 Common module – Texts and human experiences

Year 12 English Advanced, Standard and Studies

Duration: 30 hours

Unit Rationale

Through studying a broad range of texts, including the set text – selected chapters from, The Boy Behind the Curtain – students will engage with the ways in which texts represent human qualities and emotions through experience. In particular, the set text represents the role of storytelling and how personal reflection can help us to see the world differently. As this unit requires the exploration of a range of texts in addition to the set text, approaches to teaching and learning will include individual and collaborative activities that will be designed to draw the students in through both analytical and imaginative composing tasks. Assessment is designed around two key foci - visible thinking strategies and a multimodal framework - so activities throughout the unit involve engaging from these perspectives. The textual concepts that are likely to be explored in different classrooms include: character, context, narrative, perspective, point of view, representation and style. As this unit requires the exploration of a range of texts in addition to the set text, approaches to teaching and learning will include individual and collaborative activities that will be designed to draw the students in through both analytical and imaginative composing tasks.

Focus Question

* How do all texts offer a reflection on human experiences, both deeply personal and shared?

Texts

* Tim Winton, The Boy Behind the Curtain, selected chapters: ‘Havoc: A Life in Accidents’, ‘Betsy’, ‘Twice on Sundays’, ‘The Wait and the Flow’, ‘In the Shadow of the Hospital’, ‘The Demon Shark’, ‘Barefoot in the Temple of Art’
* Various related texts

Outcomes

| Studies | Standard | Advanced |
| --- | --- | --- |
| ES12-2 identifies, uses and assesses strategies to comprehend increasingly complex and sustained written, spoken, visual, multimodal and digital texts that have been composed for different purposes and contextsES12-3 accesses, comprehends and uses information to communicate in a variety of waysES12-6 uses appropriate strategies to compose texts for different modes, mediums, audiences, contexts and purposesES12-9 identifies and explores ideas, values, points of view and attitudes expressed in texts, and explains ways in which texts may influence, engage and persuade different audiencesES12-10 monitors and reflects on own learning and adjusts individual and collaborative processes to develop as a more independent learner | EN12-1 independently responds to and composes complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasureEN12-2 uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologiesEN12-7 explains and evaluates the diverse ways texts can represent personal and public worldsEN12-8 explains and assesses cultural assumptions in texts and their effects on meaningEN12-9 reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner | EA12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasureEA12-2 uses, evaluates and justifies processes, skills and knowledge required to effectively respond to and compose texts in different modes, media and technologiesEA12-7 evaluates the diverse ways texts can represent personal and public worlds and recognises how they are valuedEA12-8 explains and evaluates nuanced cultural assumptions and values in texts and their effects on meaningEA12-9 reflects on, evaluates and monitors own learning and refines individual and collaborative processes as an independent learner |

Assessment Outline

The assessment tasks suggested for this unit involve regular imaginative writing built into the unit and a summative assessment task involving the development and creation of a TED talk-style presentation. The purpose of these two elements is to immerse students in both analytical and imaginative writing, representing and speaking experiences, based around the focus question of the unit.

Program

| Outcomes/ Content | Teaching and Learning | Evidence of Learning |
| --- | --- | --- |
| Advanced:EA12-9 use appropriate metalanguage and textual forms to assess and reflect on their own learning and that of othersStandard:EN12-9 understand and use appropriate metalanguage and textual forms to assess and reflect on their own learning and that of othersStudies:ES12-10 use a range of techniques to reinforce learning, for example visualising, rehearsing, summarising or explaining to someone else | Course outline and rubric engagementEngaging the class from the first lesson is crucial to unit success. The motivation levels, intellectual capacity, and length of time already spent together as a class should drive how you approach this engagement. In an approach that you consider appropriate for your class, complete the following activities:1. Outline the pattern of study for HSC English (see the appropriate syllabus documents from [HSC English Syllabus](http://syllabus.nesa.nsw.edu.au/english/): http://syllabus.nesa.nsw.edu.au/english/
2. Outline the school’s assessment expectations.
3. Engage with the rubric for the HSC Common Module:

In this common module students deepen their understanding of how texts represent individual and collective human experiences. They examine how texts represent human qualities and emotions associated with, or arising from, these experiences. Students appreciate, explore, interpret, analyse and evaluate the ways language is used to shape these representations in a range of texts in a variety of forms, modes and media.Students explore how texts may give insight into the anomalies, paradoxes and inconsistencies in human behaviour and motivations, inviting the responder to see the world differently, to challenge assumptions, ignite new ideas or reflect personally. They may also consider the role of storytelling throughout time to express and reflect particular lives and cultures. By responding to a range of texts they further develop skills and confidence using various literary devices, language concepts, modes and media to formulate a considered response to texts.Students study one prescribed text and a range of short texts that provide rich opportunities to further explore representations of human experiences illuminated in texts. They make increasingly informed judgements about how aspects of these texts, for example context, purpose, structure, stylistic and grammatical features, and form shape meaning. In addition, students select one related text and draw from personal experience to make connections between themselves, the world of the text and their wider world.By responding and composing throughout the module students further develop a repertoire of skills in comprehending, interpreting and analysing complex texts. They examine how different modes and media use visual, verbal and/or digital language elements. They communicate ideas using figurative language to express universal themes and evaluative language to make informed judgements about texts. Students further develop skills in using metalanguage, correct grammar and syntax to analyse language and express a personal perspective about a text.Stage 6 syllabus (Advanced, Standard and English Studies) 2017Suggested approaches for this engagement include:* Read and discuss
* Copy the statement and ask students, in groups, to re-write in ‘plain English’
* Share sentences around the room and have students explain their meaning
* Provide printed statements to each student and ask them to highlight words they don’t know and seek to clarify their understanding
* Create rubric posters for the classroom
* Conduct a class discussion around prior learning and its links to the expectations of the rubric
 | Check understanding through class discussion. |
| Advanced:EA12-9 independently reflect on and experiment with their own processes of responding to and composing textsStandard:EN12-9 assess the strengths and weaknesses of their own compositional style and improve compositions as a result of the process of reflectionStudies:ES12-10 use and understand the value of writing as a reflective tool | Making meaning through relevance - pre-text, personal engagement activitiesThe most effective engagement for students is relevance. Encourage students to share relevant personal experiences and invite them to talk to people and be investigative within the exploration of this module. Some ideas to get the students’ curiosity ignited at the beginning of the unit include:Imaginative writing: ask students to write about their own experiences, considering things like self-awareness or vulnerability.Journal: keep a journal where you write down your everyday experiences at the end of each day and then, at the end of each week during this unit, complete an activity where you identify human qualities and emotions in your writing.Research: think about people you know who are at least 45 years old, or older. Who is the oldest person you know? Choose life experiences to ask them about. These experiences might include: leaving school, starting work, getting married, travelling overseas, grief, success, etc. Share the stories you learn in your writing or in oral storytelling activities. | Students compose personal responses displaying their own understanding of the concept ‘Human Experiences’. |
| Advanced:EA12-1 critically evaluate the aesthetic qualities of texts and the power of language to express personal ideas and experiencesStandard:EN12-1 explain how and why texts influence and position readers and viewersStudies:ES12-2 select an appropriate reading approach according to text structure and purpose, for example read closely to identify explicit and implicit information, use headings to find relevant sections, skim and scan to find areas of interest | Related Text 1 - Exploring a range of texts - Resource 1Start textual analysis by introducing students to the idea of the range of ways in which personal experience can be written. Print the six extracts in Resource 1 onto cards or laminate them and ask groups (jigsaw, expert or interest, depending on the class’ ability) to analyse them before rotating through, so that each group sees each extract. The objective is to ensure students understand that the representation of human experiences can be identified in different ways across a broad range of texts.Analysis questions:1. What is the experience being explored in this text?
2. What emotional response is evoked by the text?
3. What is the style/tone/structure of the text?
4. How has language been used to convey the experience?
5. Whose point of view is being expressed?
6. What do you think is the most distinctive feature of this text?
7. Can you relate to this text on a personal level?
8. In what ways can you connect this extract to the focus question of this unit?

Bring it together:1. Which two of the extracts do you see as connected? How and why?
2. Has your own personal experience influenced your response to these texts?
 | Students read and engage with the extracts through note taking and/or discussion.Students identify a range of different human experiences that they found in the extracts and share these with the class. |
| Advanced:EA12-1 critically engage with complex texts from a variety of personal, social, historical and cultural contexts, and evaluate how these contexts impact on meaningStandard:EN12-1 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/sStudies:ES12-2 select from a broadening range of strategies to maintain focus on making meaning when accessing increasingly complex texts | Tim Winton’s ContextIn a manner that is relevant and meaningful to your class, you should introduce the ideas that are of importance to Winton. With a focus on the module question, briefly introduce the class to the following ideas:BiographyRefer to [Tim Winton](https://en.wikipedia.org/wiki/Tim_Winton): https://en.wikipedia.org/wiki/Tim\_WintonSome areas of interest with regard to Winton’s context include his views on and experiences with:ReligionStudents could read the ABC article ‘[The Sacred Fragility of Life: Tim Winton, Faith and Fundamentalism](http://www.abc.net.au/religion/articles/2017/02/07/4615597.htm)’ http://www.abc.net.au/religion/articles/2017/02/07/4615597.htm as it makes interesting connections between Winton’s faith and this text.Surfing Students could research the broader cultural significance of surfing over time. Draw their attention to Winton’s perception of the ways in which Australian society have engaged with the culture of surfing, which include:1940s - youthful vigour, engagement with nature, lust for life1950s - beatnik resistance to social mores, rise of the teenager, act of rebellion against conformism, desire for individualism. Marlon Brando, boogie, bobby-sox-ers, juvenile delinquents 1960s and 1970s - golden years driven by a desire to connect with and experience nature, experimenting with new craft. For example the films 'Gidget' and ‘Puberty Blues'.Winton is very critical of the stereotypes and the stereotypical behaviour that he believes emerged in the surfing world during the 1980s, while simultaneously speaking about the stereotypes of the 50s-70s with reverence. Students could be invited to consider how this highlights Winton's personal bias and how it affects his conceived world.LandscapeStudents could watch the story [‘Australia’s Landscape Shaped me’](http://www.abc.net.au/7.30/content/2015/s4315703.htm). It explores Winton’s connections to land: http://www.abc.net.au/7.30/content/2015/s4315703.htm Draw students’ attention to the connections clearly highlighted in the concluding paragraph of his interview when Winton states: “In all my novels and stories, landscape is a character and in fact it's the bedrock of the story. The place comes first, and the people come second and in a sense that only reflects reality. This country was here long before people. It has a huge impact on people because it's bigger than us. There's more of it than us and there probably always will be and it's changed us. It's changed us beyond recognition from our origins if we're not Indigenous and that interests me and when I first went to Europe, having been told all my life that I was a European, I realised that I wasn't. I was just pink. I did speak English but I wasn't European at all. My instincts and my habits of mind and physical needs were antipodean, they were Australian, they were very distinctly different to those of the people who are living in Europe.”ActivismIn numerous essays, Winton makes connections between stereotypes, the media and public perception. Winton as an environmental activist and humanist wants people to challenge their own assumptions. For some classes, it may be of interest to research the specifics of the action Winton has taken.Understanding WintonTim Winton - [Talking Books](http://www.bbc.co.uk/programmes/p057z88w) (approximately 20 minutes) Hay Festival - interview about Boy Behind the Curtain http://www.bbc.co.uk/programmes/p057z88w Questions 1. Why did Winton write Boy Behind the Curtain?
2. What does Winton say is the 'responsibility' of a writer?
3. Why is Winton a novelist and not a journalist?
4. One of the recurring things in the book is chaos, accidents and chance. Where does Winton say these things came from?
5. Winton says that "a child can read the room in the way a dog can" - what does this mean?
6. Explain Winton's accident when he was 18. Why does he describe the accident as a 'gift'?
7. What is the purpose behind Winton having three desks? What does it reveal about the writing process?
8. Winton has been described as "a novelists who resists the full shape of closure". What does this mean and why is he described in this way?
9. Winton's books are about the relationship with the natural landscape. How does the landscape impact on Winton's writing?
10. Winton says that picking a favourite book is like picking a favourite child. What does this reveal about his passion as a writer?
 | Students explain the connection between Winton’s faith and his texts through note taking and/or discussion.Students explain Winton’s view of surfing through note taking and/or discussion.Students watch and engage with the video through note taking.Students explain the connection between the landscape and Winton’s writing through note taking and/or discussion.Students engage with Winton’s essay by researching, reading and taking notes on Winton’s connection between stereotypes, the media and public perception.Students watch and engage with the video through note taking.Students complete the questions after viewing the video. |
| Advanced:EA12-1 develop a creative, informed and sustained interpretation of texts supported by close textual analysisEA12-7 evaluate interpretations of texts that derive from different perspectives and recognise how this influences personal composition and responseEA12-9 select, adapt and create individual and collaborative processes that are effective for a range of learning contextsStandard:EN12-1 develop creative, informed and sustained interpretations of texts supported by close textual analysisEN12-7 recognise and evaluate different interpretations of texts that derive from different perspectivesStudies:ES12-2 recognise how language features can be used to alert a reader to a shift in focus or meaning, for example a change in tenseES12-3 investigate and synthesise ideas and information from a range of source materialES12-6 assess the effectiveness of particular types of texts in achieving their purposesES12-9 appreciate the power of language used in a variety of texts to convey ideas, values and attitudes and how it can be used to influence and engage an audienceES12-10 use a range of techniques to reinforce learning, for example visualising, rehearsing, summarising or explaining to someone else  | Using visible thinking strategies to support student engagementThe following activities are modelled on visible thinking strategies. They offer a structured approach to engagement with the set text and related material explored in this unit. The following suggestions are made based on the cohort to whom you are delivering the unit.AdvancedAn Advanced class should complete all four activities for each chapter of the Winton text and for each related text, perhaps in a jigsaw, expert model, or independently and individually, depending on the class.Standard Teachers of Standard classes should model the completion of each of these activities for the first chapter, then scaffold for the second. For the remaining chapters, the activities could be allocated to pairs of students and the completed work could be collated into a study guide for the class.Studies The English Studies class could be guided by the teacher through the completion of one or more of these activities for each chapter, with a full set completed for any two chapters in the collection.Activity OneSee – Think – Wonder (students may draw this up as a table in their books)See: Select quotes that are significant in relation to the concept: Human ExperiencesThink: What language forms and features does each quote contain? What are the effects of these language forms and features?Wonder: What is the overall message of each chapter? Explain how each quote selected reflects the message.Activity TwoLayers (students may draw this up as a table in their books)Narrative: What is the narrative of the chapter?Aesthetic: What is the appeal of the chapter? What captures your attention and imagination, keeping you interested?Mechanical: What language techniques are significant in the chapter? What do you notice about form and structure?Dynamic: What makes the chapter dynamic? Describe elements of emotion and tension in the chapter.Connection: What are the connections between this chapter and the concept: Human Experiences?Activity ThreeIdea – Representation – Perspective – Value (students may draw this up as a table in their books)Idea - State an idea or argument relevant to the chapter and human experiences.Representation - Identify 3 or 4 representations (language techniques, forms and features) used by Winton to communicate this idea.Perspective - Considering how Winton represents this idea, what perspective is he offering on the experience?Value - What values are represented as of importance to Winton in this chapter?Activity FourThink-Pair-Share (students may draw this up as a table in their books)Think – What aspects of human experience can you identify in the text/extract? Make a list.Pair – Share the list with another student, adding further ideas that emerge from your discussion. Write down these new ideas in a different colour.Share – Share your thoughts with the class. Activity FiveConcepts – Connections – Challenges – Changes (students may draw this up as a table in their books)Concepts – What key ideas in relation to the concept are present in the text/extract? What are the significant experiences for the characters?Connections – How do these ideas and experiences connect to the rubric and your understanding of the concept?Challenges – How has this text/extract challenged your perception of the concept?Changes – In what way has the text/extract changed or altered your understanding of the concepts? | Students make connections between examples from the text and human experiences by completing each table.Students identify the message in each chapter.Students make connections between the structure and features of the chapters and explain the effect through completion of the table.Students identify ideas about human experiences found in each chapter and select examples to support their understanding.Students identify aspects of human experiences in their chapter and collaborate with others to develop new ideas. Students share their ideas through class discussion.Students make connections between ideas of the chapters and explain how these ideas challenge perceptions through completion of each table. |
| Advanced:EA12-1 compose texts that integrate different modes, media and forms and assess the impacts of this combination on meaning and responseEA12-2 compose complex and sophisticated texts in different modes, media and formsEA12-7 experiment in own compositions with the different ways in which form, personal style, language and content engage and position the audienceEA12-8 explore the ways that texts represent alternative ways of seeing the worldStandard:EN12-1 compose texts that combine different modes and media for a variety of contexts, audiences and purposesEN12-2 appreciate the ways mode, medium and technology shape meaning and influence personal responseEN12-8 recognise and assess how context influences the explicit and implicit cultural assumptions that underpin their compositions, and their own and others’ responses to texts Studies:ES12-2 write for a range of purposes, for example personal communication or social action, to demonstrate knowledge and understanding, using language appropriate to audience, purpose and contextES12-3 assess the effects of using multimodal and digital conventions, for example navigation, sound and imageES12-3 select appropriate text structures, language and visual features to communicate and represent ideas and informationES12-6 edit their own and others work to improve clarity, accuracy and expressiveness in their use of language | Taking a multimodal approachAt different points during this unit, you may choose to use any of the following activities. All of these activities are flexible, so could be used to connect texts, or to explore individual chapters or related texts.Activity OneCreate a Spotify playlist that reflects the ideas in one of the chapters or related textsActivity TwoIn pairs/threes, create a presentation about a particular human experience depicted in one of the chapters or related texts and how it is manifested differently in other texts and/or your personal experiencesActivity ThreeCreate an artwork/poster that utilises two or more mediums to express a human experience explored in one of the chapters or related texts.Activity FourGet social – create a class Instagram or Twitter account and utilise appropriately for your context. You may wish to take and upload images relevant to the chapters and related texts, or write tweets designed to get you developing brief, succinct statements about the key ideas in the module.For each of the activities, report back to the class or in groups. Reflect on your choices and explore how they represent the key ideas in the chapters. In particular, consider how these activities have enhanced your understanding. | Students explain how each song represents particular ideas through reflection and/or discussion.Students present to the class on their selected chapter and connections to human experiences.Students create a visual representation.Students use Instagram or Twitter to represent selected chapters of the text and human experiences.Students articulate their engagement in the activities. |
| Advanced:EA12-1 develop a creative, informed and sustained interpretation of texts supported by close textual analysisEA12-2 evaluate the effects of using different textual conventions, modes and media in sophisticated, challenging textsStandard:EN12-1 develop creative, informed and sustained interpretations of texts supported by close textual analysisEN12-2 compose and analyse texts in different modes, media and technologies for a variety of purposesStudies:ES12-6 assess the effectiveness of particular types of texts in achieving their purposesES12-9 compose their own persuasive and imaginative texts, experimenting with language and mutimedial forms and features to present attitudes, values, perspectives and points of view | Chapter Bundle 1 – ‘Havoc: A Life in Accidents’ and ‘Betsy’‘Havoc: A Life in Accidents’Resource 2 provides an overview of all the chapters.Resource 3 provides connections to the rubric for each chapter.Chapter Activities:1. Draw 4 cartoon frames representing the key moments in the opening three paragraphs. With your drawing, focus on how you use gaze, white space and the distance between characters. Try to capture the two different experiences.
2. Predict what you think will happen next and support your response with reference to this opening section.
3. Winton connects smell to memory, specifically regarding the impact these memories have on how we feel about the world. Consider whether there are certain smells that remind you of people or places. You could use one of these memories to write a scene or character description, focusing on one key emotion. Then share and peer edit a friend’s work, focusing on their use of powerful adjectives and noun combinations. Refer to Winton's adjective noun combinations for ideas. ‘When I wound down the window, I could smell petrol and all the salty, minty scents of the coastal scrub.'
4. In the paragraph when the bike rider’s father arrives, the pronouns 'he' and 'him' 'himself' and the possessive determiner 'his' are used a combination of 15 times in a very short number of sentences. This creates a clear distance between the man and his behaviour and Winton as an observer. This connects directly to Winton's exploration of dangerous behaviour. In this one short section he has commented on alcohol-fuelled violence, alcohol-related accidents and domestic violence. Write a personal reflection on these key ideas around human experience.

‘Betsy’ Resource 2 provides an overview of all the chapters.Resource 3 provides connections to the rubric for each chapter.Chapter activities1. Think about particular things or aspects in your life that have caused you grief or trouble. What embarrasses you? What makes you self-conscious/self-aware? How can you relate Winton’s experience with Betsy to some of your own experiences?
2. Look up images of the following:
	* ‘38 Ford Coupe
	* ‘59 Chevy Bel Air
	* ’54 Hillman Minx

Why might Winton have “always dreaded being seen in the Minx” and was “offended by her very existence”? 1. Read the following passage, then complete one of the creative writing options:

I spent those brief trips finding new ways to slide so low in the passenger seat as to become invisible. I didn’t know a soul in town but I was still making sure no one would recognize me. As the old man hoisted the natty indicator-arm and set sail for school at a pace that plausibly nautical, I’d press my lower back against the seat springs and take a passionate interest in the inner seams of my bag. As if the choice of ride weren’t shame enough, Dad always expected a kiss goodbye at the school gate. This was delivered in-car at great speed and very low altitude. Eventually I broke free of the morning delivery. I did everything in my power to distance myself from the Minx. When I finally made friends, and brought them home I denied all connection to the portly conveyance in the drive. Months later, when my mates took to squatting in the front yard to howl at their distorted reflections in Betsy’s double-D hubcaps, I was still huffing and bluffing, but no one bought my excuses. That car was a perpetual laugh at my expense. I feared it would do me permanent damage. Option one: Write about your own experience in the same style that Winton writes this passage about his experience with Betsy. Option two: Rewrite this passage in the same style as Winton, except that in this new version, Winton is proud to be seen with Betsy. 1. At the end of the chapter Winton mentions, “In our time of instant obsolescence, her endurance is sobering, and as I age I wonder if perhaps I was a little hasty to spurn her. We’re such merciless judges in our youth.” How can Winton’s experience with Betsy reflect a collective human experience? Do you think you will still experience the same moments of grief, trouble or embarrassment that you do now (as a teenager), when you age?
2. Create a fake Facebook Page that represents the human experience of feeling embarrassed and completely self-aware of how others might perceive you. What aspects of a young person’s life might they try to hide in fear of being judged? Resource 4 is a template for this activity or other templates may be downloaded from the internet.
 | Students select and use visual devices to create cartoon frames that represent the opening paragraphs of the chapter.Students make and share their predictions about the chapter through class discussion.Students engage in class discussion about smells, memories and emotions.Students complete a personal reflection about the particular human experience.Students engage in discussion about their own personal experiences with grief and being self-conscious.Students view the images and make connections and judgements about Winton’s experience with Betsy.Students engage with and read the text by highlighting key phrases or descriptions to assist them with their own writing.Students complete a piece of writing.Students have a class discussion about the collective human experience.Students use the template to create a Facebook page that reflects the collective human experience and share their page with the class. |
| Advanced:EA12-2 compose complex and sophisticated texts in different modes, media and formsEA12-7 evaluate how texts, including their own compositions, are influenced by personal, social and cultural contexts and recognise how they are valuedStandard:EN12-2 analyse and assess how choice of mode and medium shapes the response of audiencesStudies:ES12-2 interpret and draw inferences from structural and language features as well as the aural and visual cues used in textsES12 -6 select and use appropriate language features, text structures and stylistic choices for different media, audiences, contexts and purposes | Related Text 2In ‘Havoc: A Life in Accidents’, Winton personifies havoc and trouble and connects them in terms of their control and impact on human lives and human behaviour. In ‘Betsy’ he reflects on the ways in which his car provided him with moments of grief or trouble. He is exploring a darker side to human nature. Listen to the Ry Cooder song, ['Trouble you can't fool me'](https://www.youtube.com/watch?v=QilXueoAcck): https://www.youtube.com/watch?v=QilXueoAcck 1. Discuss connections you can make between the issues and ideas explored in this song and songs you know.
2. Share the ideas and issues explored in some of your favourite, more serious music.
3. In groups, consider why people find lyrics an appropriate place to explore their darkest thoughts and feelings.
4. Write a reflection on the power of music and lyrics to represent your own experiences.

Or:[Road Safety NSW website](http://roadsafety.transport.nsw.gov.au/) http://roadsafety.transport.nsw.gov.au/ [Slow Down Campaign](http://roadsafety.transport.nsw.gov.au/campaigns/mistakes/index.html): http://roadsafety.transport.nsw.gov.au/campaigns/mistakes/index.html [Towards Zero Campaign](http://roadsafety.transport.nsw.gov.au/campaigns/towards-zero/index.html): http://roadsafety.transport.nsw.gov.au/campaigns/towards-zero/index.html [Ride to Live](http://roadsafety.transport.nsw.gov.au/campaigns/ride-to-live.html): http://roadsafety.transport.nsw.gov.au/campaigns/ride-to-live.html Complete the Analysis Table - Resource 5.Complete the following Multimodal Activity:Pecha Kutcha style presentation – in pairs, create another campaign for Road Safety NSW that targets young drivers and encourages them to be safe on the road. Select 5-8 images and record a voiceover that reflects the images you have selected. You need to consider what human experience you will appeal to and how the images you have selected represent your experience. (Alternatively, this activity would also work as a poster. If this option is chosen students should also write a reflection statement about what human experience they wanted to appeal to and what they tried to achieve.) | Students engage with and listen to the song and demonstrate their understanding through identifying, discussing and writing about the power of music and lyrics.Students engage with the website by accessing and viewing the campaigns.Students complete the analysis table.Students work collaboratively to develop a new campaign and present their work to the class. |
| Advanced:EA12-8 evaluate and reflect on values and perspectives in texts from different historical and cultural contexts, including their ownEA12-9 reflect on and discuss personal preferences and insights gained from familiarity with a wide repertoire of complex textsStandard:EN12-8 assess and reflect on the ways values and assumptions are conveyedEN12-9 recognise that reading, viewing and listening are active and interactive processes in which personal experiences and expectations influence understanding and interpretationStudies:ES12-9 assess the representation of community, local or global issues in social, community, workplace or literary texts including texts by and about Aboriginal and/or Torres Strait Islander people/sES12-10 recognise that reading, viewing and/or listening is an active and interactive process in which personal experiences and expectations influence understanding and interpretation | Chapter Bundle 2 – ‘Twice on Sundays’ and ‘Barefoot in the Temple of Art’‘Twice on Sundays’Resource 2 provides an overview of all of the chapters.Resource 3 provides connections to the rubric for each chapter.Chapter activities1. Read this article from the Australian Bureau of Statistics: [2016 Census data reveals ‘no religion’ is rising fast.](http://www.abs.gov.au/AUSSTATS/abs%40.nsf/mediareleasesbyReleaseDate/7E65A144540551D7CA258148000E2B85?OpenDocument) Or view the SBS report [Census 2016: ‘No religion’ submissions rise as Christianity slides.](https://www.sbs.com.au/news/article/2017/06/27/census-2016-no-religion-submissions-rise-christianity-slides)
2. Reflect on points made in the video and article and consider why ‘No Religion’ is the most popular religion in Australia.
3. Examine the intertextual references and explain why Winton used them:
	* Blake- p 93
	* Endo-p 93
	* Saint Paul- p 113
	* Look at an extract from Winton’s ‘That eye, the Sky’, to understand how it relates to this chapter.
	* WH Auden- p 115
	* Bonhoeffer- p 116
	* Wiman- p 118
	* Updike- p 118
4. Examine key aspects of Australia in the 1970s. For example, Vietnam War, Cold War tensions, shift in societal attitudes toward authority/religion. Key terms/personalities to be defined to aid with understanding of the context of the society Winton was writing about include: Green Acres & Petticoat junction (TV Shows), Calvinists, Baptists, Alexander Campbell, Billy Graham, Dietrich Bonhoeffer, Protestants, Catholics, Story of Moses, philistine.
5. Recount religious experiences and align them with Winton’s own. Do this by studying a passage from the chapter. Examine the language used and then try to replicate it in a piece of writing.
6. Select extracts from the Bible and study the language used to see if you can identify with the language that so intrigued Winton. Try re-writing the story.
7. Create a timeline as a class to chart Winton’s shifting relationship with religion.

‘Barefoot in the Temple of Art’Resource 2 provides an overview of all of the chapters.Resource 3 provides connections to the rubric for each chapter.Chapter activities1. Show students images of the artworks mentioned in the chapter. Students analyse them for meaning and then evaluate why they were so significant to Winton.
	* Draped Seated Woman p 292
	* The Rabbiters- p 293
	* Two Old men Disputing- p 293
	* Tree of life- p 294
	* Monk with a book- p 295
	* Orang Hilung- p 295
	* Daniel Kervegan, Mayor of Nantes- p 295
2. Find examples from the chapter that reveal Winton’s experience as a child and contrast that with his experiences as an adult. Evaluate how his experience of the museum has changed.
3. The teacher might bring in an object/art work/souvenir that they consider to embody the beauty that Winton sees in art. The teacher recounts the backstory of their choice (perhaps the item represents a significant event or experience for the teacher or was made by an artist they admire, or someone they know, for example). The students could evaluate whether or not they think it is a symbol of beauty - an item for the Temple of Art.
4. Bring in your own symbol of beauty and explain how it mirrors what Winton felt about some of the artworks in the gallery.
 | Students convey their personal view of the role of religion in Australian society.Students conduct research on intertextual references and evaluate their significance to Winton’s experiences.Students research key contextual issues and demonstrate their understanding through judicious selection of information. Students view artworks and explain their significance to Winton through note taking and/or discussion.Students select examples from the text and explain the changes between Winton’s experiences as a child to an adult.Students engage in discussion about their own and each other’s objects. |
| Advanced:EA12-1 judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposesStandard:EN12-1 compose considered and well-crafted personal responses to texts and critically consider the responses of othersStudies:ES12-3 categorise and integrate ideas and information about specific themes or ideas | Related Text 3Students read the website [5 Things I Wish I Knew when I Finished High School](https://www.careerfaqs.com.au/news/news-and-views/five-things-i-wish-id-known-when-i-finished-high-school): https://www.careerfaqs.com.au/news/news-and-views/five-things-i-wish-id-known-when-i-finished-high-school 1. Do you have a post-school plan? Is life mapped out? Or are you still waiting for the lightbulb moment? What was your career plan when you were little? Policeman? Ballerina?
2. Reflect on choices you’ve already made in life. Were they influenced by your peers? How do you feel about the external factors that influence significant decisions in your life?
3. Your marks will not define you… so what will? And what defines your friends? Think about a good friend at school. Are they academic? Just getting by? What do you think defines them? Does their academic progress have any bearing on your opinion of them?
4. Would you make post-school choices based on the decisions your friends make? Do you want to stay close to home, or are you keen to get as far away as possible? Imagine it is twelve months since you finished school. Write a short piece describing what your life will be like if your goals are achieved in that period. Think about work, home, friends, etc.
5. Whether or not you plan to take a gap year, what does the ultimate gap year include? Think about travel, work, leisure time, etc.
6. Which of the five sections in this article resonated the most for you? And why?
7. Remember, the focus question of this unit of work is: How do all texts offer a reflection on human experiences, both deeply personal and shared? So, how do you think this website connects to this question?
 | Students engage with the 5 aspects of the website.Students complete the tasks and reflect on their personal post-school plans. |
| Advanced:EA12-1 analyse how text structures, language features and stylistic elements shape meaning and create particular effects and nuances, for example through allusions, paradoxes and ambiguitiesEA12-9 independently reflect on and experiment with their own processes of responding to and composing textsStandard:EN12-1 analyse and assess the ways language features, text structures and stylistic choices shape points of view and influence audiencesEN12-9 use writing as a tool to reflect on their own learning, assessing how processes can be adjusted to ensure better learning outcomesStudies:ES12-2 select from a broadening range of strategies to maintain focus on making meaning when accessing increasingly complex textsES12-10 use and understand the value of writing as a reflective tool | Chapter Bundle 3 – ‘The Wait and the Flow’ and ‘The Demon Shark’‘The Wait and the Flow’Resource 2 provides an overview of all the chapters.Resource 3 provides connections to the rubric for each chapter.Chapter Activities1. Explore in class how students feel about the ocean. Are they lovers and embracers or are they respectful avoiders, and why?
2. Ask students to consider the things they do that have no point other than to be cathartic? What is it about these activities that helps them relax and reconnect? Students could share their activities and come up with a short pitch explaining why their friend should try this activity.
3. In this chapter, Winton uses profanity, sometimes within critical idioms, something he does quite rarely. What does this highlight about his emotional response to this period?

‘The Demon Shark’Resource 2 provides an overview of all the chapters.Resource 3 provides connections to the rubric for each chapter.Chapter Activities1. What biblical references are made throughout the essay?
2. Is Winton asking readers to contemplate the role of silence and listening in our own learning? When we are faced with those who cannot articulate their own pain and experiences, how do we respond?
3. Discuss the definition of the word demon – pay attention to its etymology and how the usage of the word has changed, particularly the fact that its usage has dramatically increased in recent years. There are some interesting connections to the history of the demon within biblical texts, especially in their connection to the demon’s power over man.

What does it mean to demonise something? As a class, discuss what things have been demonised, what lead to this and how did this demonization occur? What other things throughout history have been demonized? Are they normally human or part of our flora or fauna? What conclusions can you draw from how people behave? Who or what is usually ‘in charge’ of this demonisation? 1. Complete a Venn diagram examining both demon and shark. Why do you think Winton has made this comparison?
 | Student discussion about their connection to the ocean.Student discussion about cathartic activities - students persuade others to try the activity. Students identify examples of Winton’s use of profanity in the chapter.Students identify examples of biblical references in the chapter.Students complete questions on the chapter to demonstrate their understanding.Students demonstrate their understanding visually through the Venn diagram. |
| Advanced:EA12-1 judiciously select aspects of language, style and convention to represent experience for interpretive, imaginative and evaluative purposesStandard:EN12-1 compose considered and well-crafted personal responses to texts and critically consider the responses of othersStudies:ES12-6 experiment with a variety of expressive forms and styles to develop effective ways to communicate and express their own ideas | Related Text 4Australia’s celebration of the rebel Australia has a long tradition of celebrating the rebel that can be connected to colonisation and stories of people like bushrangers, all the way up to today where we have television shows examining and often romanticising outlaw motorcycle gangs and other criminal elements. These rebels are often mixed up with tales of the underdog. Discuss this with the class, you may wish to give them short examples of these texts (Ned Kelly is an easy place to start)Examine this article ‘[The Underdog](http://www.convictcreations.com/culture/underdog.htm)’: http://www.convictcreations.com/culture/underdog.htm Text Activities1. Think about a person or group that you would describe as an ‘underdog’ or the 'underdogs'. Write a piece of imaginative writing inspired by the story. | Students engage with a variety of short texts through reading/ viewing/ listening and take down notes.Students create an imaginative piece of writing. |
| Advanced:EA12-8 critically reflect on the way particular uses of language, for example imagery and allusion, convey values and perspectives in textsStandard:EN12-8 assess different perspectives, attitudes and values represented in texts by analysing the use of voice and point of viewStudies:ES12-9 explore issues and ideas represented in a range of texts and explain points of view and implications | Chapter Bundle 4 – ‘In the Shadow of the Hospital’‘In the Shadow of the Hospital’Resource 2 provides an overview of all the chapters.Resource 3 provides connections to the rubric for each chapter.Chapter Activities1. Write about your personal experiences with hospitals - do you have happy stories? Sad ones? Frightened ones?
2. What does the notion of hospital care mean to you? Are you comforted by the thought of a hospital nearby? Concerned by the lack of one?
3. Winton’s language is very short and sharp in this chapter. Which other chapters use this writing style and what can you say about them, considered as a pair?
4. Winton uses a variety of visual, auditory and kinaesthetic imagery to convey the atmosphere and experience of the hospital. Read the following examples and explain how they make you feel.
	* "Coughs and moans and pulleys and pins and plasters at every turn."
	* "My hair was full of biting insects, my head hurt, my face hurt, my back and legs hurt, my belly felt as if it had been perforated with something blunt."
	* "You're hooked up to machines that whirr and burp and chirp and the same nurses who sternly tell you to get your result will bellow gossip outside your door all night."
	* "In summer the air around it was thick with screams and sirens and the drone of cooling towers, and in winter its beige mass blocked out the sun."
	* "They stagger into the traffic, they stumble, they faint. At the curbside shocked and grieving families unravel in public, sometimes erupting in vituperative brawls. I've seen people flog each other with cardigans, shoes, bunches of flowers."
	* "'Here,' my father said one afternoon, pressing my palm against the egregious new lump in his grizzled chest. It was his new pace-maker. 'They can do amazing things these days,' he said. They can. And they do."
5. Using the examples above, describe Winton's experience of the hospital.
6. Notice how the very last example contrasts his previous descriptions of the hospital. What other experiences with hospitals does the last example depict?
7. Thinking back on your own personal experiences with hospitals, write down some phrases that describe your experience using visual, auditory and kinesthetic imagery.
 | Students write about their personal experiences and share these with the class through discussion.Students identify examples of short and sharp language used in the text.Students identify the different ways in which imagery is used by highlighting phrases.Students discuss the experience that is created in the examples. |
| Advanced:EA12-7 evaluate interpretations of texts that derive from different perspectives and recognise how this influences personal composition and responseStandard:EN12-7 analyse, explain and evaluate the ways ideas, voices and points of view are represented for particular purposes and effectsStudies:ES12-9 discuss the use of narrative and other techniques in literary texts to represent ideas, values attitudes or points of view, for example characterisation and dialogue in novels and films, avatars in multiplayer video games and first person narrator | Related text 5View the movie trailer for ‘[Human](https://www.youtube.com/watch?v=VxRvktagWmU)’ and possible explore other clips linked to the trailer if there is time. https://www.youtube.com/watch?v=VxRvktagWmU1. Using a Y chart, identify your response to the video filling in the following sections: ‘Feels like’, ‘Looks like’ and ‘Sounds like’. Share your answers with the class.
2. What message do you think the video is portraying?
3. What human experiences was the video suggesting we should consider?
4. Explain how the faces interacted with the rhetorical questions to create meaning.
5. What was the effect of the sound in promoting the message of the video?
6. What makes you fear searching within yourself and finding out your true purpose and identity?
7. What makes you happy?
8. How big is your heart for the one who suffers?
9. How do people see me?
10. What does it take to see that everyone is the same?
11. Reflecting on how you felt answering those questions and why you answered them the way you did.
 | Students view engage with and the video through note taking.Students respond to the video and demonstrate their understanding by completing the questions.Students discuss their answers to the questions as a class.Students write a reflection about their experience answering the human questions. |
| Advanced:EA12-1 critically engage with complex texts from a variety of personal, social, historical and cultural contexts, and evaluate how these contexts impact on meaningEA12-2 critically evaluate how reliability in texts may be established through different media and technologiesEA12-7 evaluate and select language forms, features and structures of texts to represent diverse human experience, universal themes and social, cultural and historical contextsStandard:EN12-1 examine the contexts of composing and responding, for example personal, social, cultural, historical and workplace contexts, and assess their effects on meaning in and through particular textsEN12-2 analyse and assess the effects of the combination of linguistic, multimedial, interactive and navigational conventions on responses to textsEN12-7 analyse and assess the diverse ways in which creative and critical texts can represent human experience, universal themes and social contextsStudies:ES12-2 monitor own comprehension and use a combination of strategies when meaning is lost, for example re-read to identify the main ideaES12-3 access and investigate texts in the course of preparation for discussion, interviews and reports, and for individual and collaborative research projectsES12-6 analyse a wide range of different types of texts, exploring the different strategies and styles of composing | Bringing it all togetherTo be well prepared for assessment and the HSC exam, students will need to be able to consider the chapters in this collection across a range of ideas and purposes. Try some of these activities to assist your class to synthesise their understanding.Group Work and Collaboration 1. As a class, brainstorm and identify the different human experiences that are explored in the book. Write these up on the board.
2. In groups, select one different Winton chapter each. Using different coloured post-it-notes or sheets of paper, aim to find examples from the chapter that represent the human experiences identified as a class.
3. Come together as a class and stick the examples/notes under the human experience the group has identified. You should be able to identify which chapters connect with each other. Have a discussion about the examples selected and how it reflects the particular human experience. Each group should justify their understanding. (Encourage the class to take down notes or take a photo of the board/notes).
4. Use the connecting chapters table (Resource 6) to bring chapters together and develop a thesis about texts and human experiences.
5. Use the connecting texts table (Resource 7) to bring the related texts together with the chapter understanding to strengthen the thesis developed.
6. Create a visual representation of one common idea/human experience that is explored in your selected chapters and related texts. The poster must connect two chapters and two related texts. Aim to use a combination of images and quotes.
7. Spend time working on the assessment task set for completion for this unit of work.
 | Students engage in discussion about the human experiences explored in the texts and collaboratively brainstorm different experiences.Students justify their understanding through discussion.Students complete the table on their selected chapters.Students complete the connecting texts table.Students create a visual representation for one human experience identified in two |

Reflection and Evaluation

Invite students to complete the student reflection (resource 8). Then complete your own unit evaluation to support improved delivery for next time this unit is undertaken (resource 9).