

## Exploring visions of place and time: Stage 5 English

**Intellectual quality:** This unit asks students to explore the ways in which texts in different media represent notions of place and the cultural significance that these representations communicate. Students develop understanding of the ways in which composers use language structures and features to represent country. Students explore notions of the socially constructed nature of texts and the range of interpretations that may result as a consequence of the differing contexts of the reader. The unit asks student to analyse and evaluate representations of country and synthesise their understanding through a composition of their own. The range of texts in a variety of media is a strength of this unit as it will require students to develop the understanding of the concept of representation beyond written language.

**Quality learning environment:** The range and nature of the activities provide the opportunity for the development of a quality learning environment. In particular the requirement to share responses and reflections within small groups and with the full class will establish high expectations of student performance; while the range of texts used will enable all students to find a point of entry into the unit and promote engagement. The autonomy provided to students in developing their response to the assessment task will promote student direction.

**Significance:** The introductory activities link the unit focus on representation to the students' own experiences of the landscape. This is uses background knowledge to draw students into a complex examination of representation across a range of media. By beginning with activities that emphasis personal response and experience the unit provides a solid foundation for the development of higher order thinking skills.

## Exploring visions of place and time

Unit phase	Elements of the model of quality teaching in NSW public schools		
	Intellectual quality	Quality learning environment	Significance
Phase 1: Introduce and explain the unit and its rationale		Engagement Social support Student direction	Background knowledge Inclusivity
Phase 2: How are visions of place and time represented in poetry?	Deep knowledge Problematic knowledge Higher order thinking Substantive communication	Engagement Students' self-regulation Student direction	Inclusivity Narrative
Phase 3: Cross Country storytelling and immersion activity	Deep knowledge Deep understanding Problematic knowledge Substantive communication	Engagement High expectations	Background knowledge Cultural knowledge Knowledge integration Narrative
Phase 4: Cityscape and representation	Deep understanding Problematic knowledge Substantive communication	Engagement High expectations Student direction	Background knowledge Inclusivity
Phase 5: Exploring journeylines... the connections between research and public speaking	Deep knowledge Deep understanding Higher order thinking Substantive communication	High expectations	Cultural knowledge Knowledge integration Connectedness
Phase 6: Synthesising Australian visions of place and time	Deep knowledge Deep understanding Higher order thinking Metalanguage Substantive communication	High expectations	Cultural knowledge Connectedness
Phase 7: Through the lens... developing deeper understandings about the experiences and achievements of Aboriginal people	Deep knowledge		Cultural knowledge Narrative
Phase 8 – Documenting, celebrating, evaluating and reflecting	Deep understanding Substantive communication	Engagement Students' self-regulation Student direction	

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## Exploring visions of place and time: English Year 10 Stage 5

**Focus areas:** poetry, visual texts, nonfiction texts, media and multimedia texts

**Length of unit:** 7 weeks

### Unit rationale:

*Exploring Visions of Place and Time* is a unit designed to broaden and deepen students' skills, knowledge and cultural understanding in English, to develop their critical and imaginative faculties and to enhance their enjoyment of English as they approach the end of Stage 5. They will explore and respond to a diverse selection of texts that depict powerful experiences, set against particular places at particular times.

There is a focus in the unit on the study of poetry and visual texts, the viewing of which will be enhanced through the use of Information and Communication Technologies. ICT will also be used by students in a range of imaginative ways to track and represent their responses to texts and ideas. Students will be encouraged to draw conclusions about the role of art in cultural expression, as they move through a range of purposeful and increasingly demanding language experiences. They will begin by describing and sharing their own experiences and memories of place, opening out to a series of responding and composing activities as they are immersed in varying depictions of place. Students will experiment with the idea of *visions of place and time* and will re-imagine and represent throughout the unit using, for example, PowerPoint and Photo Story to make connections and to express, document and celebrate their own developing ideas and understandings of the ways in which time and place can be depicted to shape meaning.

Students will ultimately evaluate a range of texts in relation to the generative topic being studied. They will write and represent in a range of imaginative contexts and ultimately reflect on what new understandings they have gained about Aboriginal perspectives of place and time as well as what fresh insights they have developed about poetry, art, language, place and time.

### Aboriginal perspectives:

Aboriginal content in this unit provides students with a range of composing and responding opportunities to develop knowledge and understanding of Aboriginal history and culture in Australia. In their study of *Visions of Place and Time*, students explore a range of experiences and achievements of Aboriginal people in historical and social contexts and the links between place, time, cultural expression, language and spirituality.

Many, though not all, of the texts incorporate Aboriginal perspectives of place, and there is an explicit aim in the unit to raise students' awareness of and develop their understanding of the distinctive meaning of the term *country* as it relates to Aboriginal notions of place, identity, culture and belonging.

At the heart of the unit is a consideration of *Cross Country* (2007), a major cultural project in which 70 acclaimed Aboriginal artists were accompanied by a film crew and an oral historian on a month-long 4500 km journey along Western Australia's Canning Stock Route. One hundred years ago, Alfred Canning surveyed the route and as drovers followed him, the fate of the Aboriginal people who were displaced has not been widely told, until now. At four camps along this *journey to country* Aboriginal artists record their own histories and memories via storytelling and art. The project showcases the dynamism and breadth of Aboriginal cultures and reinforces the appropriateness of art as a powerful vehicle for expressing the connections between people, place and time.

<b>Objectives</b>	<b>Outcomes</b>
<p>Through responding to and composing a wide range of texts in context and through close study of texts, students will develop skills, knowledge and understanding in order to:</p> <ul style="list-style-type: none"> <li>● speak, listen, read, write, view and represent</li> </ul>	<p>1 A student responds to and composes increasingly sophisticated and sustained texts for understanding, interpretation, critical analysis and pleasure.</p> <p>2 A student uses and critically assesses a range of processes for responding and composing.</p> <p>3 A student selects, uses, describes and explains how different technologies affect and shape meaning.</p>
<ul style="list-style-type: none"> <li>● think in ways that are imaginative, interpretive and critical</li> </ul>	<p>6 A student experiments with different ways of imaginatively and interpretively transforming experience, information and ideas into texts.</p> <p>8 A student investigates the relationships between and among texts.</p>
<ul style="list-style-type: none"> <li>● express themselves and their relationships with others and the world.</li> </ul>	<p>10 A student questions, challenges and evaluates cultural assumptions in texts and their effects on meaning.</p>

### Unit overview and resources

Phase 1: Introduce and explain the unit and its rationale	Photographs of settings, places, locations
Phase 2: How are visions of place and time represented in poetry?	Emily Brontë, <i>Spellbound</i> Thomas Hardy, <i>The Self Unseeing</i> Hirsch, Edward, <i>Three Initiations</i> , <i>The American Poetry Review</i> , September/October 1998. Go to <a href="http://findarticles.com">http://findarticles.com</a> and enter 'Three Initiations' in the first search window and select 'Arts' in the second search window
Phase 3: Cross Country storytelling and immersion activity	Buttler, E, online article 31 July 2007 'Cross Country, Canning Stock Route project', <i>Craft Australia</i> . Go to <a href="http://craftaustraila.com.au">http://craftaustraila.com.au</a> and enter 'Canning Stock Route' into the search window. Mark, D, 'Another side of the Canning Stock Route', radio transcript, <i>PM</i> , 29 August, 2007, Radio National. Go to <a href="http://abc.net.au">http://abc.net.au</a> , enter 'PM archive' into the search window and navigate to the appropriate program. Mark, D, 'A traditional look at the Canning Stock Route', program transcript, <i>Landline</i> , 9 September 2007, ABC TV. Go to <a href="http://www.abc.net.au/landline">http://www.abc.net.au/landline</a> , enter 'Landline archive' into the search window and navigate to the appropriate program. Bonyhady T & Griffiths T (eds) 2002, <i>Words for country: landscape and language in Australia</i> , UNSW Press, Sydney. Dacou Aboriginal Art Specialists. Go to <a href="http://www.dacou.com.au">http://www.dacou.com.au</a>
Phase 4: Cityscape and representation	Les Murray 2007, <a href="http://lesmurray.org">http://lesmurray.org</a> Les Murray, 1969, <i>An Absolutely Ordinary Rainbow</i> in <i>The Weatherboard Cathedral</i> , Angus and Robertson, Sydney.
Phase 5: Exploring journey lines... the connections between research and public speaking	Emily Kame Kngwarreye, waterhole aboriginal art <a href="http://www.waterhole.com.au">http://www.waterhole.com.au</a> Jennifer Martiniello, <i>Emily Kngwarreye</i> , <i>Southerly</i> 62/2 2002
Phase 6: Synthesising Australian visions of place and time	Lee Cataldi's <i>if you stay too long in the third world</i> from <i>The Women Who Live on the Ground</i> , Poems 1978–1988. Felicity Plunkett's <i>October's Road</i> Samuel Wagan Watson's <i>white stucco dreaming</i> from <i>Smoke Encrypted Whispers</i> , 2004 Terry Anne Whitebeach's <i>A Child's Story (Tasmania)</i> from the <i>Australian Women's Book Review</i> , Vol 5.1 March 1993

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Phase 7: Through the lens ... developing deeper understandings about the experiences and achievements of Aboriginal people	Leah Purcell, <i>Black Chicks Talking</i> , 2001, documentary film.
Phase 8: Documenting, celebrating, evaluating, reflecting	

Outcomes	Syllabus content	Teaching and learning strategies	Evidence of learning/ assessment	Feedback
<p>1. A student responds to and composes increasingly sophisticated and sustained texts for understanding, interpretation, critical analysis and pleasure.</p> <p>2. A student uses and critically assesses a range of processes for responding and composing.</p> <p>6. A student experiments with different ways of imaginatively and interpretively transforming experience, information and ideas into texts.</p>	<p>Students learn about:</p> <p>1.11 their own emerging sense of style, personal preference and discernment in responding to and composing texts</p> <p>Students learn to:</p> <p>2.7 identify and articulate their own processes of responding and composing</p> <p>6.5 experiment with ways of representing the real world imaginatively.</p>	<p>Phase 1 Introduce and explain the unit and its rationale</p> <p>Place photographs of evocative places on the floor around the classroom. Each student chooses a photograph. They reflect individually on the place in the photograph using a ‘see, think, wonder’ thinking routine. ‘<i>What I see in this photograph is... It makes me think... and then I wonder...</i>’ Students share reflections in pairs and explain why they were drawn to the photograph they chose. Whole class contributes to brainstorming: early thoughts on visions of place and time.</p> <p>Students bring to class an image of a place that is special to them. They write a descriptive paragraph about that place, in the context of a particular time that they remember. Pair share. Students then sit in a circle and read their paragraphs and show their images to the class. Class brainstorm: further thoughts on visions of place and time.</p>	<p>Students to write a brief reflection on the unit rationale: what are they looking forward to in the unit; what questions do they have about the unit.</p> <p>Students’ articulation of their connection to the photograph of place: moving from pairs, to whole class, to the brainstorm leading students to contribute to a collective record of the class’s early thoughts on visions of place and time.</p> <p>Descriptive writing exercise in journal and spoken explanation, connecting the chosen photograph to a writing exercise: a personal and imaginative response to the task.</p>	<p>Spoken feedback affirming and clarifying. Written feedback in journals</p> <p>Self evaluation, peer, class and teacher spoken feedback</p> <p>Spoken and written feedback</p>

Outcomes	Syllabus content	Teaching and learning strategies	Evidence of learning/assessment	Feedback
<p>3: A student selects, uses, describes and explains how different technologies affect and shape meaning.</p> <p>6. A student experiments with different ways of imaginatively and interpretively transforming experience, information and ideas into texts.</p> <p>8. A student investigates the relationships between and among texts.</p>	<p>Students learn to:</p> <p>3.1 respond to and compose increasingly complex texts in different technologies considering the effects of the technology including layout and design on meaning</p> <p>3.2 identify and critically evaluate the ways information, ideas and issues are shaped by and presented through technology.</p> <p>Students learn about:</p> <p>6.7 ways in which literary and nonliterary composers transform ideas and experience into texts, including consideration of their insight, imaginative powers and verbal ingenuity</p> <p>8.4 track and explain the treatment of a common theme or idea in a range of texts in different modes and media</p> <p>8.5 compose texts to experiment with patterns, representations, intertextuality and appropriations</p>	<p>Phase 2 How are visions of place and time represented in poetry?</p> <p>A close reading and discussion of one early 19th century English poems: <i>Spellbound</i> (1837) by Emily Brontë (see Appendix) and one early 20th century English poem: <i>The Self-Unseeing</i> (1928) by Thomas Hardy. (see Appendix)</p> <p>Students in groups re-present these poems in multimedia form, using PowerPoint, setting them to music.</p> <p>Class viewing/evaluation/celebration of the works created, followed by discussion about the process of re-imagining and representing poetic depictions of place and time.</p> <p>Discuss the notion of landscape as metaphor; emotional landscapes; mindscapes; the past affronting the present. Do this in relation to and in response to what others have written about landscape, poetry and metaphor (eg Hirsch on <i>Spellbound</i>).</p>	<p>Evidence of learning through class discussion.</p> <p>Discussion about the poems, poetic language, visions, place, time that occurs as students collaborate to create a multimedia presentation.</p> <p>The PowerPoint presentations: evaluation and appreciation of the presentations and the decisions made by students about layout, font, music, background in relation to the poems and to the topic.</p> <p>Discussion of students' learning processes in terms of the potential power of ICT as a creative tool in transforming, re-imagining and representing.</p>	<p>Self, peer and teacher spoken and written feedback</p> <p>Certificates awarded for presentations</p>

Outcomes	Syllabus content	Teaching and learning strategies	Evidence of learning/assessment	Feedback
<p>6. A student experiments with different ways of imaginatively and interpretively transforming experience, information and ideas into texts.</p> <p>9. A student demonstrates understanding of the ways texts reflect personal and public worlds.</p> <p>10. A student questions, challenges and evaluates cultural assumptions in texts and their effects on meaning.</p> <p>11. A student uses, reflects on, assesses and adapts their individual and collaborative skills for learning with increasing independence and effectiveness.</p>	<p>Students learn about:</p> <p>6.9 the ways in which imaginative texts can explore universal themes and social reality</p> <p>10.11 the beliefs and value systems underpinning texts from different cultures.</p> <p>Students learn to:</p> <p>11.5 use individual and group processes to generate, investigate, document, clarify, refine, critically evaluate and present ideas and information drawn from books, the internet and other sources of information</p> <p>9.1 respond to and compose texts that reflect their expanding worlds from the personal to the public.</p>	<p>Phase 3 Cross Country storytelling and immersion activity.</p> <p>Tell students the story, through words, images and media texts, of <i>Cross Country, the 2007 Canning Stock Route cultural project</i>, in which 60 acclaimed Aboriginal artists, including Eubena Nampitjin and Clifford Brooks, youths and Elders, an oral historian and film crew, journeyed for a month, along WA’s Canning Stock Route, back to country to retell their history via stories, painting, weaving and carving.</p> <p>Hand out cards with the following phrases on them (have 2 or 3 sets): return to country; a sense of place; a sense of time; a sense of belonging; language; cultural representation; the survival of memory; art as a vehicle for expressing the relationship between place and people; pride; narrative; reinterpreting history; journey as celebration. Individual reflection time. The students who reflected on <i>return to country</i> will lead the class in a 2-minute discussion of that idea in relation to <i>Cross Country</i>. The process continues, as one topic after another is briefly discussed.</p> <p>Written reflection: <i>country</i> is a key word of Aboriginal English, now used all over Australia to name the place where a person belongs. Anthropologist Deborah Bird Rose describes country as a ‘nourishing terrain’: ‘country is a living entity with a yesterday, today and tomorrow, with a consciousness, and a will toward life’ (<i>Words for Country, Bonyhady &amp; Griffiths eds</i>) Referring to <i>Cross Country</i>, what</p>	<p>Informal observation of students’ response to the story and texts about <i>Cross Country</i>; thoughtfulness in individual reflection time; role and nature of input in leading the class in discussing key ideas that emerge from the project; written response to the final question about ‘country’.</p>	<p>Spoken and written feedback</p>

Outcomes	Syllabus content	Teaching and learning strategies	Evidence of learning/assessment	Feedback
		fresh understandings have you gained about the idea of ‘country’?		
<p>2. A student uses and critically assesses a range of processes for responding and composing.</p> <p>7. A student thinks critically and interpretively using information, ideas and increasingly complex arguments to respond to and compose texts in a range of contexts.</p>	<p>Students learn to:</p> <p>2.4 combine processes of representation to create cohesive texts</p> <p>7.1 ask perceptive and relevant questions, make logical predictions, draw analogies and challenge ideas and information in texts</p>	<p>Phase 4 Cityscape and representation</p> <p><i>There’s a fellow crying in Martin Place. They can’t stop him.</i> Speculate about this intriguing line from Les Murray’s poem <i>An Absolutely Ordinary Rainbow</i> (see Appendix). Who is the fellow? Why might he be crying? Visit Les Murray’s website and listen to him read and talk about this poem. Design a class Sydney/cityscape representation of Murray’s poem, with the title <i>There’s a fellow crying in Martin Place. They can’t stop him. Les Murray’s poetic vision of place and time.</i></p>	<p>Imaginative nature of students’ speculation about the central image in Murray’s poem.</p> <p>Informal observation of students’ response to Murray’s introduction to and reading of the poem.</p> <p>Students’ collaborative work in visually representing the poem in relation to a poetic vision of place and time.</p>	<p>Spoken feedback. Open the classroom at this point as a Visions of Place and Time gallery. Students receive feedback from other English classes, English teachers, the Principal</p>
<p>1. A student responds to and composes increasingly sophisticated and sustained texts for understanding, interpretation, critical analysis and pleasure.</p> <p>2. A student uses and critically assesses a range of processes for responding and composing.</p>	<p>Students learn to:</p> <p>1.1 respond to and compose a range of imaginative, factual and critical texts which are increasingly demanding in terms of their linguistic, structural, cognitive, emotional and moral complexity</p> <p>2.1 produce sustained spoken and written texts in rehearsed, unrehearsed and impromptu situations</p> <p>Students learn about:</p> <p>2.8 the ways that the processes of planning including</p>	<p>Phase 5 Exploring journey lines.. the connections between research and public speaking</p> <p>Read and discuss Jennifer Martiniello’s 2002 poem, <i>Emily Kngwarreye</i> (see Appendix). Show images of Emily Kngwarreye’s painting series <i>My Country</i>. Students research Emily Kngwarreye’s life and works and then complete the following imaginative task:</p> <p><b>Individual Assessment</b></p> <p><b>Task 1:</b> Imagine you are the curator of a new exhibition of a collection of Emily Kngwarreye’s artworks. Write and present the speech for opening night of the exhibition. The title of your speech and of the exhibition: <i>Journeylines</i> is taken from Martiniello’s poem.</p>	<p>Informal observation of students’ curiosity about and appreciation of the poem and the paintings.</p> <p>Written research path.</p> <p>Quality of written and spoken speech in relation to audience, purpose, context.</p>	<p>Progress written comments on research</p> <p>People’s Choice Award for speeches as a form of peer appraisal</p> <p>Formal mark and comment on the speech by teacher</p>

Outcomes	Syllabus content	Teaching and learning strategies	Evidence of learning/ assessment	Feedback
	investigating, interviewing, selecting, recording and organising ideas, images and information can and should be modified according to specific purposes and texts	In the speech weave the lines from Martiniello's poem that resonate most with you, as you seek to inform and inspire your audience to explore and appreciate the artist's representation of country. Refer in your speech to visions of place and time. You may use the provided speeches as models or as a starting point.		
1. A student responds to and composes increasingly sophisticated and sustained texts for understanding, interpretation, critical analysis and pleasure.	<p>Students learn to:</p> <p>1.2 respond to and compose more sustained texts in a range of contexts</p> <p>1.3 analyse the effectiveness and impact of texts on responders in terms of ideas, perspective and originality</p> <p>Students learn about:</p> <p>1.12 how inference and figurative language can be used in complex and subtle ways.</p>	<p>Phase 6 Synthesising Australian Visions of Place and Time</p> <p>Give students a collection of the following poems:</p> <p>Felicity Plunkett's <i>October's Road</i> (see Appendix)</p> <p>Lee Cataldi's <i>if you stay too long in the third world</i> (see Appendix)</p> <p>Samuel Wagan Watson's <i>white stucco dreaming</i> (see Appendix)</p> <p>Terry Anne Whitebeach's <i>A Child's Story</i> (see Appendix)</p> <p><b>Individual Assessment</b></p> <p><b>Task 2:</b> Imagine that you have been asked to write a one-page foreword to a new poetry anthology titled <i>Australian Visions of Place and Time</i>. Write the foreword. Refer to aspects of at least three of these poems in terms of how the reader may come to appreciate the way these poets explore and express distinctive emotions in the context of particular places and at particular times.</p>	Quality of Foreword in relation to audience, purpose, context	Peer appraisal. Formal mark and written comment by teacher
2. A student uses and critically assesses a range of processes for responding and	Students learn about: <p>2.9 processes of representation including use of symbols, images, icons, stereotypes,</p>	Phase 7 Through the lens... developing deeper understandings about the experiences and achievements of Aboriginal people	Students' response to discussion about recurring ideas which emerge in the documentary and	Spoken feedback

Outcomes	Syllabus content	Teaching and learning strategies	Evidence of learning/assessment	Feedback
<p>composing.</p> <p>6. A student experiments with different ways of imaginatively and interpretively transforming experience, information and ideas</p> <p>10. A student questions, challenges and evaluates cultural assumptions in texts and their effects on meaning.</p>	<p>connotations, inference, and particular visual and aural techniques including those of camera, design and sound, to create cohesive texts</p> <p>6.8 ways in which filmmakers transform concepts into film, including consideration of script, story lines, sustained perspective, and visual and aural components of filmmaking and their interaction</p> <p>10.7 the language used to express contemporary cultural issues</p> <p>Students learn to:</p> <p>10.4 engage with details of texts to respond and compose from a range of social and critical perspectives</p>	<p>View Leah Purcell's 2001 documentary <i>Black Chicks Talking</i>. Discuss issues raised that have been discussed through the unit, as they emerge in Purcell's film: place, time, country, language, memory, culture, pride, belonging, identity, community.</p> <p>Invite a local Aboriginal artist, writer, poet or performer into your school (see protocols page), with the aim of giving the students a rich, personal insight into and appreciation of the ways in which this particular artist expresses their experiences of country through their chosen artistic medium.</p>	<p>from the guest's work and story.</p>	

Outcomes	Syllabus content	Teaching and learning strategies	Evidence of learning/assessment	Feedback
<p>2. A student uses and critically assesses a range of processes for responding and composing.</p> <p>3: A student selects, uses, describes and explains how different technologies affect and shape meaning.</p> <p>8. A student investigates the relationships between and among texts.</p> <p>11. A student uses, reflects on, assesses and adapts their individual and collaborative skills for learning with increasing independence and effectiveness.</p>	<p>Students learn to:</p> <p>2.6 evaluate their own and others' texts in terms of creativity, originality, beauty and insight</p> <p>3.2 identify and critically evaluate the ways information, ideas and issues are shaped by and presented through technology</p> <p>8.4 track and explain the treatment of a common theme or idea in a range of texts in different modes and media</p> <p>Students learn about:</p> <p>11.16 ways in which reflection and self-evaluation can assist learning.</p>	<p>Phase 8 Documenting, celebrating, evaluating and reflecting</p> <p><b>Collaborative Assessment Task 3:</b> Now that we are at the end of the unit, in groups, create a photostory, documenting your developing thoughts, ideas and understandings about visions of place and time. Include favourite lines and images that we have explored. Class viewing/evaluation/celebration.</p> <p>Individual written reflection: Reflect on what you have learned and what you have come to understand during the unit. Spend 20 minutes responding to the ideas below:  <i>Before we began studying visions of place and time, I used to think... And now I think...</i></p>	<p>Collaborative response to task – process and product, evaluation, appreciation when viewing the photo stories.</p> <p>Written reflection on individual learning and understanding.                      Final discussion and evaluation of the unit.</p>	<p>Individual, peer and teacher feedback on photo stories in written and spoken form.</p> <p>Presentation of photo stories to other classes, to the English Department and on the school's intranet and website</p> <p>Final individual and teacher written feedback in journals.</p>

### **List of main assessment tasks**

#### **Individual Assessment**

**Description of Task 1:** Imagine you are the curator of a new exhibition of a collection of Emily Kngwarreye's artworks. Write and present the speech for opening night of the exhibition. The title of your speech and of the exhibition: *Journeylines* is taken from Martiniello's poem. In the speech weave the lines from Martiniello's poem that resonate most with you, as you seek to inform and inspire your audience to explore and appreciate the artist's representation of country. Refer in your speech to visions of place and time. You may use the provided speeches as models or as a starting point.

#### **Individual Assessment**

**Description of Task 2:** Imagine that you have been asked to write a one-page foreword to a new poetry anthology titled *Australian Visions of Place and Time*. Write the foreword. Refer to aspects of at least three of these poems in terms of how the reader may come to appreciate the way these poets explore and express distinctive emotions in the context of particular places and at particular times.

#### **Collaborative Assessment**

**Description of Task 3:** Now that we are at the end of the unit, in groups, create a photostory, documenting your developing thoughts, ideas and understandings about visions of place and time. Include favourite lines and images that we have explored. Class viewing/evaluation/celebration.

Appendix – The Poems

**Spellbound**

The night is darkening round me,  
The wild winds coldly blow;  
But a tyrant spell has bound me,  
And I cannot, cannot go.

The giant trees are bending  
Their bare boughs weighed with snow;  
The storm is fast descending,  
And yet I cannot go.

Clouds beyond clouds above me,  
Wastes beyond wastes below;  
But nothing drear can move me:  
I will not, cannot go.

Emily Brontë

### **The Self-unseeing**

Here is the ancient floor,  
Footworn and hollowed and thin,  
Here was the former door  
Where the dead feet walked in.

She sat here in her chair,  
Smiling into the fire;  
He who played stood there,  
Bowing it higher and higher.

Childlike, I danced in a dream;  
Blessings emblazoned that day;  
Everything glowed with a gleam;  
Yet we were looking away!

Thomas Hardy

### **An Absolutely Ordinary Rainbow**

The word goes round Repins,  
the murmur goes round Lorenzini's,  
at Tattersalls, men look up from sheets of numbers,  
the Stock Exchange scribblers forget the chalk in their hands  
and men with bread in their pockets leave the Greek Club:  
There's a fellow crying in Martin Place. They can't stop him.

The traffic in George Street is banked up for half a mile  
and drained of motion. The crowds are edgy with talk  
and more crowds come hurrying. Many run in the back streets  
which minutes ago were busy main streets, pointing:  
There's a fellow weeping down there. No one can stop him.

The man we surround, the man no one approaches  
simply weeps, and does not cover it, weeps  
not like a child, not like the wind, like a man  
and does not declaim it, nor beat his breast, nor even  
sob very loudly—yet the dignity of his weeping

holds us back from his space, the hollow he makes about him  
in the midday light, in his pentagram of sorrow,  
and uniforms back in the crowd who tried to seize him  
stare out at him, and feel, with amazement, their minds  
longing for tears as children for a rainbow.

Some will say, in the years to come, a halo  
or force stood around him. There is no such thing.  
Some will say they were shocked and would have stopped him  
but they will not have been there. The fiercest manhood,  
the toughest reserve, the slickest wit amongst us

trembles with silence, and burns with unexpected  
judgements of peace. Some in the concourse scream  
who thought themselves happy. Only the smallest children  
and such as look out of Paradise come near him  
and sit at his feet, with dogs and dusty pigeons.

Ridiculous, says a man near me, and stops  
his mouth with his hands, as if it uttered vomit—  
and I see a woman, shining, stretch her hand  
and shake as she receives the gift of weeping;  
as many as follow her also receive it

and many weep for sheer acceptance, and more  
refuse to weep for fear of all acceptance,  
but the weeping man, like the earth, requires nothing,  
the man who weeps ignores us, and cries out  
of his writhen face and ordinary body

not words, but grief, not messages, but sorrow,  
hard as the earth, sheer, present as the sea—  
and when he stops, he simply walks between us  
mopping his face with the dignity of one  
man who has wept, and now has finished weeping.

Evading believers, he hurries off down Pitt Street.

Les Murray

**Emily Kngwarreye**

your face  
is the grace a harsh life  
bestows on its survivors, each crease  
a bar whose notes, escaping their dirge,  
run for the high octaves like a bird  
to a joyous freedom once the doors  
of the cage are broken

deep-coloured as the millennia  
sediments that scar the cliff faces of sacred country  
your face is as ancient a bed to flowing water  
carving its agelessness into the land the way  
wisdom enscripts its elusive dance upon  
humanity

and I watch you  
slowly measuring out the journeylines with a finger  
brushed with red earth and hear the dust  
that others only see as a place to put their boots  
open its voice and speak,  
see your hand on the cave walls where they  
have held the ochred spirit in the rock for all  
eternity, and watch how the sun shifts  
to accommodate your shadow, effortlessly,  
day after day without tiring

I watch you bend  
your face to greet the waterhole, see  
how your laughter is caught up in the transient  
ripples and released without possessive grasping  
to share you with reed, tree, – how you  
and it are the same manna  
born in the same creation

I see... beyond the verticals  
and horizontals of skin the hundred boys who've  
died in custody and whom you've mourned, the warp  
and weft of sorrow in you face for all the young women  
whose eyes do not know their country or their mothers  
but whose children still belong to your body – how your skin  
carefully recorded story, mother, son, daughter,  
place and time – the same way your smile  
stretches other boundaries

sometimes beyond comprehension  
and lesser visions restrained to the finite byte  
of desert stopover, campfire talk, a desperate camera – clutch  
at a surreal otherworld that fail to distinguish how you  
rise from earth, become

ancestor, mother, daughter, grandmother, granddaughter,  
terrain, sacred physicality – fail to see  
how the one spirit makes you blood and rock, well  
and water

your face wears the intaglio of embattled anguish,  
betrayal, theft, deceit, massacre and grief survived –  
and when I remember the zealot piety and passion  
of ANZAC, two world wars, Korea, Vietnam,  
I remember also that you witnessed all of them  
for nine generations and more; and as I watch you  
bend to trace creation in red earth with a finger  
more purposeful than Michelangelo's Sistine god's  
I see a light more eternal kindle in those you teach,  
See each other, mirror-like, reflect the tireless radiance  
Of an inevitable grace

Jennifer Martiniello

## October's Road

We slid down October's road to find the first days of spring.  
In Newcastle you and I stayed at the hotel that gazes at the beach.  
You toddled, shrieked, pulled towards the sea,  
shook shells to unrattle their secrets.  
Something about your small sandals in my hand  
caught childhood for me: I was a child again.  
Slow late afternoon rays raked stripes on the coldening sand:  
grey, gold, grey: like lines drawn by giant fingers.  
All day the thought came back, moving in my mind the way a sleeper turns:  
*something is ending.*  
Yet there I was with you, still a miracle to me. And with me, too,  
your unborn sister who would wake to a morning fresh with death.  
My father was to meet us at the freeway's end  
as he had a year ago, and in the years before.  
He liked to share the driving, to make the gesture of meeting us.  
But now this generosity was too heavy: trains' roars, traffic, speed:  
the trip's jolts would be unbearable.  
Every journey now, he had eyes' coins cold in his palm, ready.  
That last short segment of road was straight with loneliness.  
It spelt the start of driving without a compass, of being at the front.  
And giant fingers were at play here too:  
clumsily arranging cars on the road, as though through blurred eyes,  
unveiling the certainty of death in glimpses,  
real and unreal like the face of an unborn child,  
making all the lines of a neat life wavy, strange, grainy.

Felicity Plunkett

*Note: October's Road, with another poem (Inside Your Wardrobe) won a \$US5000 prize in the Dorothy Sargent Rosenberg Poetry Prizes, funded within the Dorothy Sargent Rosenberg Memorial Fund, which offers a poetry contest to award prizes to 'young poets with unusual promise'. Felicity Plunkett's poetry has been published widely in journals and anthologies including HEAT, Southerly, Blue Dog, The Literary Review (US) and Calyx: Thirty Contemporary Australian Poets, ed. Michael Brennan and Peter Minter (Paperbark Press, 2000).*

**If you stay too long in the third world**

you learn  
to hawk and spit like an old woman  
you become  
unfit for dinner parties  
in the lands of the well fed

having dropped out of your original  
country  
into this space from which  
the coast with its oceans and gardens  
the party on the terrace  
the splash of green water over the bow of  
the yacht  
are images projected on a screen  
whose unreality you resent  
the other side of the coin whose gain  
is the loss you see all around

if you stay too long in the third world  
death becomes a fact of life the old  
die quickly the young  
can't count on being old this termite  
death  
hollows out the roots of endeavour

as children leave toys you abandon  
your previous explanations

if you stay too long in the third world  
it will fill the space in your psyche

with a different discourse  
you will begin to recognise  
the unfamiliar in the unfamiliar  
the outline of a landscape  
in a pattern of dots

the faces of relations in the tragic and  
violent  
repetitions of a song the patterns of daily  
living  
in the holy steps of a dance

if you stay too long in the third world  
you will become  
accustomed to silence and observation  
leading to understanding  
to abundance and malnutrition  
immutably hand in hand

when the eager and rational voice  
whose creature you are  
whose instrument you had volunteered to  
become  
grates like the radio on a bad day  
you switch it off

if you stay too long in the third world  
you will be unable to leave

Lee Cataldi

**white stucco dreaming**

sprinkled in the happy dark of my mind  
is early childhood and black humour  
white stucco dreaming  
and a black Labrador  
an orange and black panel-van  
called 'black banana'  
with twenty blackfellas hanging out the back  
blasting through the white stucco umbilical  
of a working class tribe  
front yards studded with old black tires  
that became mutant swans overnight  
attacked with a cane knife and a bad white paint job

white stucco dreaming  
and snakes that morphed into nylon hoses at the terror  
of Mum's scorn  
snakes whose cool venom we sprayed onto the white stucco,  
temporarily blushing it pink  
amid and atmosphere of Saturday morning grass cuttings  
and flirtatious melodies of ice-cream trucks  
that echoed through little black minds  
and sent the Labrador insane

chocolate hand prints like dreamtime fraud  
laid across white stucco  
and mud cakes on the camp stove  
that just made Dad see black  
no tree safe from treehouse sprawl  
and the police cars that crawled up and down the back streets,  
peering into our white stucco cocoon  
wishing they were with us

Samuel Wagan Watson

From *Smoke encrypted whispers*, Samuel Wagan Watson, University of Queensland Press, 2004.

**A Child's Story  
(Tasmania)**

1.

The We-Who-Are-Not-Here have always lived here  
among the casuarinas, out in the surf,  
behind the tussocky cutting grass-they are my secret.

I hear them calling in their shrill bird voices  
feel their quick light footsteps as they pad beside me  
through the sand dunes at arm's length

no closer no further they share the beach with me.  
Sometimes I screw my eyes up tightly, lie still  
then sit up suddenly, hoping to see them clearly

but they are always too quick, too shy, and I  
too sun-dazzled to gather more than the flash  
of a retreating back, or an upturned foot, running.

And when I shout to them to wait for me  
my only answer is the sound of seagulls laughing overhead  
and the soft suck of crabs on the tideline.

2.

No one spoke of them to me and so I learned  
to keep silence. I knew there were secrets  
that were shared yet never spoken – like breathing

or people who died – there was nothing to say.  
And as I learned the mystery the We-Who-Are-Not-Here  
began to trust me and come closer the children

dancing in the foam and holding out their hands to me  
and their mothers offering pipis and tasty roots  
to chew. And when at last the old women spoke

sang songs about journeys they had taken  
I was never sure that it was not the wind's bluster  
nor the surf's low boom that I mistook for words

nor did I care as I ran with the wind behind me,  
salt-sprayed, among my friends, beside the sea.

*A Child's Story* When I was young we had a shack at Carlton Beach in south-eastern Tasmania. I spent days and weeks wandering among the middens with the 'silent ones' as I called them. I did not know they were the spirits of dead [Aboriginal people] until one day my sister told me that all the Tasmanian Aborigines had been killed. I learned later that this was not true, but at the time I was devastated. The silent ones disappeared, and did not come back to me till I was 37 years old.

Terry Anne Whitebeach