 Year 12 Standard English 2019

Unit title

Year 12 Common Module, Texts and Human Experiences, 'Waste Land'.

Duration

30 hours

Unit description

In this unit starter, students will explore the nature of human experiences and how they are represented through texts. They will examine ‘Waste Land’ by Lucy Walker and one related text before analysing a text of their own choosing. Students will be required to consider a range of forms, modes and media. Students will consider ways in which these texts represent individual and collective human experiences and consider how language is used to shape these representations.

Students are encouraged to see the world differently and challenge their assumptions about a variety of human experiences. They will be asked to consider the complexities of humans and their emotions and motives. They will consider how composers can challenge our assumptions and invite us to see the world differently. Furthermore, the role of storytelling and culture in human experiences will also be examined. Finally, students will reflect personally on their learning of human experiences.

This program is divided into five sections:

1. Introducing ‘Texts and human experience’
2. ‘Wasteland’- a close analysis
3. Related Texts
4. Critical writing for the Common Module
5. Reflection

Focus questions

* What is meant by ‘human experiences’?
* Why is it important to explore human experiences, behaviours and motivations?
* How can texts represent individual and collective experiences?
* How do textual choices shape our perceptions?
* How do our own experiences shape our understanding of texts?

Outcomes

* EN12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure
* EN12-5 thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments
* EN12-6 investigates and explains the relationships between texts
* EN12-7 explains and evaluates the diverse ways texts can represent personal and public worlds
* EN12-8 explains and assesses cultural assumptions in texts and their effects on meaning

All outcomes referred to in this unit come from [English Standard](http://educationstandards.nsw.edu.au/wps/portal/nesa/11-12/stage-6-learning-areas/stage-6-english/english-standard-2017) Syllabus © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2018

Assessment

Write a discursive response of approximately 800 words that synthesises your understanding of texts and human experiences. Discuss how ‘Waste Land’ and at least one other text you have experienced have influenced your understanding of the relationship between individual and collective experiences.

| Assessment for learning | Assessment as learning | Assessment of learning |
| --- | --- | --- |
| * Paragraph responses to different aspects of the documentary * Practice Essay Plan * Related Text Activities * Practice essay | * Mind Maps * Question responses * Study guide style paragraph * Research activities * Subject table * Scene deconstructions | * Discursive response |

Texts

‘Waste Land’, Lucy Walker (media)

[Waste land website](http://www.wastelandmovie.com/)

[‘The Fringe Benefits of Failure’](https://news.harvard.edu/gazette/story/2008/06/text-of-j-k-rowling-speech/), J.K. Rowling (speech transcript) – Craft of Writing prescribed text

‘[What does it mean to be human?](https://www.youtube.com/watch?v=DjY4pNBgMaA)’ by Sonia Sanchez (TED Talk)

‘[Oh Wonder - All We Do’](https://www.youtube.com/watch?v=xPGREQvK-dQ) (short film)

‘[Where Art Meets Trash and Transforms Life’](https://www.nytimes.com/2010/10/24/arts/design/24muniz.html) by Carol King (New York Times article)

‘[Vik Muniz talks about money, happiness and life’](https://www.youtube.com/watch?v=fWonRw7GHuM) – YouTube clip

‘[Inside Rio’s favelas’](https://www.youtube.com/watch?v=c3BRTlHFpBU) – YouTube

‘[The Atlantic Slave Trade in Two Minutes’](http://www.slate.com/articles/life/the_history_of_american_slavery/2015/06/animated_interactive_of_the_history_of_the_atlantic_slave_trade.html) by Andrew Kahn and Jamelle Bouie

[‘Vik Muniz – Pictures of Garbage’](https://steve-ip.com/vik-muniz-pictures-of-garbage/) by Glenn Ligon

| Outcomes and content | Teaching and learning | Evidence of learning |
| --- | --- | --- |
| EN12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * 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 texts * explain how and why texts influence and position readers and viewers   EN12-5 thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments   * use the information and ideas gathered from a range of texts to present perspectives in analytical, expressive and imaginative ways * assess their own and others’ justifications, evidence and point of view * appreciate the value of thinking about texts in different ways * analyse how the contexts of composers or responders influence their perspectives and ideas   EN12-7 explains and evaluates the diverse ways texts can represent personal and public worlds   * explain how responses to texts can vary over time and in different cultural contexts * analyse and assess the diverse ways in which creative and critical texts can represent human experience, universal themes and social contexts | Section 1: Introducing the module  Teachers can use the unit’s PowerPoint (Resource 1) which has many of the key activities in the unit ready to display for teaching purposes. Teachers may like to add other relevant images to this basic starting point.  Deconstructing the rubric  Divide students into groups of 3 to 4. Issue each group the cloud graphic (Resource 2 – cloud graphic) on A3 paper. Inform students that the cloud is filled with language from the rubric.  Students to complete the following tasks:   1. Discuss what you think this unit will be about based on the words from the cloud 2. What are five things you will have to do during this unit? 3. Notice three words that may need a definition. Find definitions for these words and discuss them as a group. 4. Work in groups to come up with a paragraph predicting what this unit will be about, incorporating the words from the cloud. 5. What do you think you will gain from this unit? Find words from the cloud to help you write your response.   Issue students with the rubric (Resource 3 – rubric). Use Glen Pearsall’s three-colour highlighting activity (adapted from ‘The Literature Toolbox’)   1. Do a ‘cold reading’ of the rubric as a class. 2. Ask students to highlight any parts of the text they find challenging, confusing or unclear. 3. Ask the class to rate their understanding of the unit out of ten. 4. Annotate each of the four paragraphs of the unit, defining difficult terms such as ‘anomalies’ and ‘paradoxes’. ([Matrix Education](https://www.matrix.edu.au/year-12-english-advanced-study-guide/year-12-common-module-texts-human-experiences/) has broken down the rubric into 11 key statements which may be useful) 5. Students are to use a different coloured highlighter to highlight again what they don’t understand and rate their understanding 6. Students to discuss the rubric with a small group or in pairs 7. Repeat the highlighting and ranking process for a final time 8. Students are to write down any questions they have about the unit   Exploring ‘Human Experience’  The following activities are provided to deepen student understanding of the conceptual focus of the module.  Mind map: Students to work as a class to mind-map a range of human experiences around each of the five sections- physical, emotional, spiritual, psychological, social (see PPT). Alternatively, organise students into five groups and ask each group to brainstorm examples for one of the five areas.  Quotes – issue Resource 4 – quotes. Students are to complete the table about human experiences, filling in the remaining boxes with quotes they have found. Discuss responses as a class. You may wish to add more quotes to the table.  Prop Activity – each student to draw an item of ‘garbage’ from a bag- broken glasses or jewelry, an old photo, empty wallet, a burnt matchstick, old phone and so on. Using this item, each student is to come up with a story of a human experience, either monumental or mundane, to share with their group or class (see Resource 1). A memoir-style writing activity could work well here if integrating ‘The Craft of Writing’ into each module.  Viewing:  Play [‘What does it mean to be human?’](https://www.youtube.com/watch?v=DjY4pNBgMaA) by Sonia Sanchez (Ted Talk) and have students in small groups consider the following questions.   1. What does it mean to be human? 2. What are the key factors that shape our experiences individually and collectively as humans? 3. What are Sanchez’s key messages about what makes a difference to our experiences? 4. How does she use language and delivery to convey her key messages? Identify four key language features and three ways that she engages an audience through delivery, such as pace, pause and intonation. 5. What is the concept of representation?   View the short film [‘Oh Wonder – All We Do’](https://www.youtube.com/watch?v=xPGREQvK-dQ)  Students individually respond to the film through a series of reflective questions:   1. What was the purpose of this short film? 2. What perspectives and values of humanity are evident in this film, such as compassion, empathy and tolerance? 3. What is the key message? 4. How do the filmmakers use images, interviews, words and sound to convey their message about what it means to be human? 5. What is the meaning of the refrain? 6. ‘All we do is hide away /All we do is, /all we do is hide away/All we do is chase the day /All we do,/all we do is chase the day/ All we do is lie and wait’ | Discussion and the cloud graphic activities demonstrate students’ growing understanding of rubric through their engagement with the words.  Discussion that results from the Three-Colour Highlighting activity effectively demonstrates students’ developing understanding of the module rubric.  Class engagement and their shared ideas to create the mind-map show their understanding of human experience.  Students’ discussion resulting from the quote task highlights their understanding of human experience.  Student engagement in the prop activity, as well as the resulting tasks, highlight their developing understanding of the human experiences.  Active engagement of all group members in their discussion of the stimulus questions.  Individual student responses are thoughtful and clearly articulated. |
| EN12-1 independently responds to, composes and evaluates a range of complex texts for understanding, interpretation, critical analysis, imaginative expression and pleasure   * 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 texts * explain how and why texts influence and position readers and viewers * analyse and assess the ways language features, text structures and stylistic choices shape points of view and influence audience * develop creative, informed and sustained interpretations of texts supported by close textual analysis   EN12-5 thinks imaginatively, creatively, interpretively, analytically and discerningly to respond to and compose texts that include considered and detailed information, ideas and arguments   * analyse how the context of composers or responders influence their perspectives and ideas * understand, asses and appreciate how different language features, text structures and stylistic choices can be used to represent different perspectives and attitudes   EN12-6 investigates and explains the relationships between texts   * understand and explain the purposes of intertextuality * analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts * explain and assess the ways in which particular texts are influenced by other texts and various contexts   EN12-7 explains and evaluates the diverse ways texts can represent personal and public worlds   * explain how their personal values and perspectives are reconsidered through their engagement with a variety of texts * analyse and assess the diverse ways in which creative and critical texts can represent human experiences, universal themes and social context * assess and reflect on the ways values and assumptions are conveyed * assess different perspectives, attitudes and values represented in texts by analysing the use of voice and point of view * assess the impact of context on shaping the social, moral and ethical positions represented in texts * analyse, explain and evaluate the ways ideas, voices and points of view are represented for particular purposes and effects   EN12-8 explains and assesses cultural assumptions in texts and their effects on meaning   * identify and question cultural assumptions and values in their own texts and in their responses to the texts of others | Section 2: Wasteland – a close analysis  Section 3 could be completed concurrently with Section 2. This will allow teachers more time to give feedback on students’ related texts in preparation for the assessment task.  Note – students need to find their own related text over the coming week while viewing ‘Waste Land’. You may wish to give students a list of suitable texts as a starting point.  Analysing documentaries  How do documentaries represent the human experience?  Students to consider the validity of the following statements:   * Documentaries often cross between fact and fiction so they aren’t real. * Documentary makers use their skills to manipulate the audience towards their own views. * In a documentary we see only the view of the world that the filmmaker chooses to show. * Documentaries are important ways of understanding social issues and problems and possible solutions. * A documentary is a type of public memory. * A documentary gives an interpretation on historical issues. * A documentary "is unable to give an undistorted purely reflective picture of reality". * A documentary is a creative treatment of actuality. * A documentary presents facts for examination. * A documentary is not ever objective but takes a side. * A documentary film is about factual events.   Students to also consider:  If a documentary was made of your own life:   * Who would represent you? * Who would they interview? * What might the questions be? * Would evidence be given? * Would it include only thoughts and feeling or only facts? * Would the structure be chronological? * Where would it be filmed?   View the [trailer of the film](https://www.youtube.com/watch?v=sNlwh8vT2NU) and discuss. What do you think it will be about? How do you think it will relate to the concept of ‘texts and human experiences?’  Pre-viewing activities – start with the questions on the PowerPoint (Resource 1).  Issue Resource 5 – perspectives in the film. Emphasise that Walker is the composer and Vik Muniz is the artist.  In pairs, students are to research the director, Lucy Walker. They should collect ten significant facts about her life.  Students are to then research Vik Muniz, his personal journey and inspirations. Students aim to collect 10 significant facts or events from the artist’s life.  Teachers may like to use the following to develop students’ knowledge and understanding:  ‘[Where Art Meets Trash and Transforms Life’](https://www.nytimes.com/2010/10/24/arts/design/24muniz.html) by Carol King (New York Times article)  ‘[Vik Muniz talks about money, happiness and life’](https://www.youtube.com/watch?v=fWonRw7GHuM) – YouTube clip  ‘[Inside Rio’s favelas’](https://www.youtube.com/watch?v=c3BRTlHFpBU) – YouTube  ‘[The Atlantic Slave Trade in Two Minutes’](http://www.slate.com/articles/life/the_history_of_american_slavery/2015/06/animated_interactive_of_the_history_of_the_atlantic_slave_trade.html) by Andrew Kahn and Jamelle Bouie  Viewing the film  Issue Resource 6 – The First Thirty Minutes. Students to make notes on the handout during the first thirty minutes. Discuss responses before progressing further with the film.  Group activity – assign one of the following attributes of documentaries to each group. Students are to track this feature and take notes (Resource 7 – Waste Land analysing composition) for the remainder of the viewing.   * Interview * Narration * Camera angles/shots * Non-diegetic sound & silence * Hand-held camera footage * Editing devices, such as slow motion   Groups to share responses with each other before sharing with the class.  The Text in Focus  Students to complete the questions and read the facts from the [Discussion Guide](http://influencefilmclub.com/film/waste-land/) found at Influence Film Forum.  They should also be given time to independently search the [Waste Land website](http://www.wastelandmovie.com/)  Human Experiences  As a class, mind map the physical, social, emotional, psychological and spiritual experiences in the film.  Themes  Split the class into six groups to make a [padlet](https://padlet.com/) on the following key themes (the class could/should decide on a sixth theme):   * Transformation * Overcoming adversity * Identity and self-perception * Art and society * Consumerism   Each group should write a study guide style paragraph on their theme, including evidence from the film.  Subjects (Characters)  Issue Resource 8: Waste Land – subjects.  In pairs, students should use the YouTube version of the film to review each subject and character. They should record 2 to 3 important quotes from each of the subjects.  Students to compose a paragraph on one of the subjects – how has the director shaped our response to X’s experiences?  Students to complete Resource 9 – anomalies, paradoxes and inconsistencies.  Composition  Return to notes students made while viewing the film (Resource 7 – analysing composition).  Watch the following clips and deconstruct with students (the first has been completed as a guide). This could be done as a class or in small groups, using the film version from YouTube. (See Resource 1)   * Entering Rio – 10:19-12 minutes   + Shot of Vik looking out the plane window   + panning aerial shots of favelas   + iconic shots of Christ the Redeemer and Copacabana Beach   + Atmospheric music   + jolted into reality of slums with hand-held footage of the streets, lingering on piles of rubbish   + Walker’s use of titles introduce us to Fabio and Jardim Gramacho   + Shot of the entry of Jardim Gramacho – we will enter with Vik and Fabio   + Aerial shot of Jardim Gramacho shows viewers the scale of the site * Entering Jardim Gramacho 12:30- 17:05 * Jardim Gramacho from the sky- 22:10- 23:00 * Waste Land- 49:33- 5:00 * Middle class trash- 50:30- 51:18 * Vik’s museum speech- 52:00- 53:24 * Making the artworks- 53:25- 56:07; 57:18- 59:52; 1:03:14- 1:07:07 * The auction- 1:13:18- 1:15:48 * Reflecting on the project- 1:17:33- 1:18:14 * The Opening- 1:20:45- 1:22:40 * Vik’s revelation- 1:22:41- 1:25:53   Students to choose one of the scenes to write up as an analysis paragraph, responding to the question: How has the director’s choices in this scene influenced the viewer and for what purpose?  The artworks  Students are to consider the following:  ‘The pictures Muniz takes are all parodies of famous historical paintings or modern images and provide a 21st century critique of them; Sebastiao mimics Marat, the French journalist who was killed for his desire for revolution in France, who himself is leading somewhat of a revolution for the rights and welfare of the Catadores in Brazil. Suellen mimics “Madonna” (Mary) holding the baby Jesus, a sacred painting, as she holds her 2 children born out of wedlock to an absent drug dealing father, on whom she describes she would be “screwed if she depended on him”.’  Display the following webpage: [‘Vik Muniz – Pictures of Garbage’](https://steve-ip.com/vik-muniz-pictures-of-garbage/) by Glenn Ligon and discuss the impact of Muniz’s parody for [each](https://steve-ip.com/vik-muniz-pictures-of-garbage/) set of paintings. You could also take screen shots of the original paintings with their parodies mentioned in the above quote to display for students.  Why has Muniz chosen these particular paintings to parody? What do you think he is saying? What comment is being made about the living conditions and experiences of the people that live in the favelas? Students to choose one of Muniz’s paintings to write a paragraph response on.  The role of storytelling  How does Walker use storytelling to share the experiences of the participants in her film?  View the following introductions to each participant. Comment on:   * their story and background * their personality * How Walker has filmed them sharing their stories * Introducing Valter dos Santos- 25:20- 27:45 * Introducing Isis- 28:15- 31:43 * Introducing Taio- 31:43- 34:42 * Introducing Irma- 34:42- 36:55 * Introducing Magna- 36:55- 37:48 * Introducing Zumbi- 40:05- 42:00 * Introducing Suelem- 43:58- 49:32   Whose story do you most relate to? Why?  Debate  Split the class into two- affirmative and negative. Give students 20 minutes to consider the following: By sharing their stories in Walker’s documentary, the artwork participants’ lives were significantly changed.  Affirmative – Waste land has significantly changed the participants’ live forever.  Negative – Waste Land has not significantly changed the participants’ lives.  Teams to debate the topic and record their reflections  Emotion and the film  Issue Resource10 – Plutchick’s Wheel of Emotions. In this activity, students will chart the emotional development of the characters represented in the film and their own emotional development as a responder. Using Plutchick’s Wheel of Emotions, students will consider the following questions:   * Using the chart, note each emotion you feel has been represented in the film. * Chart the shifting emotions on a timeline for one key character. * What are the emotions you felt as a responder to the narrative? Note when, during the course of the narrative, those emotions changed * What narrative devices or film techniques are used by the composer to emotionally manipulate the responder at key points in the story? * How does this manipulation of emotion develop our overall response to the text?   Students to compose a paragraph on their chosen character – pulling together their thoughts on the above questions. | Student selected related texts are thoughtful, quality texts that explore a variety of human experiences.  Students will express thoughtful ideas in their discussion and responses to the statements.  Student reflections on their own life experiences and how they would wish for those to be depicted emphasizes a growing understanding of representation.  Perceptive observations and predictions are evidenced in the class discussion.  Research is completed and the chosen facts are pertinent to the unit focus.  Students’ notes are detailed and clearly respond to the questions.  Each group’s notes on their allocated focus are detailed, relevant and perceptive.  Student responses are detailed and relevant.  Resulting mind map is a useful summary of the key human experiences explored in the documentary.  The group paragraphs are well structured with their ideas supported through close analysis of appropriate scenes and characters.  Completed subject table includes relevant, judiciously selected quotes for each subject.  Student responses reflect a clear understanding of the subjects and the anomalies, paradoxes and inconsistencies.  Students’ notes evidence their correct use of film and documentary techniques and how they are used to manipulate the viewer.  Students’ discussion and paragraph responses are perceptive and their ideas are linked to both the original paintings and the paintings from the documentary.  Students complete detailed notes on each participant/subject before composing a paragraph on one of Muniz’s paintings.  Individual responses are well-articulated and justified.  Class involvement in the debate is sustained, with arguments linked strongly to the documentary and to their knowledge of human experiences.  Students respond thoughtfully to all questions and, in their resulting paragraph, show a strong understanding of the documentary and their chosen subject. |
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Reflection and evaluation