 Year 12 Standard English 2019

Unit title

Module B – Close Study of Literature (Oodgeroo Noonuccal)

Duration

8 weeks (24 x 75min lessons)

Description of unit

This unit is heavily reliant on prior knowledge from Stage 5 History, ‘Rights and Freedoms’ Depth Study; teachers may need to adjust this program and their revision of Australian history to cater to their student needs.

In this module, students develop an informed understanding, knowledge and appreciation of the poetry of Oodgeroo Noonuccal. Through their development of considered personal responses to the text in its entirety, students explore and analyse the particular ideas and characteristics of the text and understand the ways in which these characteristics establish its distinctive qualities.

Students study the selection of poems from Oodgeroo Noonuccal – The Past, China... Woman, Reed Flute Cave, Entombed Warriors, Visit to Sun Yat-Sen Memorial Hall, Sunrise on Huampu River, A Lake Within a Lake. They engage in the extensive exploration and interpretation of the text and the ways Noonuccal portrays people, ideas, settings and situations through poetic language. By analysing the interplay between the ideas, forms and language within the poems, students appreciate how these elements may affect those responding to it. Students produce critical and creative responses to the text, basing their judgements on a detailed knowledge of the text and its language features.

Through reading, viewing or listening, students analyse, assess and comment on the text’s specific language features and form. They express increasingly complex ideas, clearly and cohesively, using appropriate register, structure and modality. They draft, appraise and refine their own texts, applying the conventions of syntax, spelling and grammar appropriately.

Through their analyses and assessment of the text and their own compositions, students further develop their personal and intellectual connections with, and enjoyment of the text, enabling them to express their informed personal interpretation of its significance and meaning.

Driving questions

(Teachers can choose the most appropriate for their context. A key focus on three driving questions is suggested)

* How do our cultural assumptions shape our view of the world?
* What re our perceptions of indigenous groups? How have these changed and evolved throughout history?
* How does context influence the composition of texts? How does context influence our interpretation of texts?
* How do composers portray people, ideas, settings and situations in texts?
* How does the interplay between ideas, forms and language affect our interpretation and appreciation?
* How do composers position us to respond to the content of texts? How do we form our own interpretation of texts?
* How do we make judgements about key ideas and values in texts? How can we express these creatively as well as critically?
* How do we organise ideas logically and clearly to express personal interpretation?

Focus questions developed from the rubric

* How do we develop an informed understanding and appreciation of a text and its context?
* How do the distinctive qualities of a text shape and inform our personal interpretation of its significance and meaning?

Resources

Teachers are encouraged to establish a ’theoretical framework’ for examining Noonuccal’s poetry (for example – intercultural connections, postcolonialism, poetry as renewed oral tradition etc.). This is dependent on your school context. The following links may provide options, of which schools could integrate ideas into their own individual frameworks:

[poetry library Oodgeroo Noonuccal](https://www.poetrylibrary.edu.au/poets/noonuccal-oodgeroo/a-look-at-the-seventies-0771034)

This is an extract from a speech Noonuccal delivered at ANU in 1979 called, 'Black Australia in the Seventies'

Knudsen, ER 1994, 'From Kath Walker to Oodgeroo Noonuccal? Ambiguity and assurance in My People', Australian Literary Studies, vol. 16, no. 4, pp. 105-119.

This article argues that Noonuccal spoke with a Europeanized and an Aboriginal voice in her book, My People.

Smith, A 1994, 'Long memoried women: Oodgeroo Noonuccal [Indigenous identity, oral tradition, and the land in the poetry of Oodgeroo Noonuccal PHD Thesis](http://thescholarship.ecu.edu/bitstream/handle/10342/3536/Woods_ecu_0600M_10306.pdf?sequence=1&isAllowed=y)

This thesis is a postcolonial, ecocritical examination of the poetry of Oodgeroo Noonuccal, Luci Tapahonso, and Haunani-Kay Trask. It considers the use of poetry as a continuation of oral tradition, the poets' individual use of images of the natural world to depict the ties between their indigenous cultures and the land

As most teachers are extremely familiar with leading Close Studies of Text, this unit attempts to provide new pathways into analysis. A new strategy is outlined with each poem. Teachers are encouraged to utilise those they feel are most appropriate to their context.

Outcomes

* EN12-1 independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure
* EN12-2 uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies
* EN12-4 adapts and applies knowledge, skills and understanding of language concepts and literary devices into new and different contexts
* EN12-8 explains and assesses cultural assumptions in texts and their effects on meaning

All outcomes referred to in this unit come from [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

Assessment

| Assessment for learning | Assessment as learning | Assessment of learning |
| --- | --- | --- |
| Refer to the identified activities in the unit description. | Group and self-assessment based on presentation (identity and culture activity) | Speech on new oral traditons and intercultural connections with a creative visual representation |

Texts

Prescribed poems- The Past, China... Woman, Reed Flute Cave, Entombed Warriors, Visit to Sun Yat-Sen Memorial Hall, Sunrise on Huampu River, A Lake Within a Lake (Oodgeroo Noonuccal)

Noonuccal, O 1981, My People: A Kath Walker Collection, John Wiley & Sons Australia Ltd., Milton, Qld, ISBN 0701614498 OR 9780701614492.

Noonuccal, O 1988, Kath Walker in China, John Wiley & Sons Australia Ltd., Milton, Qld, ISBN 7800491420.

Noonuccal, O 1999, Stradbroke Dreamtime, Angus & Robertson, ISBN 0207198659 OR 9780207198556.

Shoemaker, A 1992, Black words white page, University of Queensland Press, Lucia, Qld, ISBN 070222149.

[NESA Oodgeroo Noonuccal Prescriptions – poetry](https://syllabus.nesa.nsw.edu.au/assets/global/files/oodgeroo-noonuccal-poetry-english-stage-6-2019-2023-prescriptions.pdf)

| Outcomes and content | Teaching and learning | Evidence of learning |
| --- | --- | --- |
|  | How to navigate this unit of workThis unit includes various teaching and learning activities that are modelled in different sections. It is not expected that teachers use all these activities of learning. Teachers are encouraged to use the activities in each section that best suit their context. This could be using a jigsaw in a few of the poems or only exploring one of the three general Context focuses. * Section 1 – Teachers could spend approx. 2 weeks of class learning
* Section 2 – Teacher could spend approx. 4 weeks of class learning
* Section 3 – Teaches could spend approx. 1-2 weeks of class learning
* Section 4 – Assessment needs
 |  |
| EN12-1 – A student independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasureEN12-3 – Students understand and use language appropriately and effectively for particular purposes, for example making connections, questioning, challenging, analysing, speculating and generalising | Introduction to the module and rubricNote: Teachers may utilize any of these options as a process to work through the Module B: Close study of a text rubric. These may:* Cut up and re-order the rubric. Asking the students to consider the most important phrases and placing them first. Does it change the order of the rubric? What does this tell us as learners about this module?
* Jigsaw: Expert groups – key ideas, processes, modes, concepts, other
* As supported activity students re-write the rubric in their own words.
* As a class create a wordle of the rubric. Students work in pairs to identify key ideas from the text.

Assessment for learningStudents design what potential essay questions would look like based on the requirements of Module B in the Preliminary Year. They examine the sentence, "Students produce critical and creative responses to the text" and find some examples of critical responses based on Noonuccal as well as predicting what kind of creative response they might write. In pairs/groups, students are to compose a selection of possible essay questions that capture some of the key ideas of the rubric. | Students’ develop essay questions based on the rubric to associate the type of questions and therefore answers that could be asked in the HSC. This leads to deeper learning through the evaluation of the rubric. A collated list of questions will be handed to all students as a future practice guide. Students’ examples of critical responses based on research.Students’ make predictions of creative responses. |
| EN12-8 – Students understand the contemporary application of Aboriginal cultural protocols in the production of texts for the purpose of Indigenous cultural and intellectual property protection | Section 1 – ContextFocus question: How do our cultural assumptions shape our views of the world?Considering the nature of this unit it is recommended that teachers connect with their local Aboriginal community through inviting guest speakers, researching local Dreaming stories etc. Teachers should explicitly discuss Aboriginal cultural protocols and emphasise the importance of connecting with local Indigenous groups.The Aboriginal Education policy emphasises the importance of seeking cultural advice and understanding from within your local community and consulting with your AECG. Building connections and relationships with the local Indigenous communities is vital to build staff and students' cultural knowledge about Aboriginal culture, histories and experiences.Students should engage in research about the history of relations between Indigenous and non-Indigenous communities in their local area, connecting this knowledge to the broader Australian context.Possible strategies* KWL chart
* Presentations

Possible resources[Deadly story people – Oodgeroo Noonucca](https://www.deadlystory.com/page/aboriginal-country-map/people/oodgeroo-noonuccal)This 'Deadly Story' website ‘Aims to support Aboriginal children and young people to grow in their knowledge of; Who you are, who you belong to, where you belong, where you come from, what you do, what you believe, what symbolises your Aboriginal culture.’[DoE Aboriginal Education teaching and learning doc](https://education.nsw.gov.au/teaching-and-learning/aec/aboriginal-education-in-nsw-public-schools)[QUT Oodgeroo Noonuccal](https://www.qut.edu.au/about/oodgeroo/oodgeroo-noonuccal) This QUT website has some very useful links assisting teachers to embed Indigenous knowledges into the curriculum.[Qld gov Oodgeroo Noonuccal Biography](https://www.qld.gov.au/about/about-queensland/history/women/assets/oodgeroo-noonuccal-biography.pdf)This resource by the Queensland government has a very clear biography.[Indigenous rights people](http://indigenousrights.net.au/people/pagination/kath_walker) This link is from the National Museum of Australia which also has an excellent page on the Freedom RidesA reflective tool could be used to connect |  |
| EN12-8 – Students assess and reflect on the ways values and assumptions are conveyedEN12-7 – Students analyse, explain and evaluate the ways ideas, voices and points of view are represented for particular purposes and effects | Section 1 – Context continuedFocus question – how do our cultural assumptions shape our view of the world?Identity and cultureStudents are to survey the media consumed in their household (if possible by all members of the family for diversity) for one week, (during this time students will be completing other in-class activities, this task is a homework task to support class learning at the beginning of Week 2) considering the range of ethnicities and their representation. Students are to tally what they observe and consider the ways that different races are portrayed in the media. A suggested breakdown could be to consider the way different racial groups are represented as:* Protagonists
* Antagonists
* Stereotypes

Students are to present a summary of their findings in small student groups, discussing the ways that their media consumption may shape their cultural assumptions and their views of the world. As a class, share these observations about cultural assumptions and the media. Each group should be assigned another group to assess their findings. Students are to complete a self-assessment, considering their own and group’s work. This task could be completed at the beginning of Week 2. | Student create summaries via a table of their households' media consumption as a process of understanding cultural assumptions in our society. After the week task is completed students in groups will develop through a summary of their findings, a tally and summary sheet observing the cultural assumptions of Australian and world media. Students will then complete post observation sheet reflecting on their findings. |
| EN12-8 – Students analyse how language and argument can create or reflect bias that may shape cultural perspectivesEN12-8 – Students recognise and assess how context influences the explicit and implicit cultural assumptions that underpin their compositions, their own and others' responses to textsEN12-1 – Students develop deeper textual understanding that enhances enjoyment in composing and responding to a range of complex texts including those by and about Aboriginal and/or Torres Strait Islander people/s | Section 1 – Context continuedFocus question – what are our perceptions of indigeneity? How have these changed and evolved throughout history?Perceptions of Aboriginal cultureStudents in Week 1, work in groups of three to collect at least six images that represent how Aboriginal people in Australia have been perceived over time. Each image should have a link and date attached to acknowledge their sources. They should represent a diverse range of perspectives and should include images created by both Aboriginal and non-Aboriginal people. Groups will present their images to the class and share their observations on the changing perception of Aboriginal people over time. Each student in the group will be expected to speak about two images.Extension activity – Teachers could teach an overview of colonialism and post-colonialism to support student knowledge around some theoretical frameworks. Teacher could Said’s discussion of ‘the Other’ to consider to what extent the images that they find represent perspectives of Aboriginal people as ‘the Other’.Possible resources:[Australian indigenous photographs around the world](https://www.nla.gov.au/blogs/behind-the-scenes/2015/06/15/finding-australian-indigenous-photographs-around-the-world)[Creative spirits aboriginal culture stereotypes](https://www.creativespirits.info/aboriginalculture/people/stereotypes-prejudice-of-aboriginal-australia)[national geographic aboriginal cultural preservation](https://www.nationalgeographic.com/magazine/2013/06/australia-aboriginals-tradition-cultural-preservation/)[Wikipedia Orientalism Edward Said](https://en.wikipedia.org/wiki/Orientalism_%28book)[The Guardian – A window on the world article Orientalism](https://www.theguardian.com/books/2003/aug/02/alqaida.highereducation)[Oxford Bibliography Oodgeroo Noonuccal](http://www.oxfordbibliographies.com/view/document/obo-9780190221911/obo-9780190221911-0060.xml)[Journal Oodgeroo](https://journals.sagepub.com/doi/abs/10.1177/000842980403300303) (this is a locked journal that needs an academic access) [The First Emperor of China Documentary](https://www.youtube.com/watch?v=Yb1CcvqJ0gc&feature=youtu.be&sequence=1&isAllowed=y)[Poetry library Oodgeroo Noonuccal](https://www.poetrylibrary.edu.au/poets/noonuccal-oodgeroo/a-look-at-the-seventies-0771034) [China tour 360 Sun Yat Sen Hall](https://www.poetrylibrary.edu.au/poets/noonuccal-oodgeroo/a-look-at-the-seventies-0771034)[Qld biography Oodgeroo Noonuccal](https://www.qld.gov.au/__data/assets/pdf_file/0024/38751/oodgeroo-noonuccal-biography.pdf) | In groups students create a Slideshow of images that represent how Aboriginal people in Australia have been perceived over time. Based on the Perceptions of Aboriginal Culture activity students will present to the class their reflections of Indigeneity and its perceptions. |
| EN12-1 – Students examine the contexts of composing and responding, for example personal, historical and workplace contexts, and assess their effects on meaning in and through particular texts EN12-4 – Students re-create texts by changing context, perspective or point of view and assess the effectiveness of these changesEN12-9 – Students recognise that reading, viewing and listening are active and interactive processes in which personal experiences and expectations influence understanding and interpretation | Section 1 – Context continuedFocus question – what are our perceptions of indigeneity? How have these changed and evolved throughout history?Local contextStudents are to engage with local dreaming stories. This is an ideal opportunity to have a guest speaker from the local Indigenous community visit or to take students to a local significant site with appropriate cultural leaders to develop an authentic experience. Alternatively, teachers could use the Creative Spirits website or Dust EchoesFor example – Formation of Narran Lakes, Collarenebri Carved Trees, Boobera Lagoon, Five Islands story, Brokers Nose, Mermaid pools and so on.Suggested activities* Zine creation: During the presentation or excursion, students could create a zine ([How to make a zine youtube link](https://www.youtube.com/watch?time_continue=72&v=00Hxh4pKwvM) ), illustrating key ideas and their emotional responses through images
* Poem composition: Students are to compose a poem based on the story or experience considering how they could use language to represent people, ideas, settings, and situations

Reflection – Students compose a written reflection answering the question, ‘What are my perceptions of indigeneity? How have these changed and evolved over time?’ | Students could create zines to illustrate the key ideas and their responses of the experience in their class/cohort. orStudents could compose a poem illustrating the emotional experience of the story or experience in their class or cohort. This could include language from the story/experience that represent people, ideas, settings and situations.orStudent could compose a written reflection responding to ‘What are my perceptions of indigeneity? How have these changed and evolved over time?’ |
| EN12-1 – Students explain how and why texts influence and position readers and viewersEN12-2 – Students appreciate the ways mode, medium and technology shape meaning and influence personal responseEN12-1 – Students examine the contexts of composing and responding, for example personal, historical and workplace contexts, and assess their effects on meaning in and through particular textsEN12-4 – Students 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 ideasEN12-8 – Recognise and assess how context influences the explicit and implicit cultural assumptions that underpin their compositions, and their own and others’ responses to textsEN12-8 – Analyse literary texts created by and about a diverse range of Australian people, including Aboriginal and/or Torres Strait Islander People(s) and people with Asian heritage, and assess the different ways these texts represent people, places and issuesEN12-3 – Use appropriate and effective form, content, style and tone for different purposes and audiences and assess their effectiveness in real and imagined contexts (ACEEN011)EN12-6 – Students compose imaginative texts that make thematic or stylistic connections with other texts or refer to other texts for particular purposesEN12-4 – Re-create texts by changing context, perspective or point of view and assess the effectiveness of these changesEN12-4 – Use different ways of transforming experience and ideas into imaginative texts for different audiences and contexts | Section 1 – Context continuedFocus question – how does context influence the composition of texts?How does context influence our interpretation of texts?Oodgeroo Noonuccal – historical contextModified jigsawStudents explore a range of resources in pairs or threes. Each student takes responsibility for reading or viewing particular texts or researching particular aspects of her life to share with the group.Categorise information into:* Personal life
* Professional life
* Activism
* Work as a poet

Teachers should encourage students to use a range of sources. Some print sources are suggested in the texts overview at the beginning of the unit.Suggested resources include:* [Oodgeroo Noonuccal Biography](https://www.qld.gov.au/__data/assets/pdf_file/0024/38751/oodgeroo-noonuccal-biography.pdf) (This resource by the Queensland government has a very clear biography)
* [Indigenous rights – Oodgeroo Noonuccal](http://indigenousrights.net.au/people/pagination/kath_walker) (This link is from the National Museum of Australia which also has an excellent page on the Freedom Rides)
* [Poetry library Oodgeroo](https://www.poetrylibrary.edu.au/poets/noonuccal-oodgeroo/a-look-at-the-seventies-0771034) (This is an extract from a speech Noonuccal delivered at ANU in 1979 called, 'Black Australia in the Seventies')
* Noonuccal, O 1999, Stradbroke Dreamtime, Angus & Robertson, ISBN 0207198659 OR 9780207198556. (Refer to 'Oodgeroo', pg. 80. This text also includes old and new Dreaming stories, which could be used as a connection to the local context activities)
* Shoemaker, A 1992, Black words white page, University of Queensland Press, Lucia, Qld, ISBN 070222149. (This text has a chapter on poetry and politics, including roughly ten pages of analysis on Noonuccal)

Activity – From their research, students are to compose a written response to the following question: Why do you think we are focusing on poems from Noonuccal's time in China? What does this indicate about culture and intercultural connections?Other suggested activities* Individually, students construct a timeline of Oodgeroo Noonuccal's life depicting places of importance. This could be constructed digitally (using software like Sway, Google Sites, PowerPoint, Prezi etc.). They should include significant life events and poems set for study.
* Individually or in pairs, students examine visual representations of Oodgeroo Noonuccal (available through National Portrait Library – [Portrait of people-Oodgeroo Noonuccal](https://www.portrait.gov.au/people/oodgeroo-noonuccal-1920)). Students compose a 200-word response considering the similarities and differences between Noonuccal's portraits and how these depictions connect to her history and context.
* Students could use a printed copy of a short biography of Noonuccal and create a blackout poem.
 | Students in pairs or groups of 3 will present their research on their chosen topic or aspect to the class. A Handout will be given as shared knowledge and research supports their learning. The following list are suggestions of evidence of learning students may complete from their modified jigsaw activity. The outcome could include:* Oodgeroo’s timeline (poems and life)
* A student’s written reflection on the topic or aspect of her life they have chosen to research (this could also include a specific poem).
* A detailed written response from the student about her life or topic they have chosen.
* A blackout poem or a Slam poem reflecting on the topic or aspect highlighting Oodgeroo’s experiences/life, through a metaphoric emotional reflection.
 |
|  | Section 2 – PoemsDuring Section 2 students will analyse and examine the poems set for study. Teachers can choose any order to consider her poems, below is just one possible sequence. Pathways to analysis: The following list are used throughout the different poems. Teachers could use any of these with any of the poems. In the poems are examples of how to use these activities.* Cloze passage
* Sticky note recount or coded highlighting
* Graphic organisers (modified for accommodation)
* Bingo
* STEEL paragraph modelling and reconstruction
* Cut up poem and categorise into structural/aural/imagery features
* Stanza Jigsaw
* Use all verbs in a new poem or narrative
* Visual representations or sketch to stretch
* Lotus graphic organiser
* Theme lenses or Reading Role-play
* De Bono hats
* SIFTING method (symbol, imagery, figurative language, tone and theme, inference, narrator, genre)
* Gardner's Multiple Intelligences
 |  |
| EN12-7 – Students analyse and assess the diverse ways in which creative and critical texts can represent human experience, universal themes and social contextsEN12-3 – Students explain the ways texts structures, language features and stylistic choices are used in different types of textsEN12-4 – Students 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 | Section 2 – Poems continuedThe past (context focus)* Student might interrogate the notion that ‘The past is all about us and within,’ through investigating the history of their local area and any massacres that have occurred. (Resource 1 investigating our past)
* Students may have existing knowledge of the ‘Black Armband’ view of history if they have done History ‘Rights and Freedoms’ depth study
* Students can read extracts from, ‘Why Weren't We Told? A Personal Search for the Truth about our History.’ Henry Reynolds, Penguin Books, 2000. On the website ‘Working with Indigenous Australia’

[Working with indigenous australians reading 10 extract](http://www.workingwithindigenousaustralians.info/content/Resources_2_Readings_10.html)* When reading articles, teachers can support students' comprehension through explicit literacy activities. More literacy strategy can be found in the Department of Education document, ‘An Introduction to Quality Literacy Teaching’ Resource 2 reading coding activity is an example of this type of activity.
 | Students research a local Aboriginal massacre. Using this knowledge they complete Resource 1: Investigating our Past and evaluate the impact of this event over time.Students complete Resource 2 reading coding activity. This demonstrates what knowledge the students have around Aboriginal history and will drive further class discussion around the questions that are created from their coding task. |
| EN12-5 – Students understand, assess and appreciate how different language features, text structures and stylistic choices can be used to represent different perspectives and attitudesEN12-3 – Students appreciate the uses and value of Standard Australian English for a variety of purposes, audiences and contextsEN12-3 – Students analyse how language choices are made for different purposes and in different contexts using appropriate metalanguageEN12-1 – Students develop creative, informed and sustained interpretations of texts supported by close textual analysis | The past (poem analysis)Assessment for learning:* Students answer questions to contextualise the poem. For example – when was the poem written? What was happening in Australia at the time Who is the 'no one' of whom the persona addresses in the first line? Who is the speaker addressing? Where is the poem set? Summarise what is happening in the poem in your own words.
* Students work in groups to find quotes from the poem that convey key concepts, for example, imagery of the traditional Aboriginal way of life vs. imagery of contemporary urban Australian life. Students write a creative paragraph in response to one quote from the poem which conveys an image of nature and quote depicting the city.
* Students construct a table (for example, ALARM ©, TEE and so on) and identify, analyse and evaluate language forms and features An example is available in Resource 3 PETAL China...Woman
* Students should go through the poem and highlight all the pronouns – what do they notice about how the reader is positioned to respond to the speaker's experience?
* Questions may include, "Why has Noonuccal not used the article 'the' before 'easy chair' in line 8?" Or, "How has Noonuccal created a sense of unease when depicting life in suburban Australia?"
* Students explore the concept in the poem that the past is in her blood. Research Aboriginal identity through websites such as 'Creative Spirits' and through conversations with elders.

Possible resources:[poetry library Oodgeroo](https://www.poetrylibrary.edu.au/poets/noonuccal-oodgeroo/poems)[SBS interactive map highlights 150 Indigenous massacres](https://www.sbs.com.au/news/the-feed/this-interactive-map-highlights-150-indigenous-massacres)[national geographic first australians tradition cultural preservation](https://www.nationalgeographic.com/magazine/2013/06/australia-aboriginals-tradition-cultural-preservation/) [An introduction to quality literacy teaching](https://newcastleearlycareerteachers.files.wordpress.com/2013/02/intro_qlt_v2.pdf)[Creative spirits aboriginal culture](https://www.creativespirits.info/aboriginalculture/people/aboriginal-identity-who-is-aboriginal) | * Students complete context questions support their understanding of the poem. They will also summarise the ideas and the events in the poem, as a way to closely reference their understanding of the module in this poem.
* In groups students analyse the language in the poems by identifying quotes that represent cultural (both Australian and Aboriginal) images.
* Students complete a paragraph style (TEE, PETAL and so on) response analysing and evaluating the language forms and features in the poem.

Students complete Resource 4 ‘The Past’ Aboriginal Identity research task, to reflect upon Aboriginal Identity and the impact in her poem. |
| EN12-8 – Students recognise and assess how context influences the explicit and implicit cultural assumptions that underpin their own compositions, and their own and others' responses to textsEN12-8 – Students analyse literary texts created by and about a diverse range of Australian people, including Aboriginal and/or Torres Strait Islander people/s and people with Asian heritage, and assess the different ways these texts represent people, places and issues EN12-6 – Students investigate the relationships between text and context by undertaking close analysis of texts | Section 2 – Poems continuedChina…Woman (context focus)Contextual knowledge – Teachers may choose to hand out a context sheet on the poem or ask students to complete research on one of the following topics using the scaffold in Resource 5 (and share via a short digital and oral presentation to the class).* Oodgeroo in China
	+ Outline of her experiences in China and the importance of the trip to her literary career
	+ Oodgeroo as an Elder
* China
	+ Brief History
	+ The Wall
	+ Entombed Warriors
	+ Revolution and the Cultural Revolution
	+ Liberating Army
 | Students present their research through a multimodal (digital and oral) task on Oodgeroo in China. They will explain their contextual knowledge and evaluate the impact of her experiences on her poem ‘China...Woman’. Resource 5 China...Woman |
| EN12-3 – Students investigate and use specific vocabulary, including evaluative language, to express shades of meaning, feeling and opinion EN12-6 – Students investigate the relationships between text and context by undertaking close analysis of texts | Section 2 – Poems continuedChina…Woman (poem analysis)Students could use a range of strategies to develop their understanding of how language forms and features convey meaning. For example – highlight all the personification in the poem – what ideas and images do these techniques convey? Who is the 'liberating army' of the first stanza? Why is China depicted as a pregnant woman? Why does Noonuccal depict the ‘Emperors... entombed In museums.’Why does Noonuccal choose to write a poem about the history of China? How might this link to her identity as an Aboriginal Australian woman? Highlight the images of nature in the poem. What do they symbolise?Blow up the poem up onto large sheets (1-2 lines per A3 page)[Lotus diagram information](https://www.holmen.k12.wi.us/cms_files/resources/Lotus%20Diagram.pdf)When developing a Lotus diagram with your class the first “main topic” should be the idea in the poem. The detailed would include examples from the poem that display this idea, the language devices that show this idea or the context referred to in the poem that highlight this idea. | Students will compose short responses and analyse the poem based on technical language/knowledge of the text. Students complete (Resource 6 Lotus Diagram) – this will create a deeper understanding of the contexts, structures, techniques and their effects. |
| EN12-3 – Students investigate and use specific vocabulary, including evaluative language, to express shades of meaning, feeling and opinion EN12-6 – Students investigate the relationships between text and context by undertaking close analysis of textsEN12-5 – compose imaginative texts that make thematic or stylistic connections with other texts or refer to other texts for particular purposes | Section 2 – Poems continuedChina…Woman (Poem analysis) continuedOther possible activities:* Students annotate their own A3 copies of the poem based on the group ‘marrying’ task, illustrating their understanding of the links beyond the text
* This could be created as a homework task:
	+ Students write a mini-essay (300 words): ‘Analyse the distinctive features of Noonuccal’s poem, China... Woman’
* Students compose an imaginative response that expresses the power of a new place to evoke memories or sensations from one’s own life

Possible reading:Jose, N 1994, ‘Oodgeroo in China’, Australian Literary Studies, vol. 14, no. 1, pp. 42-57.[Oodgeroo in China by Nicholas Jose](https://www.australianliterarystudies.com.au/articles/oodgeroo-in-china)‘As an Aborigine she compares the Great Wall to the Rainbow Serpent; as a woman she conceives China as dignified and fecund; as a revolutionary she registers the weight of the past, the struggle for change and also, in a sharp image of Beihai, the once-imperial park, some of the ironies of the present... Oodgeroo's response, in her effusion of poetic fragments, sidesteps the need to reach conclusions, while registering with sensitivity the wonder (in every sense of the word) that she experienced. The underswell is the personal reference back to herself and what she knows.’ (Jose, 1994) | Student annotationsMini-essayCreative response |
| EN12-1 – Examine the contexts of compose and responding, for example personal, social, cultural, historical and workplace contexts, and assess their effect on meaning in and through particular texts | Section 2 – Poems continuedReed Flute Cave (context focus)* After reading the poem, have students research Guilin’s Reed Flute Cave.

Student can complete the following questions and activities:* Why do you think Oodgeroo directly addresses the Rainbow Serpent? Give example that justify your response (consider the personal nature of this address, what is being inferred here?)
* Find images of the Reed Flute Cave (for example – [geology page – Reed Flute Cave](http://www.geologypage.com/2016/05/reed-flute-cave.html)) Are the images a reflected upon in the poem what are the differences between the images and her poem? What is being represented in the poem? Explain the purpose of the poem and why Oodgeroo wrote about the Reed Flute Cave.
 | * Student will write a 300-word examination of Noonuccal’s realisation after visiting Reed Flute Cave (they should include references from the poem that supports their statements).
* Students complete short answer and extended response style questions. This will develop a clear connection between the poet’s language choices and ideas aligning to the Module B requirements.
 |
| EN12-1 – Students apply and articulate criteria used to evaluate a text or its ideasEN12-1 – Develop creative, informed and sustained interpretations of texts supported by close textual analysis (ACELR062) | Section 2 – Poems continuedReed Flute Cave (Poem analysis)Analysis strategy – Annotation Bingo!In small groups, students are to collaboratively annotate an A3 copy of the poem, labelling techniques found in as many lines as they can. Encourage students to avoid the most obvious and ‘dig deeper’. Students are to fill in their identified techniques onto the Reed Flute Line Grid (Resource 7).Students are to select nine lines from the poem, with its respective technique, and fill out the Bingo Square (Resource 7).Teacher guides students through an analysis of the poem. As each of their nominated line is analysed, students can tick off the technique (if correct) on their Bingo card. First student to tick off all nine lines and associated technique calls out Bingo! and wins the challenge. An incentive for the first row/column/completed grid will always be appealing | Students reinforce their language technique knowledge by explaining the purpose of the technique they identify in each line of the PPT.Bingo grid analysis |
| EN12-3 – Control language features, text structures and stylistic choices of texts to shape meaning and influence responsesEN12-4 – Re-create texts by changing context, perspective or point of view and assess the effectiveness of these changesEN12-4 – Use different ways of transforming experience and ideas into imaginative texts for different audiences and contexts | Section 2 – Poems continuedReed Flute Cave (poem analysis)Other suggested activities* Through discussion, design a question that relates to the rubric. Student may benefit from examining past HSC questions for Module B (acknowledging that these were drawn from the old syllabus) (Past HSC questions)
* Write a 200-word response to the question using academic discourse.
* Peer and self-assessment activity – Students look at marking criteria from past HSC analytical essay questions. Highlight keywords then apply this criteria to their own or their peer’s analytical writing
 | Students as a class group design a Module B examination style question. They revisit the rubric and examine past HSC questions. From this students will write a 200-word response that should include; an introduction, thesis and 2 paragraphs that engage with the question they created. |
|  | Pulling it together introduction as one text, part 1Students construct a new Resource 8A 3-way Venn Diagram to compare and contrast the distinctive qualities and themes of ‘The Past’, ‘China…Woman’ and ‘Reed Flute Cave’ (**Resource 8A** – 3-way Venn Diagram) |  |
| EN12-2 – Appreciate the ways mode, medium and technology shape meaning and influence personal responseEN12-2 – Compose and analyse texts in different modes, media and technologies for a variety of purposes | Section 2 – Poems continuedEntombed Warriors (context focus)View the documentary, ‘The First Emperor of China’ [The First Emperor of China Youtube](https://youtu.be/Yb1CcvqJ0gc) (teachers may choose not to view the full hour) and/or read the websites indicated:Students take notes on the documentary. Resource 9 Entombed Warriors Cornell notetaking. Other sources:[Terracotta Army Wikipedia](http://en.wikipedia.org/wiki/Terracotta_Army)This resource is heavily referenced and could be used as a starting point of understanding, with images.[The entombed warriors of Xian slideshare](http://www.slideshare.net/quillinn/the-entombed-warriors-of-xianhttp%3A/www.slideshare.net/quillinn/the-entombed-warriors-of-xian)[Asian History – Qin Shi](http://asianhistory.about.com/od/profilesofasianleaders/p/qinshihungbio.htm) | Students complete Resource 9, in a Cornell notetaking structure. Students will understand the Terracotta warriors and its impact on the poet. |
| EN12-3 – Control language features, text structures and stylistic choices of texts to shape meaning and influence responsesEN12-4 – Re-create texts by changing context, perspective or point of view and assess the effectiveness of these changesEN12-4 – Use different ways of transforming experience and ideas into imaginative texts for different audiences and contexts | Section 2 – Poems continuedEntombed Warriors (poem analysis)* Themes
	+ Connection between people and nature
	+ Female perspective
	+ Survival of cultures
* Analysis strategy – poetry surgery
	+ In groups or pairs, students are to cut up an A4 copy of Entombed Warriors into segments/sentences/phrases. Categorise examples into structural/aural/imagery features and analyse in relation to the themes listed
* Other suggested activities:
	+ Sketch to stretch- students are divided into six groups. Each group is allocated 4-5 lines of the poem that focus on the different images explored. The group are to draw or sketch the image from the detail in their section of the poem. They then share, in line order, their sketches and explain the understanding of the images through their artistic choices.
	+ Students reflect (stretch) on the cultural assumptions presented in the poem: afterlife, Earth Mother, the earth as protector and so on.
 | Students will complete Resource 10 Entombed Warriors Poetry Surgery. From this, students will have some topic and theme linked analysis for the poem that can support their overall development of an extended response. Visual representation(s)Reflection |
| EN12-4 – Assess how their knowledge of language features, text structures and stylistic choices helps them to engage with unfamiliar texts or textual formsEN12-5 – Appreciate the value of thinking about texts in different ways | Section 2 – Poems continuedVisit to Sun Yat-Sen Memorial Hall (context focus)* After reading, students are to consider questions about the poem: What is the effect of setting this poem in a theatre? How does the content relate to the concept of oral traditions?
* Research Sun Yat-Sen Memorial Hall; gather images and a brief history of the structure.

Other resources[Sun Yat Sen Memorial China tour360](http://www.chinatour360.com/guangdong/guangzhou/sun-yatsen-hall.htm)[China highlights San Yat Sen](http://www.chinahighlights.com/guangzhou/attraction/sun-yat-sen-memorial-hall.htm) | Students reflect on the setting in the poem and the impact this has to the overall meaning. Students (depending on your school’s context this could be a H/W task or a class activity) research and develop a visual representation of Sun Yat-Sen Memorial Hall to assist in their understanding of the importance of this structure. |
| EN12-5 – Understand, assess and appreciate how different language features, text structures and stylistic choices can be used to represent different perspectives and attitudesEN12-5 – Use the information and ideas gathered from a range of texts to present perspectives in analytical, expressive and imaginative ways | Section 2 – Poems continuedVisit to Sun Yat-Sen Memorial Hall (poem analysis)Analysis strategy – SIFTING JigsawAssign students into groups of seven. Give each member a letter from the SIFTING acronym:* S – Symbol
* I – Imagery
* F – Figurative language
* T – Tone and theme
* I – Inference
* N – Narrator
* G – Genre and style (distinctive features)

Students break off into ‘expert’ groups and examine A3 copies of the poem, exclusively looking to analyse their focus area. Experts take their ‘sifted’ information back to the group and teach their fellow ‘sifters’.Other suggested activitiesStudents reflect on the experience of focusing on only one aspect of the poem; what limitations did they discover? What possibilities did it unlock? What new depth did they find? What patterns can be detected throughout the text? | Students will develop a deep understanding of Sun Yat- Sen through using the SIFTING activity. The expert group activity (sharing their expertise with the class) will allow the class to gather a deep analysis of the poem.Students in a class discussion reflect on the purpose and impact that focusing on one aspect of the poem could have.  |
| EN12-1 – Compose considered and well-crafted personal responses to texts and critically consider the responses of othersEN12-6 – Students analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other textsEN12-3 – Use appropriate and effective form, content, style and tone for different purposes and audiences and assess their effectiveness in real and imagined contexts (ACEEN011)EN12-4 – Re-create texts by changing context, perspective or point of view and assess the effectiveness of these changesEN12-4 – Use different ways of transforming experience and ideas into imaginative texts for different audiences and contexts | Section 2 – Poems continuedSunrise on Huampu River (context focus)Students are to research Huampu River and create a one slide visual representation (collage). How do the images they found in their research compare with Oodgeroo’s imagery of the river?Analysis strategy: Reading Role PlayStudents are assigned a role:* Conservationist
* Artist
* Poet or songwriter
* Developer
* ‘First time out of Australia’ tourist
* Shanghai local and so on

As they read, they are to view the scene through the eyes of their role. Students may supplement this understanding with research. What would be their concerns/hopes/excitements? What would they notice first? What ideas/thoughts/emotions would it evoke? Compare this perspective in a group of other roles. What does this illuminate about perception and interpretation? What does this reflect about what Noonuccal may have been most drawn to?Other suggested activities* Students compose a stream of consciousness, imagining they are Oodgeroo Noonuccal at Huampu River. What would she be noticing? What would inspire her to write a poem about this setting? How does it inspire her compared to Reed Flute Cave, the Terracotta Warriors or The Great Wall?
* 500-word writing challenge: Compare the themes and language of Sunrise on Huampu River to Reed Flute Cave, Entombed Warriors or China... Woman. Evaluate which poem has the greatest impact on you.
 | Need evidence of learning here |
| EN12-1 – Compose considered and well-crafted personal responses to texts and critically consider the responses of othersEN12-6 – Students analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other textsEN12-3 – Use appropriate and effective form, content, style and tone for different purposes and audiences and assess their effectiveness in real and imagined contexts (ACEEN011) | Section 2 – Poems continuedA Lake Within a Lake (context focus)Students are to research West lake at Hangzhou and create a slideshow visual representation. How do the images they found in their research compare with Oodgeroo’s imagery of the lake?A Lake Within a Lake (poem analysis)* Coding strategy – stop at each line and code it, indicating your reactions to the idea or image, using symbol codes to represent ‘I already knew this’, new information, wow, ‘I don’t understand’. After coding, find a partner to share and compare codes and justify your codes. Resource 11 A Lake Within a Lake coding activity
* V.I.P. – Cut up sticky notes into strips. As you read, tear off a strip to mark points that are V.I.P. (Very Important Points). Compare points with other students and tell why you chose to mark each one.
* Key word strategy – select words/images you believe are important to understanding the poem. Write those words onto sticky notes. After reading, arrange the keywords to support a cohesive summary of the poem. Then retell or write to summarise.
* Gallery images – in small groups, read the poem and create mental images/sketch/source images. Create and label images on paper to represent the content. Share images with the class.

Other suggested activitiesCreative response: look up images of West Lake and rewrite the poem as a first-person narrative. Experiment with different figurative techniques to convey the same images, senses and emotions. | Students analyse their understanding of the poem through Resource 11 A Lake with a Lake coding activity. This will prompt discussions in class and fill in the missing knowledge to establish a stronger understanding of the poem. Students will creatively experiment with different language devices in creating a first-person narrative poem. |
| EN12-3 – Engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaningEN12-3 – Use appropriate and effective form, content, style and tone for different purposes and audiences and assess their effectiveness in real and imagined contexts (ACEEN011)EN12-6 – Develop an increasing understanding and appreciation of new texts by making connections with familiar textsEN12-6 – Explain similarities and differences between and among texts with reference to their contextsEN12-6 – Students explain similarities and differences between and among texts with reference to their contextsEN12-4 – Students sequence writing to produce cohesive and sustained textsEN12-9 – Students support the learning of others by objectively assessing their strengths and needs as learners and offering constructive feedback as appropriate | Section 3 – Pulling it together part two – poems as one textWeek 7Poems as one textPlace the poems in chronological order of composition. Use this to map out Noonuccal’s journey through China and to consider how The Past fits in to this collection.Students create their own visual representation of how the texts connect. This may be a mind map with different concepts represented through different colours; Venn diagrams; graphic organisers; a collage of images representing each poem with a few key supporting quotes.‘Speed Dating’ activityCentral themes or concepts are written on large pieces of butchers' paper or whiteboards. In groups, students write all the quotes that relate to the concept at their 'station' – after 5 minutes they move onto the next concept and add to the quotes that have been written down.Other suggested activities* Extended response: How does Oodgeroo explore important ideas through the power of poetry?
* Students plan their extended response using ALARM © or other paragraph scaffold. Share their essay plans or drafts with a peer for formative feedback.
* Create a table with 2 columns: Natural and Manmade. Reading back through the poems, make lists of quotes according to whether they represent natural or manmade images. Compare the volume of each. Students reflect on the significance and quantity of these types of images. Consider how balanced certain poems are and the significance of this.
 | Poem create a timeline, to display the chronology of the poems. This is an important activity as the students need to see these poems as a suite of poetry. There must be an understanding of where ‘The Past’ fits in with her other poems and the purpose to them all together.Students complete a Speed dating group activity. They will develop quotes and notes based on the central topic on the sheet.Students will complete a formal response style extended response as preparation for the examinations. Extended response |
| EN12-1 – Compose considered and well-crafted personal responses to texts and critically consider the responses of othersEN12-4 – Students sequence writing to produce cohesive and sustained textsEN12-6 – Students explain similarities and differences between and among texts with reference to their contexts | Pulling it together all poems as one textWorld audiencesNoonuccal said, “we’re trying to express ourselves in the Aboriginal way of expression and it doesn’t meet with the world standard... It should be written not for the Aboriginals but... for a world audience... a universal theme.” To what extent does she achieve this goal in her poetry? Make reference to at least two poems set for study.Consolidating knowledgeCompose a letter to Oodgeroo Noonuccal's family, expressing your feelings regarding the poems and how they have impacted upon you personally. Consider your own context and how this has influenced your response.Appropriating themes, motifs, imagery and symbolThrough discussion, explore the key thematic concerns of Noonuccal’s poetry.* Significance of place and its effect on the individual (for example – shaping identity, evoking memories and so on)
* Intercultural connections creating unity as opposed to division
* •The past and present intertwining as a catalyst to shaping new perspectives, identities and futures

Collaboratively and independently explore strategies for appropriation of these themes, motifs, symbols and imagery into different formats |  |
| EN12-3 – Engage with complex texts through their language forms, features and structures to understand and appreciate the power of language to shape meaningEN12-6 – Develop an increasing understanding and appreciation of new texts by making connections with familiar textsEN12-9 – Students support the learning of others by objectively assessing their strengths and needs as learners and offering constructive feedback as appropriate | Section 4 – Assessment* Throughout the unit teachers are developing student assessment knowledge.
* Teachers introduce the assessment during week 4. They should include time in their lessons over the next few weeks to unpack the assessment, its criteria, marking guidelines and expectations for their students.
* Finally teachers could include a peer feedback activity on their students draft prior to the due date. This will give students an opportunity to receive feedback on their work
 | Students support their peers and reflect on their own tasks by using a peer feedback model such as Plus, Minus and what’s next?  |

Reflection and evaluation