 Module A: Narratives that shape our world

Year 11 English advanced - Module A – ‘Lion’

Duration: 10 weeks

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Rationale

In this module, students explore a range of narratives that illuminate and convey ideas, attitudes and values from past and present societies. Students will examine how narratives may inspire change, consolidate stability or reveal, affirm or question cultural practices. Students will analyse a range of texts and through investigation of their textual structures, language and stylistic features, they will deconstruct the contemporary Australian social and cultural narratives embedded within these texts. In addition to this, students will also investigate how a composer represents aspects of their experience as narrative, and how dominant social or cultural narratives may challenge these representations.

Students will be provided with opportunities to examine conventions of narrative and analyse how these are used to shape meaning for both dominant and marginalised groups within society. Students will analyse a range of related texts and the prescribed text, ‘Lion’, directed by Garth Davis. Students will undertake a close analysis of the film to analyse Davis’ visual, aural, language and structural choices in the representation of Saroo Brierley’s experiences. Students will also explore the implicit and explicit use of social and cultural narratives that intertwine within Brierley’s representation of his experiences. Furthermore, Brierley and Davis’ representations will be investigated through the contrast of scenes from the film and extracts from Brierley’s memoir, ‘A Long Way Home’.

Focus questions

* How can our composition of and response to narrative shape our sense of identity and/or culture?
* How can narratives support or challenge the authority of dominant Australian cultures?

Outcomes

* EA11-3 analyses and uses language forms, features and structures of texts considering appropriateness for specific purposes, audiences and contexts and evaluates their effects on meaning
* EA11-6 investigates and evaluates the relationships between texts
* EA11-8 explains and evaluates cultural assumptions and values in texts and their effects on meaning
* EA11-9 reflects on, evaluates and monitors own learning and adjusts individual and collaborative processes to develop as an independent learner

Assessment

Creating Writing and Viva Voce Assessment Task

Students are to write a contemporary Australian narrative that represents their personal experiences in an authentic manner. Students must consider how to authentically express a sense of their own identity or culture and must present a 1-2 minute extract of this as part of their viva voce. After the student has presented their 1-2 minute narrative extract, they will be asked four questions. Students will be required to answer all four questions, with two minutes provided to answer each question.

Students will have an assessment planning period embedded into the unit each week. These periods will focus on workshopping effective narrative forms and features and preparing for their assessment task. Students will complete assessment for learning in weeks 4 and 7, this will take the form of a draft narrative.

Texts

* ‘[The dominant narratives of future](https://philosophynow.org/issues/109/The_Dominant_Narratives_of_Future_Societies) [societies](file:///C%3A%5CUsers%5Cnpapas%5CDownloads%5C%20societies)’ (article). 2015, Ernest Dempsey https://philosophynow.org/issues/109/The\_Dominant\_Narratives\_of\_Future\_Societies
* [‘Slap’](https://vimeo.com/96988854) (short film). 2014, Nick Rowland https://vimeo.com/96988854
* [‘The natural way of things’](file:///C%3A%5CUsers%5Cnpapas%5CDownloads%5CThe%20natural%20way%20of%20things) (novel). 2015, Charlotte Wood (extract, pp 3-22) https://www.scribd.com/document/271624364/The-Natural-Way-of-Things-Charlotte-Wood-Extract
* [‘Real’](https://www.youtube.com/watch?v=GW3dks0Eu5Q) (poem). 2015, Steven Oliver https://www.youtube.com/watch?v=GW3dks0Eu5Q
* [‘The book club’](file:///C%3A%5CUsers%5Cnpapas%5CDownloads%5CThe%20book%20club) (ABC TV episode) 1/11/2015 http://www.abc.net.au/tv/firsttuesday/s4324361.htm
* Black Comedy (TV Series). 2015. Season 1, Episode 1.Beck Cole and Craig Anderson
* [‘Black comedy: the ABC makes a bold foray into race relations’](file:///C%3A%5CUsers%5Cnpapas%5CDownloads%5CBlack%20comedy%3A%20the%20ABC%20makes%20a%20bold%20foray%20into%20race%20relations) (article) 6/11/2014 Chelsea Bond http://theconversation.com/black-comedy-the-abc-makes-a-bold-foray-into-race-relations-33744
* [‘India slowly confronts epidemic of missing children’](https://www.washingtonpost.com/world/asia_pacific/india-slowly-confronts-epidemic-of-missing-children/2012/09/22/395d51b0-fd95-11e1-b153-218509a954e1_story.html?utm_term=.97a5497b8e82) (article). 2012, Washington Post. Simon Denyer https://www.washingtonpost.com/world/asia\_pacific/india-slowly-confronts-epidemic-of-missing-children/2012/09/22/395d51b0-fd95-11e1-b153-218509a954e1\_story.html?utm\_term=.97a5497b8e82
* ‘Lion’ (film) 2016. Garth Davis
* ‘A Long Way Home’(novel extracts) 2013. Saroo Brierley
* [‘Lion’ Garth Davis’ featurette](file:///C%3A%5CUsers%5Cnpapas%5CDownloads%5CLion%20Garth%20Davis%27%20featurette). 2016. https://www.youtube.com/watch?v=-6KY7TSMdsw
* [Anatomy of a scene: ‘Lion’](file:///C%3A%5CUsers%5Cnpapas%5CDownloads%5CAnatomy%20of%20a%20scene%3A%20Lion) https://www.nytimes.com/video/movies/100000004909450/anatomy-of-a-scene-’Lion’.html
* ‘[History vs hollywood](file:///C%3A%5CUsers%5Cnpapas%5CDownloads%5CHistory%20vs%20hollywood)’ (website) http://www.historyvshollywood.com/reelfaces/’Lion’/
* ‘[No filter’ with Sue Brierley](file:///C%3A%5CUsers%5Cnpapas%5CDownloads%5CNo%20filter%27%20with%20Sue%20Brierley) (podcast) https://omny.fm/shows/no-filter/sue-brierley-is-the-’Real’-life-mum-from-’Lion’

| Outcomes/content | Teaching and learning | Evidence of learning |
| --- | --- | --- |
| * EA11-7 evaluates the diverse ways texts can represent personal and public worlds and how they are valued
* ED11-5 thinks imaginatively, creatively, interpretively and critically to response to, evaluate and compose texts that synthesise complex information, ideas and arguments
* EA11-8 explains and evaluates cultural assumptions and values in texts and their effect on meaning
* EA11-8 explains and evaluates cultural values in texts and their effect on meaning
* EA11-3 analyses and uses language forms, features and structures of texts considering appropriateness for specific purposes, audience and contexts and evaluating their effect on meaning
 | Introduction to the Module: Narratives that Shape our WorldGroup discussion: Discuss the title of the module, Narratives that Shape our World.* Discuss what constitutes a narrative.
* Does this definition of a narrative change depending on the context?
* How can a narrative ‘shape our world’?
* Whose ‘world’ exactly?
* What are the connotations associated by the concept of our world being ‘shaped’ by something?
* In what ways are narratives powerful in Australian society?
* How do narratives shape our perceptions of ourselves and others?
* How can narratives provide individuals with a sense identity?

Students are provided with a copy of the rubric (**Resource** 1). The rubric has been divided into three sections and students are to be divided into three groups. Each group must annotate their section of the rubric focussing on the following elements:* What are they key ideas?
* What are the key skills?

In a one to two sentence summary, what is your section of the rubric asking you to complete? Each group’s annotations and summaries are then to be shared with the rest of the class.Defining Social and Cultural NarrativesStudents are to be provided with the article ‘‘The dominant narratives of future societies’’. As a class, students will discuss the article via a Socratic Circle. This will be most effective if students are provided with the article in advance to allow them to read, analyse and construct their questions. When the article is distributed, teachers may need to provide additional information on the texts ‘Brave New World’ and ‘Do Androids Dream of Electric Sheep?’ to deepen student understanding. It will also need to be explained to students that Socratic Circles are an opportunity to examine a text and construct a range of questions for discussion. Students will need to have completed their questions prior to the Socratic Circle taking place (**Resource** 2).Individually students are to write their own definition of the term **‘**dominant social narratives**’**. These definitions are to be shared with a partner and modified/added after they discuss the similarities or differences of their definitions..Then in the pairs, students are to create a mind map of dominant social views, and as a result dominant social narratives, in contemporary Australian society. Students should consider things such as construction of gender, social class, sexuality, race, disability, mental health and religion. For each example of a dominant social narrative, students then need to list the possible counter narratives. Each pair’s examples then need to be shared and discussed with the class to further consolidate the students understanding.Students then need to individually answer the following questions:* What are some of the difficulties in trying to examine our own society's dominant social narratives?
* How do counter narratives create a sense of power and authority?
* When might counter narratives become the dominant social narrative?
* What role do literary narratives have in constructing dominant and counter social narratives?

Cultural Narratives- Introductory Related MaterialTeachers may wish to include an appropriate short film here to consolidate students understanding of cultural narratives.Assessment Task PreparationDistribute the assessment task and discuss format with students. Students will be completing a viva voce and will have one period a week in class to work on their assessment task, both collaboratively and individually. Students will be involved in a range of workshops that focus on developing their use of language forms and features.Overview of workshops and assessment periods:* Week 2: workshop: imagery and point of view
* Week 3: workshop: structure and voice
* Week 4: workshop: characterisation and dialogue (assessment for learning: draft submitted)
* Week 5: workshop: setting
* Week 6: Sharing of drafts: peer feedback
* Week 7: Brainstorming: questions 1 and 2 from assessment task (assessment for learning: 2nd draft submitted)
* Week 8: Brainstorming: questions 3 and 4 from assessment task
* Week 9: Final editing of narratives

Introduction to the assessment taskStudents are to brainstorm the stylistic features of a narrative that create an authoritative voice. | * Class discussion and individual student answers will show understanding of introductory concepts
* Annotations on rubric and group discussion
* Groups presentation of rubric summary and annotations
* Analysis and annotations on article and questioning and discussion that occurs in the Socratic Circle.
* Students individual definition and discussion in pairs will show understanding of concept of dominant social narratives
* Detailed mind map outlining dominant social/cultural narratives and their possible counter narratives
* Individual student responses should demonstrate their developing understanding of narratives
* Individual student responses will demonstrate developing understanding of cultural narratives and language forms and features used in texts explore this
* Class discussion and individual questioning regarding key elements of the assessment task
* Mind map of stylistic features of a narrative
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| * EA11-1 responds to, composes and evaluates complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure
* EA11-3 analyses and uses language forms, features and structures of texts considering appropriateness for specific purposes, audience and contexts and evaluating their effect on meaning
* ED11-5 thinks imaginatively, creatively, interpretively and critically to response to, evaluate and compose texts that synthesise complex information, ideas and arguments
* EA11-8 explains and evaluates cultural assumptions and values in texts and their effect on meaning
* EA11-4 strategically uses knowledge, skills and understanding of language concepts and literary devices in new and different contexts
 | Focus text: [Extract from ‘The natural way of things’ (2015), novel by Charlotte Wood (pages 3-22)](https://www.allenandunwin.com/browse/books/fiction/literary-fiction/The-Natural-Way-of-Things-Charlotte-Wood-9781760111236)Key termsStudents will need to be familiar with the following terms, in the context of Australian culture:* gender
* feminism
* misogyny
* patriarchy
* sexism

Before readingPrior to reading the extract, students are to consider and brainstorm the following questions:1. What are some existing gender narratives around men and women in Australian society?
2. Why are we drawn to narratives that are confronting, make us uncomfortable and reveal us to ourselves? Students should think of films, novels, songs, artworks, etc. that they may have found confronting, uncomfortable and/or revelatory. What do these texts have in common?

Individual or class reading of extract: pp 3-22 Class to view ‘‘The book club’’ discussion of the novel. Whilst watching, students make a list of comments relating to the style of the novel- narrative devices, language, characterisation, etc. Share and discuss.Textual analysisStudents to discuss and complete specific analysis questions (**Resource** 3) for the extract, focusing on the author’s narrative and stylistic choices. Consideration should also be given to the Australian social and cultural norms that have been both represented and challenged by Wood.Extended response or class discussion1. Students compose a response to the following: A good narrative makes a scenario not just possible, but plausible (James Bradley, The Monthly). What aspects of this dystopian/speculative piece of fiction make us question ‘What if?’
2. Students are to consider one of the overarching focus questions: How does Charlotte Wood use her composition to challenge the authority of dominant Australian cultural/social narratives?

Assessment Task PreparationWorkshop focus - imagery and point of viewTeacher to develop resources on imagery and point of view for a mini workshop (20 minutes) prior to students using these narrative skills in their own composition. Resources should be based on Charlotte Woods’ employment of imagery (through figurative and descriptive language, symbolism, etc.) and point of view (alternating points of view, male/female binary opposition) in ‘The natural way of things’.Independent writingStudents use the workshop focus areas to experiment with these stylistic and narrative conventions in their own composition. | * Students demonstrate a developing understanding of key terms
* Pre-existing student knowledge demonstrated through discussion
* Students makes detailed notes and make connections between extract and video
* Comprehensive discussion and answers to analysis questions
* Rigorous discussion considering multiple points of view. Students demonstrate a developing understanding of the role of narratives in Australian society
* Understanding of specific narrative devices and their role in storytelling
* Students experiment with stylistic and narrative devices in their own composition
 |
| * EA11-7 evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valued.
* EA11-8 explains and evaluates cultural assumptions and values in texts and their effects on meaning.
* EA11-5 thinks imaginatively, creatively, interpretively and critically to respond to, evaluate and compose texts that synthesise complex information, ideas and arguments.
* EA11-9 reflects on, evaluates and monitors own learning and adjusts individual and collaborative processes to develop as an independent learner.
 | Focus text: ‘Real’ (2015), poem by Steven Oliver Source <http://anitaheissblog.blogspot.com.au/2012/05/steven-oliver-real.html>Students will need to be familiar with the following terms, in the context of Australian culture:Key terms* authoritative voice
* cultural assumptions
* cultural storytelling
* text structure

Contextual KnowledgePrior to listening/reading the poem, introduce composer’s contextual information and complete ‘Pre-reading/listening questions’ from the ‘Real’ google slide presentation (**Resource** 4). Classroom teachers can choose to build more pre-reading questions if their class needs further context about cultural storytelling and existing Indigenous Australian cultural and social narratives.Textual AnalysisStudents listen to/view Oliver’s delivery at the 2015 NAIDOC Awards ceremony and make VIPs (Very Important Points) about their initial ideas/understanding (**Resource 4**). VIPs are then repeated after they read through their printed copy of the poem. Teachers to encourage students to share their points and add to their own, to build the start of their notes and understanding of this text. This will be followed by deconstruction and annotation of the printed poem. This activity can be student or teacher lead depending on the technical capabilities of the class.Students complete the analysis questions for ‘Real’ and discuss their answers as a class (**Resource** **4**).Students complete the mini extended response question and submit their critical composition to a peer for feedback (**Resource** **4**).Assessment Task PreparationWorkshop focus - structure and voiceTeacher to develop resources on structure and voice for a mini workshop (20 minutes) prior to students using these narrative skills in their own composition. Resources should be based on Steven Oliver’s employment of structure (slam/free verse poetry) and representation using humour (irony/sarcasm/wit) and rhyme in ‘Real’.Independent writingStudents use the workshop focus areas to experiment with these stylistic and narrative conventions in their own composition. | * Students demonstrate a developing understanding of key terms
* Comprehensive discussion and written responses to pre-reading/listening questions
* Students to complete VIPS and detailed annotations of poem
* detailed analytical response to questions
* Written detailed critical response and feedback on peer response
* Understanding of specific narrative devices and their role in storytelling
* Students experiment with stylistic and narrative devices in their own composition
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* EA11-8 explains and evaluates cultural assumptions and values in texts and their effect on meaning
* EA11-4 strategically uses knowledge, skills and understanding of language concepts and literary devices in new and different contexts
 | Focus text: ‘Black Comedy’, Season 1 Episode 1 (TV Series). 2015, Beck Cole & Craig AndersonStudents will need to be familiar with the following terms, in the context of Australian culture:Key terms* satirical
* implicitness
* hegemonic

Introduction to SatireStudents to discuss as a class their understanding of satire and its social function. Why is satire an important part of social change? Students to discuss the idea that the aim of satire should always be the moral reform of society. Students to complete introductory work on satire (**Resource**s **5 and 6**) before moving onto analysis of satirical texts that challenge dominant Australian cultural and social narratives.Reception and Analysis of Black ComedyStudents are to re-consider their answer to the pre-listening/reading questions for Steven Oliver’s poem ‘Real’. Their understanding of these questions will help drive their analysis of the satirical ABC series Black Comedy. Students need to be made aware that Black Comedy is created by Aboriginal and Torres Strait Islander peoples and so they are in control of their people’s representation in the series.Particularly the following key questions:1. What are some existing cultural narratives or ideals about Indigenous Australians?
2. Who perpetuates these narratives? What is their purpose and who is their audience?
3. How can contemporary composers re-define outdated narratives and cultural ideals?
4. Why is it important for Indigenous composers to assume advocacy roles for contemporary Australian narratives?

Students to read the article ‘Black comedy: the ABC makes a bold foray into race relations’ written by Chelsea Bond, Senior Lecturer at The University of Queensland and an affiliate member of the National Indigenous Research and Knowledge Network. Students to complete a speed dating exercise in which they have five minutes to discuss the allocated two key questions with a partner. After that time they move onto another partner and follow the same process. Students may do this several times with different partners to gain a breath of understand and detailed discussion.Key questions for speed dating exercise:* How does Bond suggest that Black Comedy challenges the authority of dominant Australian cultural/social narratives? Provide examples from the text to support your discussion.
* How does Bond suggest that Black Comedy may both challenge, and reaffirm perceptions of ourselves and others? Provide examples from the text to support your discussion.

Students to view episode 1 of season 1 and complete the analysis questions (**Resource** **7**). Focus of analysis is on how the use of satire in Black Comedy creates a sense of power for counter narratives and allows marginalised groups to assert a sense of authority over their own representation.Extended ResponseStudents to compose a mini extended response to the following question:Narratives may assert a sense of authority for marginalised groups within Australian society. Discuss how this has been explored in TWO texts you have studied in class.Assessment Task PreparationWorkshop focus - characterisation and dialogueTeacher to develop resources on characterisation and dialogue for a mini workshop (20 minutes) prior to students using these narrative skills in their own composition. Resources should be based on stylistic techniques used and analysed in Black Comedy.Independent writingStudents use the workshop focus areas to experiment with these stylistic and narrative conventions in their own composition.Assessment of LearningStudents to submit a draft of their assessment task for feedback from their class teacher for feedback. | * Students demonstrate a developing understanding of key terms
* Students to contribute to class discussion about satire and its social purpose
* Students to re-engage with their pre-listening/reading questions for Stevan Oliver’s ‘Real’ in the context of Black Comedy
* Engagement with article and in speed dating exercise
* Detailed analysis of Black Comedy
* Mini extended response
* Understanding of specific narrative devices and their role in storytelling
* Students experiment with stylistic and narrative devices in their own composition
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| * EA11-7 evaluates the diverse ways texts can represent personal and public worlds and how they are valued
* EA11-1 responds to, composes and evaluates complex texts for understanding, interpretation, critical analysis and imaginative expression and pleasure
* EA11-7 evaluates the diverse ways texts can represent personal and public worlds and how they are valued
* EA11-8 explains and evaluates cultural assumptions and values in texts and their effect on meaning
* EA11-4 strategically uses knowledge, skills and understanding of language concepts and literary devices in new and different contexts
 | Prescribed Text: ‘Lion’ (2016), film by Garth DavisFocus on Contextual KnowledgeTeachers and students should preface their study of ‘Lion’ by focusing on contextual information from India, one of the primary settings from the film, ‘Lion’ and novel, A Long Way Home. Teachers should provide information and discussion on the ‘epidemic’ of lost children in India to provide contextual information for the study of Saroo’s cultural narrative. Teachers may use the [2012 Washington Post article ‘India slowly confronts epidemic of missing children’](https://www.washingtonpost.com/world/asia_pacific/india-slowly-confronts-epidemic-of-missing-children/2012/09/22/395d51b0-fd95-11e1-b153-218509a954e1_story.html?utm_term=.8c895e8d540c).To support the introduction of lost children in India, teachers can develop empathetic writing activities that focus on the experiences and narratives of those children who are homeless or indeed lost in societies as large and as confronting as India. Teachers may wish to develop their own resource or seek inspiration from the Washington Post article or A Lost Child - Writing Task (**Resource** **8**).To further support the introduction of contextual information, teachers may wish to use key extracts from the novel, A Long Way Home, to better facilitate text related discussion prior to film viewing. Teachers should devise analysis and empathetic style questions to accompany student learning of these extracts. Questions should also assist student understanding of narrative devices, cultural assumptions and authoritative voice.Key extracts from A Long Way Home:* Prologue extract (pg.1-pg.4)
* Getting lost extract (pg.39-pg.41)
* Salvation extract (pg.62-pg.72)

Assessment Task PreparationWorkshop focus - settingTeacher to develop resources on setting for a mini workshop (20 minutes) prior to students using these narrative skills in their own composition. Resources should be based on ‘A Long Way Home ’prologue and explore how setting is utilised to convey aspects of cultural storytelling through foreshadowing and other narrative devices.Independent writingStudents use the workshop focus areas to experiment with these stylistic and narrative conventions in their own composition. | * Engagement and discussion in contextual information
* Engaging creative writing response which explores the experience of a lost child
* Detailed analysis of extracts from the novel which demonstrates contextual knowledge
* Understanding of specific narrative devices and their role in storytelling
* Students experiment with stylistic and narrative devices in their own composition
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| * EA11-2 uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies
* EA11-7 evaluates the diverse ways texts can represent personal and public worlds and how they are valued
* EA11-9 reflects on, evaluates and monitors own learning and adjusts individual and collaborative processes to develop as an independent learner
* EA11-6 investigates and evaluates the relationships between texts
 | Prescribed Text: ‘Lion’ (film)Focus on Analysis of Selected ScenesFilm techniques: In preparation for film study of ‘Lion’, revise film techniques with students.Prior to viewing the film, students should consider the following questions:* What is a biopic?
* Why are we intrigued by ‘Real’-life stories?
* Who has the authority to tell someone else’s story?
* How can we trust someone else’s interpretation of a narrative? How do we know if it is authentic?

Students to view the film and take notes on one of the focus questions for the module:* How do narratives shape our perceptions of ourselves and others?

Post viewing, students should reconsider/re-evaluate their responses to the previous questions: did their answers change at all and if so, what was it about the film and the way the story was told that influenced this change?Students to view the ‘Garth Davis Featurette’ and make notes on the director’s comments about his purpose, vision and sense of responsibility in directing this film. What does this suggest about the nature of authority in storytelling, and the responsibility of the composer?Students are to analyse key scenes from the film by completing the ‘Key Scene Analysis’ table (**Resource 9**) for each scene, followed by the focus questions. Students could collaboratively complete the table using a cloud-based shared document.Key scenes:1. Young Saroo wakes up at the train station alone
2. Saroo tells his friends that he is ‘lost’
3. Searching Google Earth montage
4. Coming home (Saroo meets his birth mother)

To support analysis of scene **‘**Young Saroo wakes up at the train station alone**’**, students are to view the director's analysis of the scene in the clip **‘**Anatomy of a Scene: ‘Lion’.**’**Assessment Task PreparationStudents are to share their draft narrative for peer feedback. This should be a collaborative process and the teacher should encourage students to give and receive constructive feedback. Students should then consolidate this feedback and apply it to their narrative, where appropriate.Students are to submit a second copy of their draft for teacher feedback.Teacher to deconstruct and discuss questions one and two from the assessment task.* How have you utilised the structures of a narrative to accurately represent your personal experience/s?
* Explain how your narrative has been influenced by ONE text studied in class.
 | * Prior knowledge demonstrated through discussion and pre-testing
* Class discussion, independent answering of questions
* Student notes and discussion. Established understanding of nature of authority in storytelling.
* Detailed analysis of each scene.
* Collaboration on narrative drafts, peer feedback and critical discussion.
* Near complete drafts
* Class discussion and deconstruction of questions one and two from assessment task
 |
| * EA11-7 evaluates the diverse ways texts can represent personal and public worlds and how they are valued
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* EA11-6 investigates and evaluates the relationship between and among texts
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* EA11-6 investigates and evaluates the relationship between and among texts
* EA11-8 explains and evaluates cultural assumptions and values in texts and their effect on meaning
* EA11-9 reflects on, evaluates and monitors own learning and adjusts individual and collaborative processes to develop as an independent learner
 | Prescribed Text: ‘Lion’ (film)Focus on Challenging the authority of DavisStudents are to refer back to their prior viewing questions, particularly who has the authority to tell someone else's story and how can we trust someone else’s interpretation of a narrative? How do we know if it is authentic? Students are to re-consider these questions in the context of Davis and Brierley representing the same narrative.As introductory **Resource** to compare the novel and the film, students could use the website History vs Hollywood to note similarities between Saroo’s actual experience and the one represented in the film.Discuss with students that an additional two scenes will be analysed and compared to extracts from the novel that challenge the authority of the narrative depicted by Davis.Scenes* Railway worker taking Saroo in
* Saroo’s final train journey

Novel Extract vs Scene: Railway worker taking Saroo inStudents are to analyse the scene **‘**Railway worker taking Saroo in**’** using the key scene analysis table (**Resource 9**).Students are to read pages 55-59 of ‘A Long Way Home’and answer the following questions:* Outline Brierley’s depiction of the railway worker. Use quotes from the extract to support your response.
* Discuss Brierley’s justification for trusting him.
* How does this extract depict social and cultural norms and expectations in India?
* Discuss how Brierley creates a sense of authority over his narrative in this extract? What makes it **‘**believable**’** and **‘**authentic**’** to the reader?
* How does this extract explore the idea that narratives are powerful in Australian society?

Students are to compare and contrast the depiction of the narrative in the film extract to the narrative in the novel extract. Students are to answer the following questions:* Discuss the differences between Davis’ and Brierley’s representation in this scene. Analyse the effect of these changes and why Davis may have made these choices.
* Discuss which of the narrative depictions you feel is the most powerful. Why is this the case?
* Discuss which of the narrative depictions creates a more convincing sense of authority? Why is this the case?

Novel Extract vs Scene: Saroo’s final train journeyStudents are to analyse the scene **‘**Saroo’s final train journey**’** using the key scene analysis table (**Resource 9**).Students are to read pages 226- 238 of ‘A Long Way Home’and answer the following questions:* Outline Brierley’s depiction of his train ride to Kolkata as an adult. Use quotes from the extract to support your response.
* Discuss Brierley’s personal reflection on his own depiction of his train ride as a child. What does this suggest about the authority of an individual's narrative?
* How does this extract depict social and cultural norms and expectations in India?
* Discuss how Brierley creates a sense of authority over his narrative in this extract? What makes it **‘**believable**’** and **‘**authentic**’** to the reader?
* How does this extract explore the idea that narratives are powerful in Australian society?

Students are to compare and contrast the depiction of the narrative in the film extract to the narrative in the novel extract. Students are to answer the following questions:* Discuss the differences between Davis’ representation and Brierley’s personal experience in this scene. Analyse the effect of these changes and why Davis may have made these choices.
* Discuss which of the narrative depictions you feel is the most powerful. Why is this the case?
* Discuss which of the narrative depictions creates a more convincing sense of authority? Why is this the case?

Assessment Task PreparationTeacher to further deconstruct and discuss questions three and four from the assessment task.* Discuss the aspect/s of Australian cultural norms have you challenged/represented in your narrative?
* Reflect on your creative process. Outline the difficulties you encountered in crafting your narrative and how you overcame them.

Students are to spend the remainder of the lesson creating annotations on their extract to help them effectively address the final two questions. | * Class discussion regarding re-visited prior viewing questions
* Notes on similarities
* Detailed scene analysis
* Engaging with extract and individual written responses to questions
* Detailed responses to questions comparing and contrasting film extract and novel extract
* Detailed scene analysis
* Engaging with extract and individual written responses to questions
* Detailed responses to questions comparing and contrasting film extract and novel extract
* Class discussion and deconstruction of questions three and four from assessment task
* Annotations on extract of narrative
 |
| * EA11-2 uses and evaluates processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologies
* EA11-7 evaluates the diverse ways texts can represent personal and public worlds and how they are valued
* EA11-6 investigates and evaluates the relationship between and among texts
* EA11-3 analyses and uses language forms, features and structures of texts considering appropriateness for specific purposes, audience and context and evaluating their effect on meaning
 | Prescribed Text: ‘Lion’ (film)Focus on further scene analysis and challenging the authority of Saroo Brierley and DavisFurther Scene AnalysisTeacher to decide if students require additional time analysing scene from the film, ‘Lion’. Teachers are to use their discretion to select additional scenes for analysis. Scenes to be analysed using (**Resource 9**) and scene analysis must address the following focus questions:1. Describe your emotional response to this scene. How does the director achieve this?
2. Whose perspective is represented in this scene?
3. What dominant Australian and/or Indian cultural and social narratives have been represented OR challenged in this scene?
4. What film techniques have been used to create an authoritative voice?
5. How does this scene position you to question the nature of authority in storytelling?

Challenging the Authority of Saroo Brierley and DavisStudents are to consider the authority of Brierley and Davis in representing Mantosh’s experiences. Students to listen to an extract of the audio podcast No Filter with Sue Brierley (from 27.48 minutes to 36.40 minutes.) Students are to answer the following questions:* Mantosh was not involved in the writing of the novel or the construction of the film. Does that change your view of the way Mantosh’s was represented?
* What authority do you believe Brierley and Davis have over the representation of Mantosh’s experiences?
* In the extract, Sue discusses Mantosh’s reaction to the film. What does his reaction suggest about his thoughts on how he was represented in the film?
* What do Sue and Mantosh’s personal representations suggest about dominant Australian cultural/social norms? How do they challenge these?

Writing TaskStudents are to write a body paragraph using the TEEEC structure, or any writing structure implemented by the classroom teacher, to the following question:A composer’s authority in the representation of their experiences can be both challenged and confirmed through another's representation of their narrative. Make reference to both the film ‘Lion’ and extract from the novel A Long Way Home.Assessment Task PreparationStudents will have this final lesson to complete final edits on their narrative and prepare for their interview questions. | * detailed analysis of scenes
* Engaging with audio extract and detailed responses to questions
* Detailed and effective body paragraph
* Final edits on assessment task
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| * EA11-3 analyses and uses language forms, features and structures of texts considering appropriateness for specific purposes, audience and context and evaluating their effect on meaning
 | Assessment Task- Viva VoceStudents to complete their viva voce in class time this week.Extended Response TaskStudents to complete an extended response on the following question:Storytellers use their compositions to strengthen their own personal sense of authority. Discuss how this idea is explored in your prescribed text, ‘Lion’. | * Completion of viva voce
* Detailed and sophisticated extended response
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Reflection and evaluation: