the beginning of the module study but is referred to at key junctures, particularly during the preparation of the assessment task or formal examinations. The skills and practices developed during this phase of teaching and learning can guide students in thinking about the nature of the module and the place of the prescribed text within it. Moreover, a thorough understanding of the module description and its associated outcome content will serve students well in preparing for assessment tasks and examinations. To encourage a meaningful connection, activities in this phase focus on the ETC learning processes of understanding and connecting. While it can be considered a ‘dry’ formality, the showcased strategies, including vocabulary and graphic organiser skills, are intended to make this phase more engaging and relevant.

Table 8 – unpacking the module requirements sequence

|  |  |  |  |
| --- | --- | --- | --- |
| Syllabus outcome and content | Teaching and learning – learning goals and guiding questions | Evidence of learning – assessment and feedback practices | Evaluation, differentiation and or adjustments |
| EN12-3  S6S1203UA3 (code and convention, understanding):   * use accurate spelling, punctuation, syntax and metalanguage   S6S1203DA1 (authority, code and convention):   * understand and use language appropriately and effectively for particular purposes, for example making connections, questioning, challenging, analysing, speculating and generalising | **Learning intention** – to develop familiarity with the language and concepts of the module description.  **Decoding the module description**  Activity – introduction to the concept and module description  Students are issued with Resource 1 – decoding the module description.  Teacher leads first reading of the module description. Students underline important or unknown terms and phrases.  Students identify the key words that capture the essentials of what must be studied in the module, for example, ‘how language can be used to affirm, ignore, reveal, challenge or disrupt prevailing assumptions and beliefs about themselves, individuals and cultural groups’.  Teacher is also encouraged to create acronyms when decoding the module description, for example, ‘affirm, ignore, reveal, challenge or disrupt’ can become CARDI (challenge, affirm, reveal, disrupt or ignore).  Using different colours, students highlight the words ‘language’, ‘identity’ and ‘culture’ and note how frequently they appear. In another colour, students highlight all the verbs stated within the module description. Students can refer to Resource 2 – NESA terminology for a summary of unfamiliar terms. | Students engage with the module description, highlighting and underlining key information.  Students decode the module description. |  |
| EN12-2  S6S1202RC2 (representation, engaging critically):   * use and assess different processes and technologies, individually and in groups, to generate, investigate, clarify, organise, refine and present information and ideas   EN12-9  S6S1209UA2 (code and convention, connotation, imagery and symbol, context, narrative, point of view, understanding):   * understand and use appropriate metalanguage and textual forms to assess and reflect on their own learning and that of others | **Personal engagement with the module description**  **Learning intention** – to develop knowledge of the key vocabulary and investigate its applications  Activity – jigsaw activity  In small groups, students will complete a jigsaw activity, on the part of the module description they have been assigned (teacher discretion). Their goal is to identify:   * What are the essentials? (What are the key ideas or points?) * What does it mean? (How can I translate this into plain English?) * What questions does the module description pose? (What don’t I understand yet?)   At this point of their learning, it is acceptable if students are still questioning or using prior knowledge for terms such as language, identity, collective identity, culture, and cultural perspective. This will stimulate rich classroom debate and discussion among the group members about what these terms mean.  Upon completion of discussion, groups present their responses to class. | Students complete jigsaw activity, engaging in small group and whole class discussion. |  |
| EN12-3  S6S1203UA3 (code and convention, understanding):   * use accurate spelling, punctuation, syntax and metalanguage   S6S1203DA1 (authority, code and convention):   * understand and use language appropriately and effectively for particular purposes, for example making connections, questioning, challenging, analysing, speculating and generalising | **Extending familiarity with key vocabulary relevant to the module**  **Learning intention** – engage with important module vocabulary  Activity – defining the key terms  Students record the syllabus definitions of ‘language’ and ‘culture’.   * Language: a system of meaning, in spoken, written, visual and physical modes, for communicating ideas, thoughts and feelings. * Culture: the social practices and ways of thinking of a particular people or group, including shared beliefs, values, knowledge, customs, lifestyle and artefacts. Students add other concepts or terms to these definitions of language and culture.   Teacher then facilitates joint construction of the definition for the term ‘identity’, such as ‘identity can be defined as the qualities and/or beliefs that make a particular person or group different from others’. Broaden student understanding by questioning whether these definitions apply to collective identities, such as community, national, cultural.  Students are issued with Resource 3 – word map. Students select one concept (either language, identity or culture) and complete the word chart as they:   * define the term * identify what they associate with it and what they don’t * brainstorm examples from other texts (films, novels, TV shows). | Students engage with the vocabulary of the module and complete their own definitions. |  |

## Engaging with module ideas and concepts

Rationale: the ‘engaging with module ideas and concepts' phase is a brief and stimulating sequence of learning that introduces and orients students to the broad conceptual scope of the module. It is usually part of the opening few lessons of the unit and later phases refer to the ideas and dispositions sparked by these initial activities. In particular, all phases continue to elaborate and refine the conceptual focus of the module which is established during this phase. To encourage a meaningful connection, activities in this phase focus on the ETC learning process of engaging personally. This helps students make personal connections, activate prior learning, make predictions and spark wonder and curiosity regarding the core ideas of the texts and module. The engagement phase is intended to build the field for students new to the module and/or the prescribed text. It is a ‘warm-up’ phase that is crucial to the attitude with which students approach the learning activities, concepts and texts that make up the course.

Table 9 – engaging with module ideas and concepts sequence

|  |  |  |  |
| --- | --- | --- | --- |
| Syllabus outcome and content | Teaching and learning – learning goals and guiding questions | Evidence of learning – assessment and feedback practices | Evaluation, differentiation and or adjustments |
| EN12-8  S6S1208EP1 (authority, narrative, perspective, theme, engaging personally, experimenting):   * identify and question cultural assumptions and values in their own texts and in their responses to the texts of others   S6S1208DA1 (context, narrative, perspective, representation, experimenting, reflecting):   * recognise and assess how context influences the explicit and implicit cultural assumptions that underpin their compositions, and their own and others’ responses to texts | **Student engagement and orientation to the module concepts – perceptions of culture**  **Learning intention** – understand the dangers that arise from relying on preconceived notions of culture and consider how this occurs within your own contextual environment.  Activity – ‘[The danger of a single story](https://www.ted.com/talks/chimamanda_ngozi_adichie_the_danger_of_a_single_story)’(18:33) by Chimamanda Ngozi Adichie.  Prior to viewing, teacher to facilitate discussion about any preconceived ideas about poverty and violence in Africa that students have encountered. Note that it is ideas students have ‘encountered’ not ideas they hold themselves. Teachers should use professional discretion to ensure this class discussion is conducted with sensitivity and an awareness of the falsity of many stereotypical ideas likely to be shared by students.  Screen the TEDTalk ‘The danger of a single story’. While viewing, students should note insightful conceptual statements made by Adichie regarding inaccurate perceptions of culture and the perceived realities of tradition.  After viewing, continue previous discussion to explore the way inaccurate perceptions of African culture influenced Adichie’s life. Students respond in paragraph form to consolidate their understanding.  Adichie's TED talk offers an interesting parallel to preconceived ideas about Aboriginal culture in Australia. Facilitate discussion about examples of inaccurate perceptions of Aboriginal culture students have encountered. Then, consolidate this understanding in a second paragraph responding to the question ‘How have inaccurate perceptions of Aboriginal culture shaped modern Australia?’ | Students engage in viewing and consider the way perception affects their understanding. |  |
| EN12-7  S6S1207UA1   * analyse and assess the diverse ways in which creative and critical texts can represent human experience, universal themes and social contexts   EN12-3  S6S1203EP1   * engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning | **Engagement in module ideas through the poem ‘Trance’**  **Learning intention** – engage with the poem ‘Trance’ as a first impression of Eckermann’s poetry.  Activity – cultural perceptions in ‘Trance’  Explain to students that, before you look more closely at Eckermann’s personal context and biography, you are going to listen to her poem ‘Trance’ to consolidate the focus on perceptions of culture in this learning sequence.  Listen to [Eckermann read her poem ‘Trance’ (1:49)](https://www.youtube.com/watch?v=TqfHC6koKRE), and provide students with a physical copy. After listening to the poem as a class, facilitate a class discussion allowing students to respond personally to the traditional imagery of the poem. Prompt students to identify what lines evoke a sense of Aboriginal culture and experience. Prompt students to identify which aspects of cultural experience they do not understand or possess prior knowledge to recognise. Note they will more closely analyse the poem in a later lesson.  Make connections between the earlier learning completed in relation to cultural perceptions and single stories to emphasise to students the impact and benefits of Eckermann’s poetry. | * Students develop an understanding of the poem ‘Trance’ and complete small activities and discussion on the text’s concepts and ideas. |  |

## Discovering the prescribed text – part 1

Rationale: the ‘discovering the prescribed text' phase is a sequence of learning centred on facilitating a strong initial personal connection to the text. Stimulating, student-centred and problem-focused activities invite student engagement with the text through connections to the students’ experiences and wider reading. The aim is to showcase the form and features of the text and encourage a continuing exploration of the key concerns of the module. The outlook with which students approach the prescribed text will impact strongly on their enjoyment of the module, engagement with the learning and their potential for success in learning and assessment tasks. To facilitate and encourage an open mind and meaningful personal connections, activities in this phase focus on the ETC learning process of engaging personally.

Table 10 – discovering the prescribed text sequence – part 1

|  |  |  |  |
| --- | --- | --- | --- |
| Syllabus outcome and content | Teaching and learning – learning goals and guiding questions | Evidence of learning – assessment and feedback practices | Evaluation, differentiation and or adjustments |
| EN12-5  S6S1205DA1 (context, narrative, perspective and engaging critically):   * analyse how the contexts of composers (authors, poets, playwrights, directors, designers and so on) or responders (readers, listeners, viewers, an audience and so on) influence their perspectives and ideas | **Exploring the personal, social and historical context of the composer**  **Learning intention** – engage with Eckermann as a composer and develop a biographical understanding of her life, and the connections to her personal experience in her work.  Activity – who is Ali Cobby Eckermann?  Historical context  As part of the Stage 5 History course, students completed the mandatory [Core study – Depth study 4: Rights and freedoms (1945–present)](https://educationstandards.nsw.edu.au/wps/portal/nesa/k-10/learning-areas/hsie/history-k-10/content/835). This depth study addressed the historical context of Eckermann’s poetry, including:   * the origins and significance of the Universal Declaration of Human Rights (UDHR), including Australia's involvement in the development of the declaration * background to the struggle of Aboriginal and Torres Strait Islander peoples for rights and freedoms before 1965, including the 1938 Day of Mourning and the Stolen Generations * the US civil rights movement and its influence on Australia * the significance of the following for the civil rights of Aboriginal and Torres Strait Islander peoples: 1962 right to vote federally; 1967 Referendum; Reconciliation; Mabo decision; Bringing Them Home Report (the Stolen Generations); the Apology * methods used by civil rights activists to achieve change for Aboriginal and Torres Strait Islander peoples, and the role of one individual or group in the struggle * the continuing nature of efforts to secure civil rights and freedoms in Australia and throughout the world, such as the Declaration on the Rights of Indigenous Peoples.   Assess existing student knowledge through teacher led class discussion. Address gaps in student knowledge through teacher exposition.  Personal context  Show students the clip [About Ali Cobby Eckermann (7:03)](https://www.youtube.com/watch?v=WJs8sAyTq1I), introducing them to Eckermann.  Students should take notes and be prepared to answer the following question as a [Think, Pair, Share](http://www.pz.harvard.edu/resources/think-pair-share): What do you think Eckermann means when she says that ‘poetry is liberation and medicine’? Consider your prior understanding of historical context.  Students then read the articles ‘[Indigenous poet Ali Cobby Eckermann turns life of pain into poetry success](https://www.abc.net.au/news/2017-07-11/ali-cobby-eckermann-turns-pain-into-poetry-success/8698616#:~:text=Indigenous%20poet%20Ali%20Cobby%20Eckermann%20has%20described%20her%20writing%20as,son%20was%20taken%20from%20her.)’ and ‘[My entire view of the world changed when I had the proof that I'd been wanted](https://www.sbs.com.au/nitv/nitv-news/article/2017/05/04/my-entire-view-world-changed-when-i-had-proof-id-been-wanted)’  Students view the TV episode ‘[Our Stories: Inside my Mother, Ali Cobby-Eckermann](https://online.clickview.com.au/exchange/categories/338/aboriginal-torres-strait-islander-histories-cultures/videos/39450546/inside-my-mother-ali-cobby-eckermann)’  Students to record key autobiographical facts.  Reflection – students will write a detailed reflection, which responds to the driving question ‘what is it about life events that makes them significant enough to be documented as a public representation of culture and identity?’ | Students develop their understand of Eckermann’s context, including the historical, cultural and personal context of Eckermann.  Students reflect and respond to driving question. |  |
| EN12-8  S6S1208RC1 (context, engaging critically):   * analyse how language and argument can create or reflect bias that may shape cultural perspectives | **Exploring context and form through a close reading of ‘Trance’**  **Learning intention** – develop an analytical understanding of the poem ‘Trance’.  Students read and [listen to a reading of ‘Trance’ (1:49)](https://www.youtube.com/watch?v=TqfHC6koKRE) and identify language features by making annotations. Students work to explain why specific features have been used and how these contribute to the subject challenging the traditional perceptions placed on Indigenous Australians.  Following this, students work to explore what is happening behind the eyes of the persona by [watching Eckermann explain (3:44)](https://www.youtube.com/watch?v=qyIBhvEnNQk) her motivations and discuss the pain and peace rooted in the protagonist's experience of loss. Teacher to draw parallels between the subject’s personal loss and the collective loss experienced by Indigenous Australia.  Activity – Venn diagram  Students utilise a Venn diagram to construct a visual representation that highlights the similarities between the protagonist’s personal loss and the broader suffering endured by Indigenous Australians.  Activity – analysis of ‘Trance’  Reread the poem. The following prompts and ideas can be used for closer analysis and annotation:   * Consider the title of the poem. The word trance can be traced back to the following meaning; *transire* (Latin) – go across, *transir* (old French) – depart, or to fall into a trance (middle English). Annotate how the word could link to and be symbolic of memory and the past. * What connotations can you find that connect with the phrase ‘mist over’? Note on your poem the use of emotive imagery. * What language features can you identify in the second line of the poem? Highlight where Eckermann has used connotation and personification. What impact do these features have on meaning? * Highlight the traditional imagery evident in the first line of the second stanza. * Explore the metaphor ‘the sound of instinct’. What meaning and connections to ideas and values does it have? * What contrasts are contained in the third stanza? How does the persona of the poem connect to these contrasts? * How does Eckermann use imagery to capture the persona’s sensory experience of nature in the fourth stanza? * What is the effect of the use of personification in the fifth stanza? * How does Eckermann continue the contrasting imagery in the sixth stanza? * How does Eckermann create a closing image of calmness, despite the sorrow? * The persona is largely physically passive. Read through the poem and track her physical movements. How do her actions contribute to the notion of being in a trance? * The persona is able to reconnect with the man she has lost through her memories. What role does the natural world play in this connection? * Consider the form of the poem. There is no punctuation or capital letters. How does the form of the poem mirror the experience of being in a trance? | Students engage in reading and listening to the poem, making individual annotations and contributing ideas to class annotation of poem.  Students explore what is happening behind the eyes of the person by watching Eckermann’s explanation. Students discuss meaning.  Students to create Venn diagram and respond to analysis prompts as directed by teacher. |  |
| EN12-3  S6S1203EP1   * engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning   EN12-5  S6S1205RC1 (argument, connecting):   * synthesise information and ideas for a range of purposes, including development of sustained, evidence-based, logical and complex argument | **Exploring motif through a close reading of ‘Eyes’**  **Learning intention** – explore the effect of motif in creating meaning.  In contrast to ‘Trance’, ‘Eyes’ explores the masks we create internally to give specific perceptions to the world. The poem is representative of the difference faces (or eyes) women must wear to survive difficult situations.  Read ‘Eyes’ as a class by listening to [Eckermann’s reading (1:00)](https://www.youtube.com/watch?v=SRFvAIWxEoI). Before annotating, consider how this poem is different from ‘Trance’. How is it similar? What type of ‘eyes’ does the protagonist in ‘Trance’ wear?  View Eckermann [reflecting on her poem ‘Eyes' (2:10)](https://www.youtube.com/watch?v=xWwl2fmQIWI&t)’. After watching, prompt students to consider how Eckermann explains her motivations and discusses the pain and peace that are rooted in the protagonist's experience of domestic violence and the normal reactions to challenging life experiences.  Discuss with students the different eyes depicted in the poem. Ask students to consider each of the eyes, and when these eyes may be worn by a person. They may be worn through a lived experience or pretending to be worn as an act of self-protection. Depending on the class, you may prefer to do this as a class, in small groups, or individually.  Consider the motif of the eye and how it is a symbol of our inner thoughts, feeling and emotions. Reread through the poem and explore the way Eckermann has used the motif to explore the history, experiences and layered emotions of women in domestic and challenging experiences. How does the motif change and develop throughout the poem? Consider and conclude how the changing nature of the motif establishes meaning.  Students to consider the view they present to the world and craft a reflective response about an experience where they presented a façade to protect themselves physically or emotionally.  Activity – visual representation.  Students will construct a visual representation using [Jamboard](https://jamboard.google.com/) of the symbolic eyes used to represent the masks that individuals use to protect their personal beliefs and values in the public context. In sharing their justifications for each image, facilitate discussion connecting their visual choices to the collective experience of the Aboriginal community and discuss the experiences and feeling they may represent. | Students engage in reading and listening to the poem, making individual annotations and contributing ideas to class annotation of poem.  Students engage in close reading of the poem ‘Eyes’ and develop an understanding of the motif presented in the poem.  Students consider the depiction of the eyes in the poem and how this establishes meaning.  Students create their own visual representation of the eyes from the poem. They justify and discuss their choices. |  |

## Discovering the prescribed text – part 2

Rationale: the ‘discovering the prescribed text' phase is a sequence of learning centred on facilitating a strong initial personal connection to the text. Stimulating student-centred and problem-focused activities invite student engagement with the text through connections to the students’ experiences and wider reading. The aim is to showcase the form and features of the text and encourage a continuing exploration of the key concerns of the module. The outlook with which students approach the prescribed text will impact strongly on their enjoyment of the module, engagement with the learning and their potential for success in learning and assessment tasks. To facilitate and encourage an open mind and meaningful personal connections, activities in this phase focus on the ETC learning process of engaging personally.

Table 11 – discovering the prescribed text – part 2

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| --- | --- | --- | --- |
| Syllabus outcome and content | Teaching and learning – learning goals and guiding questions | Evidence of learning – assessment and feedback practices | Evaluation, differentiation and or adjustments |
| EN12-7  S6S1207UA1   * analyse and assess the diverse ways in which creative and critical texts can represent human experience, universal themes and social contexts | **Orienting to critical engagement through reconsidering definitions**  **Learning intention** – deepen appreciation of Eckermann’s poetry by reconsidering notions of family and country through the lens of First Nation beliefs and values.  Family, kin and Country  Activity – introduce students to the terms: 'family', 'kin' and 'Country' through class discussion. Provide students with Cambridge Dictionary definitions:   * Family: a group of people who are related to each other, such as a mother, a father, and their children. * Kinship: the relationship between members of the same family. * Country: an area of land that forms an independent political unit with its own government; a nation considered especially as a place.   Compare these definitions with these terms defined through the lens of First Nation beliefs and values.   * Kinship, as defined by [Australians Together](https://australianstogether.org.au/discover/indigenous-culture/kinship/): Kinship is at the heart of First Nations society. A person’s position in the kinship system establishes their relationship to others and to the universe, prescribing their responsibilities towards other people, the land and natural resources. Traditional kinship structures remain important in many First Nations communities today. There are over 500 Aboriginal and Torres Strait Islander nations across this continent, which cover wide geographical areas, and have distinct borders. Within these nations there are clan groups, and within the clan groups there are family groups. Clan groups share a common language and kinship system, which is based on either patrilineal or matrilineal lines of descent. There are three levels of kinship in First Nations society: Moiety, Totem and Skin Names. * Country, as defined by [AIATSIS](https://aiatsis.gov.au/explore/welcome-country): Country is the term often used by Aboriginal peoples to describe the lands, waterways and seas to which they are connected. The term contains complex ideas about law, place, custom, language, spiritual belief, cultural practice, material sustenance, family and identity.   Students reflect on what each of these terms means to them in a paragraph, addressing how their understanding of these terms has been changed by considering them through a First Nations lens.  View the clip [A Look Inside the Heartbreaking Story of Australia's "Stolen Generation" (3:54)](https://www.youtube.com/watch?v=wikX7V3nXDE). In the clip, Deanne Kenyon tells the story of her grandparents and their experiences with the Stolen Generation. Facilitate a class discussion connecting the impact the Stolen Generation would have had on Aboriginal families and their kinship with more nuanced ideas of kinship developed in this lesson. | Students participate in discussion, offering their reflections on the distinction between the definitions presented to them.  Students consolidate this deepening knowledge through responding personally in writing and applying this knowledge in their response to the stimulus text. |  |
| EN12-2  S6S1202DA2   * analyse and assess how choice of mode and medium shapes the response of audiences   EN12-1  S6S1201UA01 (engaging critically, argument, code and convention, narrative, representation, style):   * analyse and assess the ways language features, text structures and stylistic choices shape points of view and influence audiences | **Exploring the poem ‘Leaves’**  **Learning intention** – develop a detailed understanding of the poem ‘Leaves’.  As a class, students [listen to a reading of ‘Leaves’ (1:06)](https://www.youtube.com/watch?v=FPOauuaXniI) making annotations as recommended by the teacher and the accompanying PowerPoint.  The representation of the Stolen Generation is explored throughout this poem. It is autobiographical and describes Eckermann meeting her father for the first and last time. View [Eckermann reflecting on her poem 'Leaves' (1:47).](https://www.youtube.com/watch?v=8BB1YWx7QiI) Students respond to the following questions by first responding silently, then sharing their answers in class or small group discussion.   * How does she explain the symbolism of the leaves and what do they represent? * Consider what aspect of Eckermann’s identity is explored through this poem and her feeling towards this aspect of her life and person. * In what ways does the poem explore a connection to Country? Explore how personification of the environment connects the poem to Country. * The representation of the Stolen Generation is explored throughout this poem. It is autobiographical and describes Eckermann meeting her father for the first and last time. What clues can you see that hint at this being their first meeting? What atmosphere is associated with this life event and how does the poem express her feeling towards meeting her father? * Can you identify specific quotations from the poem that allude to Eckermann’s personal experience with the Stolen Generation?   Conclude examining the poem by addressing the idea of the persona in poetry. While ‘Eyes’ and ‘Trance’ adopt an unknown persona that embodies the experience of Aboriginal women, ‘Leaves’ is a more personal piece that draws on Eckermann’s own personal experience.  After explanation, students respond to the question: In what ways does Eckermann use her own personal experience to simultaneously explore her own personal history and the shared history of Aboriginal culture? | Students engage in reading and listening to the poem, making individual annotations and contributing ideas to class annotation of poem.  Students contribute their answers to small group and whole class discussion, before responding in writing. |  |
| EN12-3  S6S1203EP1 (argument, code and convention, narrative, representation, understanding, engaging personally):   * engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning   S6S1203UA1 (argument, code and convention, narrative, style, understanding):   * explain the ways text structures, language features and stylistic choices are used in different types of texts | **Exploring the poem ‘Key’**  **Learning intention** – develop a detailed understanding of the poem ‘Key’.  As a class, students view [Eckermann reading her poem, ‘Key’ (2:25)](https://www.youtube.com/watch?v=wx6b1k2qPxo) making annotations as recommended by the teacher and the accompanying PowerPoint.  Reading of ‘Key’  Eckermann continues to explore her parentage and regresses back to childhood. The poem explores the significance of both her adoptive German grandmother and her Aboriginal grandmother, whom she met in her adult life. Like ‘Leaves’, ‘Key’ highlights that when we are in the presence of our parents and grandparents we regress to childhood.  Connect this idea to students’ own experience by asking prompting questions about their own grandparent experience. For example, ‘Do your grandparents remind you of what it was like to be a child when you visit them? Do they do things for you that you would normally do for yourself?’  View [Eckermann reflecting on her poem ‘Key’ (4:01)](https://www.youtube.com/watch?app=desktop&v=07JGUVqCEuI).  Facilitate discussion addressing the metaphor of the key and its impact on Eckermann. Foreground the next activity by asking students to reflect on how their answers may reflect the maternal and nurturing qualities of the grandmothers of the poem.  Students then complete Resource 4 – comparison of ‘Key’ and ‘Leaves’, exploring the similarities and differences between the poems. | Students engage in reading and listening to the poem, making individual annotations and contributing ideas to class annotation of poem.  Students participate in class discussion to demonstrate their understanding of the extended metaphor.  Students complete Resource 4 – comparison of ‘Key’ and ‘Leaves’, making meaningful connections between the 2 poems. |  |

## Connecting critically and conceptually between ideas and/or texts

Rationale: the ‘connecting critically and conceptually between ideas and/or texts’ phase is about structuring the ways students make connections in relation to their text in order to deepen their critical and conceptual analysis. These connections can be varied in nature and can include connections:

* within the prescribed text, in relation to characterisation, setting, narrative choices, choice of medium and form, and language features employed
* outside the prescribed text, in relation to concepts and ideas, contexts, stimulus texts and students’ personal experience
* between texts, in relation to individual poems or stories in a suite set for study, or between a pair of prescribed texts such as the Advanced Module A.

By participating in a critical process of comparison and contrast, students continue to deepen and extend their understanding and appreciation of the text. In turn, this further refines their personal response to the text in preparation for practice responses, assessment tasks and formal examinations. To encourage meaningful connections, activities in this phase focus on the ETC learning process of connecting. This puts the foundation of comparison in detailed analytical and critical knowledge. It also supports students' ability to elaborate, evaluate and solidify the conceptual focus of the module through a process of informed, balanced and analytical comparison and contrast.

Note that this phase is, by necessity, an extremely flexible one. The nature and extent of comparisons and contrasts will depend on course, module and prescribed text. The purpose of making connections is always in alignment with the conceptual focus of the module as set out in the module description in the syllabus. It may be a focus of the entire module, one key aspect at a set stage of the unit, or more of a conceptual approach woven throughout the teaching and learning strategies.

Table 12 – connecting critically and conceptually between ideas and/or texts sequence

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| --- | --- | --- | --- |
| Syllabus outcome and content | Teaching and learning – learning goals and guiding questions | Evidence of learning – assessment and feedback practices | Evaluation, differentiation and or adjustments |
| EN12-1  S6S1201EP01 (understanding, engaging personally):   * compose personal responses to texts and consider the responses of others.   EN12-7  S6S1207UA1   * analyse and assess the diverse ways in which creative and critical texts can represent human experience, universal themes and social contexts | **Deepening understanding through personal response to stimulus texts**  **Learning intention** – engage with visual representations of Aboriginal culture and experience through transferring understanding of Eckermann’s poetry to the works of Aboriginal artists engaging in self-expression through art.  Introduce the artist Gordon Bennett to students. Explain that they will be connecting the understanding of the complexities of Aboriginal identity they have gained through studying Eckermann’s poetry to the ideas offered by the work of Gordon Bennet, notably ‘Self Portrait’.  View the promotional clip from Queensland Gallery of Modern Art’s 2021 exhibition ‘[Unfinished Business: The Art of Gordon Bennett’](https://www.youtube.com/watch?v=Sd7d_kVvv6U) to orient students to Bennett’s artistic style.  Before showing the artwork ‘Self Portrait’, ask students to write their personal response to the statement ‘I am...’. Teacher can model the expectations by completing their own personal ‘I am…’ statement for the class. Once concluded, ask students to personally reflect on their statements. How many of their statements reflect certain beliefs they hold of their own self? Was it easy to identify these qualities, or did they need to think deeply about who they are? Make connections between the experiences of the personas in the poems already examined, and the feelings of uncertainty expressed at times.  Facilitate class discussion on what is a self-portrait, engaging with the statement; ‘Are we to paint what is on the face, what is inside the face or what’s behind the face’ and other prompting questions. Students supplement this discussion by image searching individual self-portraits and combining their examples to a Jamboard or similar platform.  Display Bennett’s artwork for students to view. It can be accessed via the [National Gallery of Victoria](https://www.ngv.vic.gov.au/school_resource/gordon-bennett/). In the process of viewing, facilitate student response by discussing:   * What sense of Bennett’s self-identity emerges from the artwork? * What visual features contribute to your interpretation of the artwork?   Present students with the following statements from the accompanying educational resource from the National Gallery of Victoria. Students complete a [Think, Pair, Share](http://www.pz.harvard.edu/resources/think-pair-share) for each statement, connecting their own interpretation with the ideas below.   * Gordon Bennett’s art challenges us to question the stereotypes and racist labelling of Aboriginal Australians found in some history books written for and by Europeans. * [The artwork] questions how stereotypes create a sense of identity. Bennett investigates the way stereotypes are constructed by exploring words and images in opposites. * The powerful image/word ‘I AM’, while central, is accompanied by statements of opposite, ‘I am light – I am dark’. * This artwork is constructed of obvious layers: The layers of dots, reminiscent of Aboriginal Western Desert dot painting, with lines of perspective – a Western tradition. * This rich interplay of words and images raises many questions.   Students view the artwork by Julie Dowling [‘Self-portrait: in our country](https://nga.gov.au/learn/learning-resources/ever-present-first-peoples-art-of-australia/community-and-family/)’.  In pairs or small groups, students consider the artwork and prepare one statement, similar to the Gordon Bennett statements just read, that offers an interpretation of Dowling’s work and its impact. If students require further support to develop these statements, they can be shown the [National Gallery clip (1:31)](https://nga.gov.au/on-demand/julie-dowling-self-portrait-in-our-country/) explaining the meaning behind the artwork.  Compile these statements into a class collection, to repeat the Think, Pair, Share process by responding to their peers’ statements. | Students engage with and respond to the artistic message of ‘I am’ and reflect on their completion of this process.  Students engage with conceptual prompts deepening their understanding of identity through exploring notions of self-portraiture.  Students engage with the artwork of Gordon Bennett, expressing this understanding verbally to their peers in response to conceptual statements.  Using these statements as a modelled guide, students develop their own conceptual statements through exploring Julie Dowling’s work, ‘Self-portrait: in our country’. |  |
| EN12-3  S6S1203EP1 (engaging personally):   * engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning   EN12-3  S6S1203UA1 (argument, code and convention, narrative, style, understanding):   * explain the ways text structures, language features and stylistic choices are used in different types of texts | **Poem 5 – ‘Oombulgarri’**  **Learning intention** – develop a detailed understanding of the poem ‘Oombulgarri’.  Before reading the poem, give students time to research one of the following places in small groups – Oombulgarri, Forrest River massacre, The Gunbarrel Highway, Kati Thanda-Lake Eyre, Ooldea Soak and Hindmarsh Island. Students then deliver a short summary of their findings, supplemented by teacher knowledge as appropriate.  As a class, students listen to [Eckermann reading ‘Ombulgarri (1:09)’](https://www.youtube.com/watch?app=desktop&v=3mbeP-5YD_A) making annotations as recommended by the teacher and the accompanying PowerPoint.  Before listening to Eckermann speaking about her poem, foreground the content of her interview by asking students to consider the following questions.  Before we view Eckermann speaking about the poem, consider the following questions:   * What do you think it is about? * What tone is evoked? * What gives you this impression? * What is the significance of ‘blue pattern dresses’? Did that detail stand out to you? * How is it similar to the poems we have already studied? * How is it different? * What line or stanza stands out to you the most?   View [Eckermann reflecting on her poem 'Oombulgarri' (3:46)](https://www.youtube.com/watch?v=Lr1wuK7jTMA).  In the interview, she says “I’m hoping to plant curiosity in the reader that they’ll go ‘what’s Ombulgarri?’, and we all have access to Google now and, you know, a fast way of learning, and so much is recorded via phones and even people in remote areas being able to upload things on to the community. So I guess it’s a bit of a challenge too, for the reader to research the place names, and to find out the bigger story of these places.”  Students complete a reflection task drawn from the ideas of this quote. They respond to the question: Did you feel the curiosity and think ‘what’s Ombulgarri?’ Did you feel challenged by Eckermann to research and know more about the bigger story of Ombulgarri? What does this suggest to you about the power and potential of poetry as a tool for reflection and education in wider Australian society?  Students then consolidate their understanding by completing a creative response. They reread the poem and make a list of all the words that hold negative connotations. Using these words as a starting point, they compose at least one additional stanza to this poem, capturing the desertion of Oombulgarri. | Students complete research, presenting their findings to the class and making connections with the significance and importance of the locations to First Nations history.  Students engage in reading and listening to the poem, making individual annotations and contributing ideas to class annotation of poem.  Students respond personally to the poem, and then connect their personal response to the authorial intent of Eckermann.  Students complete reflection task in form of teacher’s discretion.  Students respond creatively to the poem, using the ideas and figurative devices in their own composition. |  |
| EN12-3  S6S1203EP1 (argument, code and convention, narrative, representation, understanding, engaging personally):   * engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning   EN12-5  S6S1205RC1 (argument, connecting):   * synthesise information and ideas for a range of purposes, including development of sustained, evidence-based, logical and complex argument | **Poem 6 – ‘Unearth’**  As a class, students listen to [Eckermann reading 'Unearth' (1:11)](https://www.youtube.com/watch?v=uoChscbOQhQ) making annotations as recommended by the teacher and the accompanying PowerPoint.  Students view [Eckermann reflecting on her poem 'Unearth' (4:04)](https://www.youtube.com/watch?v=WN8Z0L5k92c). In this interview, Eckermann balances the future successes and achievements of Aboriginal people and wider Australian society against the ‘blood on the truth’ of Aboriginal history.  As they view the interview, students take notes under 2 column headings: words that reflect optimism and hope, and words that reflect oppression and suffering. After completing this activity, students respond to the question: How does Eckermann synthesise these 2 perspectives in the conclusion of her interview?  Using Resource 5 – connecting the meaning of ‘Unearth’, students make connections between ‘Unearth’ and other prescribed poems in terms of the connotations and meanings found in the poems. | Students engage in reading and listening to the poem, making individual annotations and contributing ideas to class annotation of poem.  Students collate evidence reflecting the contrasting imagery of the poem and respond in writing to the question.  Students complete Resource 5 – connecting the meaning of ‘Unearth’, making meaningful connections between the 2 poems. |  |

## Deepening text and module understanding

Rationale: the ‘deepening text and module understanding’ phase is centred on extending students’ conceptual awareness of the relationship between the prescribed text and the module as a whole. Students broaden the knowledge and skills developed through the ‘engaging critically with text phase’. They deepen their understanding and appreciation of the choices made by the composer and the way these shape meaning in the context of the specific conceptual focus of the module. Through the processes of responding and composing, including increased opportunities to do so collaboratively, students transition from exploring the text on a personal and analytical level, to investigating and evaluating the text in terms of the dynamics of representation.

The ETC learning processes, particularly understanding and engaging critically, are fundamental to this phase and its objective of helping students to interpret the distinctive qualities of the text and see it in its entirety within the frame of the module. To achieve this aim, students refine the key overarching ideas and concepts that will become thesis level argumentation in areas such as:

* the relationships between perspectives within the text and the contexts of composition and reception
* broader evaluations and interpretations about the text, its reception and its value
* the ways in which responders are positioned and impacted by the distinctive features of the text.

Table 13 – deepening texts and module understanding sequence

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| Syllabus outcome and content | Teaching and learning – learning goals and guiding questions | Evidence of learning – assessment and feedback practices | Evaluation, differentiation and or adjustments |
| EN12-5  S6S1205RC2 (connecting):   * use the information and ideas gathered from a range of texts to present perspectives in analytical, expressive and imaginative ways | **The symbolic meaning of *Inside my Mother***  **Learning intention** – develop an appreciation of the interwoven connotations within the prescribed poems.  Prompt students to consider the potential meanings behind the title Inside my Mother. Facilitate a class discussion to draw out meanings, leading students to identify mother as a familial figure, motherland and mother tongue.  Present to students the information contained in the PowerPoint, exploring these 3 interpretations in greater detail.  Issue students with Resource 6 – connotations of mother. Students track these connotations across Eckermann’s body of work and find evidence from 2 different poems where this symbolic meaning can be found. | Contribution to class discussion.  Synthesis of evidence across the prescribed poems, making meaningful connections. |  |
| EN12-3  S6S1203EP1 (argument, code and convention, narrative, representation, understanding, engaging personally):   * engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaning | **The power of the poetic word**  **Learning intention** – develop an understanding of Eckermann’s choices as a poet, and the power of her poetic words on others.  Reinforce to students the idea that Eckermann’s poetry is both a deeply personal reflection of her own unique human experience, and the shared collective experience of many Aboriginal people. Her poetry also entices the reader to reconsider their assumed knowledge, or lack of knowledge, of the experiences of Aboriginal people.  View Eckermann reflecting on [*Inside my Mother* (9:31)](https://www.youtube.com/watch?v=vqQbiVZl4OQ). Students take notes of the ideas she discusses, particularly when discussing her choices in using punctuation (3:20).  Issue students with Resource 7 – poetic style. Students complete the reflection questions to deepen their understanding and appreciation of Eckermann’s conscious choices as a poet. | Understanding of the broader purpose and impact of Eckermann’s poetry, expressed in class discussion, note taking and through responses to questions. |  |
| EN12-5  S6S1205RC1   * synthesise information and ideas for a range of purposes, including development of sustained, evidence-based, logical and complex argument | **Drawing ideas together into concept summaries**  **Learning intention** – determine the conceptual ideas of Eckermann’s poetry and make connections between the poems drawing these ideas together.  Reinforce to students the idea that Eckermann’s poetry, when considered as a whole text, offers personal insights and explores many powerful ideas that are reinforced when considered across multiple poems.  In pairs or small groups, students write a list of the ideas Eckermann explores in her poetry. Some possible ideas they may have identified are:   * connection to culture * dispossession * family and kinship * connections to land and country * natural world.   Teacher to prepare [chalk talk](http://www.pz.harvard.edu/resources/chalk-talk)sheets to be displayed around the classroom. These are available as Resource 8 – chalk talk and can be adapted to include other possible ideas suggested by students. Students complete the steps as follows:   * Think about the idea written at the top of the page, and where this is reflected in the 6 poems you have studied. * Under the heading of each poem, find quotes which reflect this idea. In brackets you could identify the language feature used or expand on your idea. * As you walk around the room, read the ideas your peers have written. You can place a tick on any ideas you agree with, or draw an arrow and add to their ideas. * Continue rotating around the room reading and adding to the sheets. When you have finished, return to your desk.   Once the chalk talk task has been completed by all students, issue small groups of students one of the chalk talk sheets.  Students discuss the collective answers first, before responding to the following questions and taking notes while you discuss.   * How is this idea personally important to Eckermann, based on your knowledge of her context and personal experiences? * What message is Eckermann communicating to her readers through exploring this idea? * What deeper understanding of this idea have you gained through studying Eckermann’s poems?   After discussing, students select 2 poems which they feel most strongly explore their assigned idea and compose a paragraph explaining the importance of their idea to Eckermann’s poetry. In their paragraph, they should discuss the deeper understanding she has offered readers and justify this by making reference to 2 of her poems. | Identification of possible conceptual ideas.  Completion of chalk talk activity, both contributing ideas and responding to those already posed by their peers.  Engaging in discussion considering the ideas of others and refining these to determine the most suitable evidence for inclusion in a written paragraph. |  |

## Preparing the assessment

Rationale: the ‘preparing the assessment' phase is an ongoing sequence centred on the development of the knowledge and skills required for the summative assessment task, including examination preparation. In addition to covering content, and refining students’ informed arguments, strategies dedicated to assessment support must also include the delivery of the knowledge and skills associated with creating the targeted form. For example, if students are creating a multimodal presentation in the form of a video tutorial, they must be supported to refine their technical skills and understanding of the codes and conventions of this form as well as their analytical content writing skills.

Elements of this phase therefore include processes for ensuring equity and the meeting of NESA’s Principles of Effective Assessment:

* The notification is issued early.
* Submission requirements and rules are revised.
* Students are supported to collaboratively outline the audience, purpose, context and form of the task in relation to the syllabus.

Table 14 – preparing the assessment

|  |  |  |  |
| --- | --- | --- | --- |
| Syllabus outcome and content | Teaching and learning – learning goals and guiding questions | Evidence of learning – assessment and feedback practices | Evaluation, differentiation and or adjustments |
| EN12-1  S6S1201RC1   * develop creative, informed and sustained interpretations of texts supported by close textual analysis   EN12-5  S6S1205RC1   * synthesise information and ideas for a range of purposes, including development of sustained, evidence-based, logical and complex argument | **Annotating a sample response**  **Learning intention** – examine a sample response to identify the strengths and weaknesses and transfer this process to your own writing.  Issue students with Resource 9 – sample student response. Explain that a strength of this response is its strong personal voice. A weakness is the fluency of the overall expression. As a class, read the response and make annotations in the right column identifying the strengths of this response, and any feedback you would give to this student.  Look more closely at the sample response in terms of overall fluency and sentence cohesion. The PowerPoint outlines examples of where sentences can be combined to increase cohesion. Explain these examples to students, before students reread the sample reason and find 3 other moments where ‘the quote’ or similar is used and combine these sentences to create more fluent expression.  Explain the process of nominalisation to students. Examples are provided in the PowerPoint drawn from the sample response. Students reread the sample response and find 3 other moments where a verb could be nominalised and complete this process for these sentences to create more academic expression.  Students then apply these skills to a piece of previous extended writing completed during their study of this module. Students reread this piece and identify opportunities to improve their sentence cohesion and nominalisation, rewriting their response to compare the difference. | Identification of strengths and weaknesses of a sample response, both independently and through guided teacher instruction of sentence cohesion and nominalisation.  Transference of knowledge to own writing and demonstrated revision of previous written responses. |  |

## English textual concepts definitions

Table 15 – English Textual Concepts definitions

|  |
| --- |
| English Textual Concepts |
| **Authority**  Authority is used and implied in the English syllabus in two different senses: authority over a text (‘author intent’) and the authority of the text.  The first sense, authority over a text, refers to who controls meaning in its composition and responses to it. However, authority is different from traditional notions of authorship or ‘the author’. It needs to take into account that many texts are collaborative efforts with contributions of teams of people who influence the final product – the writers, editors, illustrators, researchers, musicians, producers, curators, technicians and publishers –whose ideas and technical needs shape the work. A further level of authority resides with the institution that commissions and accredits the text, often shaping the message to its institutional requirements. The digital world allows for distributed authority through the joint construction of knowledge and opinion, for example Wikipedia, trending on Twitter, Likes in Facebook and the number of views on YouTube.  Authority also needs to acknowledge the role of the responder who brings his or her own ideas and experiences to bear on its meaning and who may accept or reject premises of the text. In this way, authority is always in a state of negotiation between composer(s) and responders.  In its second sense, authority of a text, it refers to how trustworthy the text appears to be, to what extent it can be taken as an authority on its subject matter. The authority of a text is often determined by its appropriate style, its reference to accepted experts and its context of publication.  Why it is important  Understanding how authority operates leads students to become constructive and critical thinkers in the ways they make meaning in and through texts.  Authority begins with the authority of the classroom where texts are explored and negotiated according to a set of expectations, conventions and processes. Accepting that authority does not wholly reside with an author figure invites student to investigate the many personal, cultural, institutional and technical influences that shape meaning, so providing avenues through which meaning may be questioned and made with some accuracy. Knowing how to test the authority of a text and the reliability of its content enables students to make judgements about its validity and truth. |
| **Code and convention**  The basic elements of speech, writing and visual language convey meaning when they combine in commonly understood arrangements or patterns. These patterns are formed by the interplay of:   * codes (for example sounds, spelling and grammar) * agreed systems for communicating (for example names of things and of actions, logos, camera angles and tone of voice) * conventions, shared and habitual ways of using these systems (for example paragraph structure, genre, framing of images and dramatic gestures).   In such processes individual letters and morphemes come together in spelling patterns to form words. Verbal, visual, spoken, social and digital signs are arranged for more extended units of meaning such as sentences or pictures and these are in turn structured into paragraphs, conversations, films, web pages and many other types of texts.  A type of text is often identifiable from its arrangement of codes and conventions and this connects one text to a wider set of texts. These sets can be connected by form (sometimes identified through layout), purpose, medium, authorship and context. Furthermore, we may find a recurrence or echo of an idea, a symbol or a word or phrase which may be unique to the individual text and make it stand out. Innovation occurs when the composer uses the understanding of written, spoken and visual patterns to generate original texts by experimenting with language and form.  The terms code and convention suggest rigidity and yet they are flexible and adapt to different audiences, purposes and new technologies. Codes are signs which have the potential for different meanings and conventions are arrangements that become habitual and accepted. For example, codes or signs such as table, a particular colour, a ringing bell, change according to context and conventions used in letter writing have adapted to contemporary forms of communication such as email, texting and social media.  Why it is important  Understanding codes and conventions facilitates reading and writing. At the most basic level this involves knowing the patterns in spelling and connecting these patterns to sounds as well as more advanced reading approaches such as skimming (for example understanding the use of subheadings and topic sentences as guides to passages) and finding reading pathways through digital and extended texts. At a more critical level, knowledge of codes and conventions invites prediction, sets up expectations and allows ways of navigating complex texts.  The patterns provided by codes and conventions in a text are cues for our understanding. Familiarity with patterns is essential for effective communication. The wider and deeper this familiarity, the more complex will be students’ thought processes and interpretations and the more precise will be their communication. Students need to be acquainted with word families and grammatical and generic forms which are conventionally applied in written, spoken and visual modes. Understanding of and skill in using these codes and conventions lead to an appreciation of how they may be varied and played with for effect and originality. |
| **Connotation, imagery and symbol**  Words and images can signify more than what they denote, extending us beyond their literal everyday meanings to understand and experience one thing in terms of another. This extension of meaning may, through connotation, evoke associated feelings or, through imagery and symbol, lay down new traces of images, sounds, senses and ideas.  These additional layers of meaning can operate in various ways, including:   * graphic representations such as logos and universal symbols stand for specific things, groups and ideas * colour and colour imagery may symbolise feelings and mood, according to cultural convention * Words, sounds and images connote different meanings according to cultural and personal experience * new meanings are made by the placement of one image next to another, such as juxtaposition in film editing. For example, a woman looking upwards followed by a shot of a bird in flight suggests a longing for freedom * metaphors create a new meanings by fusing two different – at times dissonant – things or ideas. This fusion may be explicit statement that one thing is another or expressed implicitly through the choice of language pertaining to the other, for example You are the sun in my life…your shining personality…’thy eternal summer shall not fade’ * conceptual metaphors are indicative of ways of thinking. Here, one aspect of our world is seen in terms of another such as life being a journey with smooth or difficult paths, point of arrival, new directions and a final destination. * sustained images run as a thread of meaning in a text, guiding interpretation, and indicate thematic elements.   Why it is important  Connotation, imagery and symbol enrich a text by making words and images mean more than one thing. They invite students to consider the habitual in terms of the new and so are important to creative and critical thought. Figurative language has social consequences as it influences the ways we conceptualise people, information and ideas. Critical analysis brings to light these associations and strands of meaning. For example, in the slogan ‘Stop the boats’, the metonymy in ‘boats’ refers to refugees but removes humanity from the issue. Connotation, imagery and symbol are often culturally specific and may require explicit teaching to include all students. |
| **Context**  Context refers to factors acting upon composers and responders that impinge on meaning. Context and text are in a symbiotic relationship in the production of meaning. To understand context we need to look beyond the text and consider the world in which it was produced and the worlds of its reception. This goes beyond historical and cultural background to a consideration of how the personal, situational, social, literary, cultural, and historical environments of the responder and composer as well as the mode of production pervade a text. Different contexts of the acts of composition and response can have an effect on the meanings and values of similar content.  However, even when all of these factors are taken into consideration, complete understanding of the effect of context on a text is impossible as we cannot tell where context ends and text begins. Our own knowledge and representation of the world is filtered through our own context, colouring all we see and all we say and do, impossible to escape. All we can do is recognise that it is there.  Why it is important  By considering the effects of context (their own, that of the composer and other contexts of response) on making meaning students recognise that:   * there can be no single reading of a text * all meaning is contingent upon a range of factors not simply in the text but also outside it, the text/context relationship * values and attitudes may change over time and cultures.   These understandings open students to a range of readings and can make them receptive to different ways of thinking by making clear that not all ways of thinking are like their own. |

# Evaluation

Table 16 – evaluation and reflection

|  |  |  |
| --- | --- | --- |
| Formative assessment evaluation | Summative assessment evaluation | Resources developed and student would samples collected |
|  |  |  |
|  |  |  |

### Evaluation and refinement plans

Table 17 – evaluation and areas for improvement

|  |  |  |  |  |  |
| --- | --- | --- | --- | --- | --- |
| How did the sequence ‘rate’ in these areas? | Highly appropriate and effective | Appropriate | Inappropriate | Inappropriate and ineffective | Comments and recommendations |
| Time allocated for sequence |  |  |  |  |  |
| Time allocated for each key segment of learning |  |  |  |  |  |
| Student understanding of content |  |  |  |  |  |
| Opportunities for student demonstration of learning |  |  |  |  |  |
| Opportunities for student reflection on learning |  |  |  |  |  |
| Suitability of resources |  |  |  |  |  |
| Suitability of formative assessment strategies |  |  |  |  |  |
| Teaching strategies meet the learning needs of students across varying backgrounds |  |  |  |  |  |
| Teaching strategies meet student learning needs |  |  |  |  |  |
| Teaching strategies meet the learning needs of Aboriginal and Torres Strait Islander students |  |  |  |  |  |
| Integration of visible learning strategies |  |  |  |  |  |
| Integration of digital support resources |  |  |  |  |  |
| Integration of literacy strategies |  |  |  |  |  |
| Integration of numeracy strategies |  |  |  |  |  |
| Cross-curriculum priorities addressed |  |  |  |  |  |
| Prior unit evaluations have been implemented |  |  |  |  |  |

# References

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