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the OASiS

Teaching Resource

Youth HOMELESSNESS matters

Teaching Social Issues through English

the OASIS

A SHARK ISLAND PRODUCTIONS FILM

A FEATURE DOCUMENTARY ABOUT AUSTRALIA'S HOMELESS YOUTH

WINNER BEST DIRECTION AFI AWARDS
WINNER BEST EDITING AFI AWARDS
NOMINEE BEST DOCUMENTARY BEST SOUND AFI AWARDS
NOMINEE BEST DOCUMENTARY LOGIE AWARDS
FINALIST WALKLEY AWARDS
NOMINEE BEST DOCUMENTARY IF AWARDS
WINNER SPECIAL JURY PRIZE FIFO
WINNER 2 ATOM AWARDS
NOMINEE BEST DIRECTION ADG AWARDS

This resource is based on *THE OASIS* documentary.
THE OASIS documentary can be viewed online at
http://www.theoasismovie.com.au/watch/watch-film.php

   The resource has been prepared by the
English Teachers Association NSW.

For any further information email admin@sharkisland.com.au

Youth homelessness matters
THE OASIS teaching resource

Using this resource

THE OASIS documentary raises awareness of youth homelessness, celebrates the resilience of young people who are experiencing homelessness in Australia and empowers the next generation of young people to take action to prevent youth homelessness in the future. The documentary follows Captain Paul Moulds from the Oasis Youth Support Network in his day-to-day work with young homeless people in Sydney, Australia.

This raw observational documentary, filmed over two years, is a tribute to the power of one man's persistence in the face of seemingly unrelenting darkness. As time unfolds, some of the youth pull themselves out of misfortune and aspire to greater things, while others sink deeper into addiction and desperation. In the midst of all the chaos Paul battles unflinchingly on to save these lost children, and reflects on his own past along the way. *THE OASIS* provides a rare insight into the lives of homeless youth and will change attitudes towards youth homeless issues.

This resource was born out of the popularity of *THE OASIS* documentary and accompanying study guide in schools. The teaching and learning activities in this resource have been developed to link explicitly to the Years 9 & 10 content and learning outcomes of the Australian Curriculum: English, integrating the strands of language, literature and literacy. It is anticipated that the resource would be used towards the end of Year 9 in order to tap into students' increasingly independent thought and awareness of the importance of taking action on issues of social justice. The activities, arranged in modules, are designed for flexible use in the classroom: a module could be taught as either a discrete unit of work or integrated with other curriculum areas. An activity or extract from the documentary may be integrated in other English units of work throughout the year.

Note: This resource deals with the rising problem of youth homelessness and its associated social and personal issues. There may well be students in your class who have experienced some of the issues discussed. You may want to set some ground rules for discussion to ensure that the issues are discussed with sensitivity.

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Teaching & learning modules

Module 1: The Heart of the Matter - exploring *THE OASIS* documentary

In this module students explore the issue of youth homelessness in Australia. Students consider and reflect on key insights to be gained from documentary including the following concepts:

- that youth homelessness is often invisible;
- that there are differences between being houseless and homeless;
- that the failure of family relationships and domestic violence is a significant factor leading to homelessness for many young people;
- that there is a critical need for appropriate support from government agencies.

Through the study of a range of texts, students develop skills in analysis and in the production of texts. Students read, view and listen to public documents examining and reflecting on the intentions behind these. They explore representations of the relationship between homelessness and the failure of family relationships in fiction and non-fiction literary texts.

Focus texts:

DARLING I. 2008. *THE OASIS.* Shark Island Productions

MCDONALD D. 2007. *Luck in the Greater West.* ABC Books

MUNDELL M. 2011*. Black Glass*: *a novel.* Scribe Publishing

PERUSCO M. 2010, 'Bible bashing the homeless, Abbott style', *The Age*, 16 February, p.10.

WEAVER S. 2003. *Blacktown*. Bantam.

WESTBURY D. 2002 *Flying Blind* Brandl & Schlesinger.

WINTON T. *Scission* 1998. Penguin

Websites:
Spent, IDFA Doclab. Accessed on 08/01/2012. http://playspent.org/

The Road Home: Homelessness White Paper, Dept of Families, Housing, Community Services and Indigenous Affairs. Accessed on 08/01/2012. www.fahcsia.gov.au/sa/housing/progserv/homelessness/whitepaper/Documents/execsum.htm

Australia's Homeless Youth, National Youth Commission. Accessed on 08/01/2012. www.theoasismovie.com.au/report/report.php#summary

Australia's Homeless Youth, National Youth Commission. Accessed on 08/01/2012. www.theoasismovie.com.au/education/documents/Oasis-ImpactReport-FINAL2010.pdf

Bob Hawke 1987: No child shall live in poverty by 1990, Canberra, online video, accessed 8 January 2012, http://www.youtube.com/watch?v=bx0IeQQ7WjI

Hawke regrets child poverty comment 2007. Accessed on 24/01/2012 http://www.theage.com.au/news/National/Hawke-regrets-child-poverty-comment/2007/06/16/1181414583336.html

Transcript for Tony Abbott's comments. Accessed on 24/01/2012. http://larvatusprodeo.net/2010/02/22/what-tony-abbott-actually-said-on-homelessness/

Out of sight out of mind - the couch surfers, Ballarat, online audiofile, accessed 8 January 2012, http://www.abc.net.au/local/stories/2011/10/25/3347301.htm

Module 2: Welcome to our Castle

Students examine depictions of the relationships between place and identity in a range of literary and non-literary texts including novel extracts, picture books, interactive websites and auto-biographical texts. They explore the relationship between a sense of home and the ways it may or may not generate a sense of personal hope. Students also evaluate the role of adults in creating futures for young people. Students reflect on the degree to which they can control the events that happen to them, their own expectations of home and the complex and fragile nature of 'home'.

Through their study of a range of texts students explore how a sense of place shapes individual's perceptions of identity and how particular social and cultural contexts shape personal identity and futures. They analyse and compare a range of texts to understand how purpose, audience and context shape meaning.

Focus texts:
DARLING I. 2008. *THE OASIS.* Shark Island Productions

DICKENS C. *Oliver Twist*

DUCKWORTH J. 2002 *Fagin's Children: Criminal Children in Victorian England.* Hambledon and London.

HATHORN L. 2003. *Way Home*. Andersen.

RIDDLE T. 1996. *The Tip at the End of the Street*. HarperCollins (Australia) Childrens.

Module 3: Everybody has a story

Students learn about the ways different individuals, groups and organisations in society respond to and portray youth homelessness. Through analysing documentary and media texts students develop critical appreciation of ways stories are told, the role of stereotypes in creating particular cultural perspectives and how storytellers position readers to respond. They reflect on whether they are empathic in their own responses. They inquire into the ways particular cultural and social viewpoints shape representations and influence response and action and experiment with ways to tell stories for youth audiences. Students develop appreciation of:

- how stories position readers to respond, especially in media and documentary texts.
- how representations of social issues can be used to engender or confront attitudes and values.
- the relationship between empathic response, values and action.

Focus texts:
DARLING I. 2008. *THE OASIS.* Shark Island Productions

Websites:
Spent, IDFA Doclab. Accessed on 08/01/2012. http://playspent.org/

Mankind, online video accessed 8 January 2012,
http://www.youtube.com/watch?v=ZrDxe9gK8Gk&feature=fvst

Family Guy. Accessed 27/1/2012 www.**youtube**.com/watch?v=5ib0MqUec2E
Hack. Accessed 26/1/2012. http://www.abc.net.au/triplej/media/s2391053.htm.

Life Matters. Accessed 28/1/2012. Bee Orsini
http://www.abc.net.au/radionational/programs/lifematters/bee-orsini-on-youth-homelessness/2928200

Module 4: Telling stories

In this module students create a documentary calling young people to take action about youth homelessness. Working collaboratively, students synthesise and apply the knowledge they have gained from critical analysis of texts and the insights they have gained about youth homelessness in the earlier modules to create their own documentary.

Students use this quotation from Captain Paul Moulds as a starting point:

> *"There's no doubt these are tough kids. They come from tough backgrounds and they're tough to deal with. They've got mental health issues, they've got drug and alcohol addictions, some of them have spent their whole lives in State Care, some of them have been abused, some tortured, some neglected badly. But because they're tough kids doesn't mean we should put them in the too hard basket and believe that nothing can ever change."*

Background Information

Young people often become homeless because of family breakdown, often stemming from parental conflicts or a collapse of their relationship with a husband/wife or partner. Some young people who are living independently become homeless because they can't afford living expenses including rent.

Being homeless is unsafe, unhealthy and very stressful. Young people experiencing homelessness are not a homogenous group. They come from a range of family backgrounds, have diverse dispositions, expectations and desires, and they encounter services of varying quality. Their common needs are to have a stable home; friends; healthy nutrition; to be cared about as individuals; to have adequate educational support; help when they need help; and reliable adults in their lives.

Family breakdown is a broad term that includes such issues as mental illness, domestic violence, neglect, overcrowding, and generational poverty. Young people whose family support has broken down, leading to them going into state care, are particularly vulnerable to becoming homeless. However, when young people first become homeless, their friends and their friends' families often provide shelter and support.
This is referred to as 'couchsurfing'.

Key messages about youth homelessness

1. Youth homelessness is invisible

We often hear the reference to 'street kids' but in fact most homeless young people are invisible to us. The data tells us that most homeless young people are 'couch surfing' and living in other unstable situations. This generally means that they are temporarily staying with friends, relatives, family and sometimes with complete strangers. These young people will often be sleeping on couches or on the floors of these people's houses until they outstay their welcome and move on to the next place – hence the term 'couch surfing'. This is contrary to what the general public might assume, as the stereotypical homeless people are generally thought to live on the streets. You don't have to be houseless to be homeless. These young people are not visible to the public yet they are a large proportion of the homeless youth population.

Key message for action: Young homeless people do not need rough sleeping initiatives alone but rather they need effective access to supported accommodation, family reconciliation services and community support and education programs to prevent homelessness in the first place.

2. Nearly half of all homeless Australians are children and young people under the age of 25

There were 44,547 children and young people aged 0-25 who were homeless on census night in 2006. There were 12,133 children under 12; 21,940 young people aged 12-18; and 10,504 young adults aged 19-25 who were homeless on census night in 2006. Whilst the number of homeless youth has dropped since the 2001 census date there has been an increase in homeless children and young families and couples. This figure is 43% of all homeless people so therefore children and young people under 25 make up nearly half of all homeless people in Australia.

Key message for action: Specific strategies to address child and youth homelessness are critical to the overall reduction and elimination of homelessness in Australia

3. Homelessness can affect any young person

There are a variety of reasons why children and young people become homeless. These are often outside of the control of the young person. The general public often has a view that young homeless people are runaways and could return home if they wanted. In reality many young people become homeless due to family breakdown, family violence and child abuse. Statistics report that 45% of homeless young people identify interpersonal relationship problems including family violence and conflict with parents as the primary reason for becoming homeless. The other most common reasons are accommodation issues (18%) such as being evicted or unable to find suitable accommodation and financial reasons (14%) such as unable to pay rent or other financial difficulty.

Many young people find it difficult to be approved for leases due to the high demand on rental properties and discrimination against young people. There are also issues around overcrowding and the cost of housing that cause young people to become homeless. Homelessness affects all groups of people, however, we know that young people who are Indigenous, are from a single or blended family, have been homeless as a child or have been in statutory care, are at greater risk of homelessness.

Key message for action: The wider community needs to understand the issues behind their homelessness and avoid judging homeless youth as 'delinquent' and 'street kids'.

4. A job alone is not the solution for youth homelessness

Can you imagine trying to maintain or find work when you have no stable living arrangement? Many young people are expected to secure and maintain a job without stable accommodation and support. Some people also believe that getting a job will resolve homelessness by providing an income but this does not acknowledge the underlying causes of homelessness in young people.

Young people require safety and security, trust, and an appropriate support network for them to succeed at anything. The Australian Government has taken steps to reform the employment services sector to ensure that greater support is provided to young people who are homeless and job seeking however we must ensure that homelessness intervention is not simplified to finding a job as there are other reasons why young people are homeless.

Key message for action: It is important that young people are able to access support to address the underlying causes of their homelessness whilst they are supported to secure appropriate education and/or employment.

5. How would you cope with school if you were homeless?

There are nearly 10,000 homeless school students in Australia aged between 12 and 18 years old. In the Federal Government's White Paper on Homelessness the government commits to:

- provide additional specialist support to children including brokerage funds to assist them to return to home and school
- deliver additional services for up to 9,000 12–18 year olds at risk of homelessness to remain connected with their families, where it is safe and appropriate, as well as access to education, training and employment.

Traditionally, homeless youth and those at risk of family breakdown have struggled to fit into the usual school environment. Their attendance usually suffers along with their level of concentration. Many students struggle to maintain positive friendships and others become

withdrawn or their behaviour becomes disruptive to other students. Some students will drop out of school and may need assistance to re-enter school once their accommodation becomes stable. In some cases this may mean additional tuition or temporary breaks from their education.

Schools provide an excellent environment for early detection of risk factors that lead to homelessness and family breakdown. Therefore schools also provide an excellent avenue to assist families and young people to access appropriate support services to prevent homelessness.

The Reach Out Teachers Network website http://teachers.reachoutpro.com.au provides information for teachers and other school staff on how to support a young person who is at risk of becoming homeless.

Key message for action: Specific strategies are needed to support homeless children and young people to maintain or re-engage with their education. Strategies are also needed to provide effective early intervention and prevention services to children at risk of homelessness.

Accessed from the Youth Homelessness Matters website
www.youthhomelessnessmatters.net

Sources:
The Road Home: A National Approach to Reducing Homelessness, Dec 2008; 2006/07 AIHW National SAAP Data Report published in 2008;
Chamberlain and MacKenzie 2008 Counting the Homeless Report 2006, ABS

For a comprehensive list of homeless services go to:
http://www.theoasismovie.com.au/help/links.php.

Module 1: The heart of the matter

In this module students explore the issue of youth homelessness in Australia through close study of texts. They consider and reflect on key insights to be gained from *THE OASIS* documentary including the following concepts:

- that youth homelessness is often invisible;
- that there are differences between being houseless and homeless;
- that the failure of family relationships and domestic violence is a significant factor leading to homelessness for many young people;
- that there is a critical need for appropriate support from government agencies.

Through the study of a range of texts, students develop skills in analysis of texts, including documentary texts. Students read, view and listen to public documents examining and reflecting on the intentions behind these. They explore representations of the relationship between homelessness and the failure of family relationships in fiction and non-fiction literary texts.

Students in Year 9 will address the following Australian Curriculum Content Descriptors:

YEAR 9 LANGUAGE	YEAR 9 LITERATURE	YEAR 9 LITERACY
Understand that authors innovate with text structures and language for specific purposes and effects	Interpret and compare how representations of people and culture in literary texts are drawn from different historical, social and cultural contexts	Use comprehension strategies to interpret and analyse texts, comparing and evaluating representations of an event, issue, situation or character in different texts
Identify how vocabulary choices contribute to specificity, abstraction and stylistic effectiveness	Analyse texts from familiar and unfamiliar contexts, and discuss and evaluate their content and the appeal of an individual author's literary style	Explore and explain the combinations of language and visual choices that authors make to present information, opinions and perspectives in different texts
		Create imaginative, informative and persuasive texts that present a point of view and advance or illustrate arguments, including texts that integrate visual, print and/or audio features

Students in Year 10 will address the following Australian Curriculum Content Descriptors:

YEAR 10 LANGUAGE	YEAR 10 LITERATURE	YEAR 10 LITERACY
Understand that people's evaluations of texts are influenced by their value systems, the context and the purpose and mode of communication	Compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts	Identify and analyse implicit or explicit values, beliefs and assumptions in texts and how these are influenced by purposes and likely audiences
Evaluate the impact on audiences of different choices in the representation of still and moving images	Evaluate the social, moral and ethical positions represented in texts	Use comprehension strategies to compare and contrast information within and between texts, identifying and analysing embedded perspectives, and evaluating supporting evidence
	Analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts	

Focus texts:
DARLING I. 2008. *THE OASIS.* Shark Island Productions
MCDONALD D. 2007 .*Luck in the Greater West.* ABC Books
MUNDELL M. 2011*. Black Glass*: *a novel.* Scribe Publishing
PERUSCO M. 2010, 'Bible bashing the homeless, Abbott style', *The Age*, 16 February, p. 10.
WEAVER S. 2003. *Blacktown*. Bantam.
WESTBURY D. 2002 *Flying Blind* Brandl & Schlesinger.
WINTON T. *Scission* 1998. Penguin

Websites:
The Road Home Homelessness White Paper, Dept of Families, Housing, Community Services and Indigenous Affairs. Accessed on 08/01/2012.
www.fahcsia.gov.au/sa/housing/progserv/homelessness/whitepaper/Documents/execsum.htm

Australia's Homeless Youth, National Youth Commission. Accessed on 08/01/2012.
www.theoasismovie.com.au/report/report.php#summary

Australia's Homeless Youth, National Youth Commission. Accessed on 08/01/2012.
www.theoasismovie.com.au/education/documents/Oasis-ImpactReport-FINAL2010.pdf

Bob Hawke 1987: No child shall live in poverty by 1990, Canberra, online video, accessed 8 January 2012, http://www.youtube.com/watch?v=bx0IeQQ7WjI

Hawke regrets child poverty comment 2007. Accessed on 24/01/2012
http://www.theage.com.au/news/National/Hawke-regrets-child-poverty-comment/2007/06/16/1181414583336.html

Transcript for Tony Abbott's comments. Accessed on 24/01/2012.
http://larvatusprodeo.net/2010/02/22/what-tony-abbott-actually-said-on-homelessness/

Out of sight out of mind - the couch surfers, Ballarat, online audiofile, accessed 8 January 2012, http://www.abc.net.au/local/stories/2011/10/25/3347301.htm

Activity 1: Couch Surfing

Out of sight out of mind.
Most homeless young people are 'couch surfing' and living in other unstable situations. This generally means that they are temporarily staying with friends, relatives, family and sometimes with complete strangers. These young people will often be sleeping in whatever spare space is available on couches or on the floors of these people's houses until they outstay their welcome and move on to the next place. This makes them 'invisible' to the general population.

Brainstorm: what is couch surfing?
Individually students list the contexts in which this phrase could possibly be encountered.

Focus questions:
* What is suggested by the word couch?
* What is suggested by the word surfing?
* What attitude to hardship is implied by this use of language?

Listen to the interview *Out of sight out of mind - the couch surfers* at
http://www.abc.net.au/local/stories/2011/10/25/3347301.htm

Focus questions:
* How is the term used in the interview?
* Does this phrase have positive or negative connotations?

In small groups or pairs students revisit earlier ideas about couch surfing and refine their ideas using these questions as a starting point.

Focus questions:
* What does couch surfing refer to in this context?
* What factors have led to Danni couch surfing?
* Do you think couch surfing has positive or negative consequences?
* What is suggested by the title of the article: Out of sight out of mind - the couch surfers?

Many experts in the field of homelessness claim that youth homelessness is often invisible.
Listen again to the interview *Out of sight out of mind - the couch surfers* at
http://www.abc.net.au/local/stories/2011/10/25/3347301.htm. Listen for the phrase *I have a roof over my head but it is not a home.*
* In what ways is this remark poignant?
* Do you think Danni is still homeless? Why?
* What is the purpose of the interview?

Play the opening sequence to the documentary *THE OASIS*. This is the first 8:07 minutes or [part01] on http://theoasismovie.com.au/watch/watch-film.php

Invite students to discuss their initial impressions. Gather impressions in a mindmap.

Focus questions:
- In what ways do you find this opening sequence compelling?
- In what ways has this opening heightened your appreciation of youth homelessness?

Replay the opening sequence and invite students to identify key examples of dialogue and images that they find particularly compelling. Students analyse the effect of these examples. Examples of dialogue could be:

Captain Paul Moulds: *These kids exist in the community. The challenge is what are we going to do about it.*

Hayley: *I'm slowly disappearing.*

Tommy: *Gotta find a way out.*

Focus question for reflection:
- What response does the opening sequence of *THE OASIS* aim to provoke in the audience? In your answer use examples to support your view.

Students create a chart comparing the representations of homelessness in these two texts. The parameters of the chart could be based on one or a combination of the following:
- textual similarities,
- textual differences,
- purpose, audience and context.
- medium of production
- perspective
- characterisation
- text structures and language for specific purposes and effects

Students present the charts to the class.

Activity 2: Home

"Home is the place where, when you have to go there, they have to take you."
Robert Frost

(Extract from website: http://www.theoasismovie.com.au/about/characters/emmaTrent.php)
*Nineteen year old Emma and her boyfriend Trent, are one of the most lively couples around Oasis. They have just welcomed their first child Destiny Rose into the world and are struggling with the dramas of living on welfare and keeping their relationship together with the demands of a child. In the midst of trying to be good parents, they also face their own personal challenges. Moving house is a constant challenge in their lives as they try to find somewhere more affordable to really make into a home for their family.* Emma and Trent are striving to overcome the generational cycle of poverty into which they have been born.

Home, house, shelter
Focus Question: *What does the word **home** mean to you?*
- Students write a list of words or draw images to represent what home means to them. In pairs they preview each other's list and determine whether the list includes attributes of houses or homes or both.
- Combine pairs of students into groups of four and ask groups to discuss whether having a home is more than just having a roof over your head.
- Provide groups with butcher's paper and ask them to draw a Venn diagram with three circles overlapping. Write one of the following terms in each circle: home, shelter, house. In the areas that overlap write those words that are common for each term, in those areas that do not overlap write those terms that are different for each term.

Venn Diagram
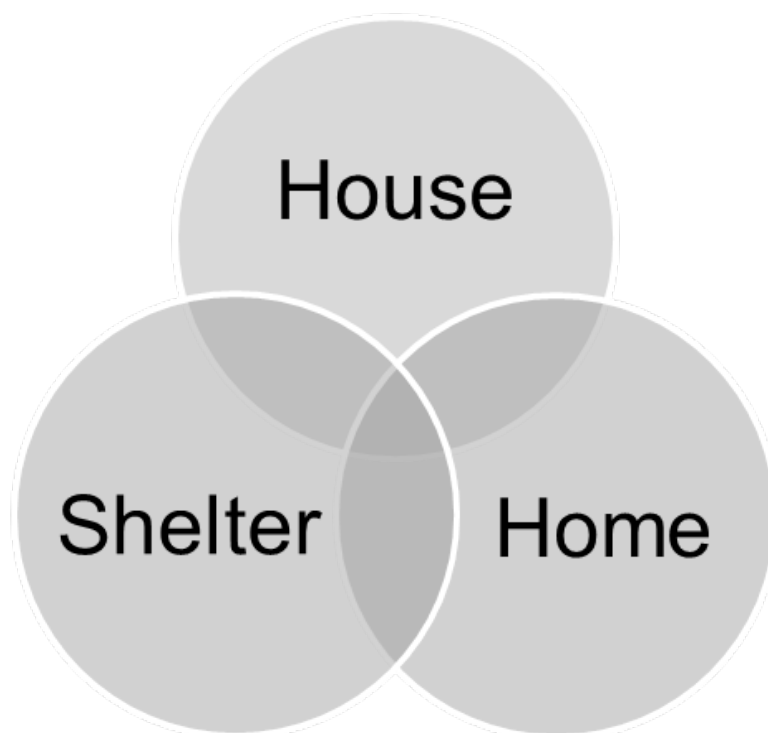
- Students use a thesaurus to find synonyms for home, shelter, and house and, in groups, map a series of words along a continuum from positive to negative connotations: for example dump, house, home, abode, haven and so on. Students write statements about homelessness using this wider range of vocabulary.
- Review the terms synonym, connotation, denotation, neutral term, emotive language, euphemism, politically correct language. Students rewrite some of their statements to demonstrate how the effect changes if changing, for example, an emotive term to a neutral term or euphemism
- What makes a house a home? Groups share responses with the rest of the class and discuss the idea that homelessness is not just about being houseless. Different kinds of homelessness are outlined below.

Different types of homelessness: Homelessness, not just houselessness.
Homelessness does not just mean sleeping rough on the streets. There are three different types of homelessness that are used by the Australian Bureau of Statistics and these are considered the standard cultural definition of homelessness in Australia.

Primary homelessness includes all people without a 'roof over their head'. This means people who are living on the streets, sleeping in parks, squatting in derelict buildings or using cars or trains as temporary shelter.

Secondary homelessness includes people who frequently move from one type of shelter to another. This includes people living in homeless services, hostels, people staying with other households who have no home of their own and people staying in boarding houses for 12 weeks or less.

Tertiary homelessness refers to people who live in boarding houses on a medium to long term basis (more than 13 weeks), who live in accommodation that does not have self-contained facilities, or who don't have the security provided by a lease. They are homeless because their accommodation does not have the characteristics
identified in the minimum community standard for housing.

Source: Chamberlain and MacKenzie 2008 Counting the Homeless Report 2006, ABS
(accessed from www.youthhomelessnessmatters.net)
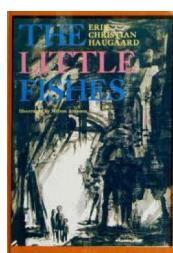
Everyone has a home
Extract from Erik Haugaard's novel *The Little Fishes* p.14
Read the extract aloud to the students and invite students to reflect on the values and attitudes of the rich man and the homeless. Make a list of similarities and differences.
Note: Guido is a beggar boy in Italy, orphaned by World War 2

Guido's house... my house…was in a cave at the foot of the mountain that rises steeply in the middle of the city. On top of that mountain, there live many rich people and the district is called Vomero. It was a small cave, in which a carpenter had his workshop and an old man called "sack of bones," had a stable for his horse. I have said it was "my house"; but the carpenter called it his, and "sack of bones," who paid the carpenter for letting him and his horse stay there, thought it was his, as well. The truth was that none of us owned it. Every month the

carpenter went off to an office in Via Roma and the notary took his money without ever telling him for whom he was collecting the rent. I, too, paid for living there by helping "sack of bones" and the carpenter. Sometimes I brushed down the horse; sometimes I ran an errand.

Each of us had his own part of the cave. The carpenter had the larger, for he was the *padrone;* "sack of bones," the little stable in the rear; and I, a corner near where the horse stood. That corner was Guido's home.

The rich man brags about how many floors his *palazzo*... his mansion had, about the size of the garden that surrounds it, and the rare flowers that grow there; he does not think when he passes the hovels of the poor, that also they vary in value. Advantages are as carefully measured and gloated over among the poor, as terraces and servants are among the wealthy.

Shortly after I first met Anna, I acquired a treasure that made my home seem to me much more worthwhile. I am afraid you will laugh, when I name my treasure, therefore, I shall do it quickly, as one does when one is forced to tell the truth; it is a woollen mattress. Sunny Naples can be cold, when the winter wind comes from the mountains. The palm trees down at the aquarium, battling against the wet coldness, seem to say, 'We don't belong here. We don't belong here.'

I found my mattress in a house that had been destroyed during one of the first bombardments of Naples. How long it had lain there, I don't know. The cover was tom and tufts of wool were sticking out; yet during the war any woollen mattress had value, however torn the cover. I could easily have found a buyer for it, but from the first moment I saw it, I wanted it for myself, for Guido's home.

I could not carry the mattress alone all the way to the cave; it was too heavy. I would have to get someone to help me. Someone who would not take the mattress for himself, once I had shown him where it vas; so I preferred someone smaller than I was. The other consideration was that it had to be taken at night because of the police. There were policemen who looked the other way, when they saw us, even if we were carrying something obviously not our own; but there were others who hated the beggar children.

As soon as I climbed out of the bombed building, I made my way to "our" piazza. It was late afternoon; it would soon be dark. As always at this hour, there were many children. I sat down on the kerb and watched them. I mentioned the name of each one that I knew, and asked myself whether he was the best one to bring along that night. Renato had no shoes, would lie not try to steal the mattress from me? Luigi … perhaps, but wasn't he too small? Each time I rejected a name, I thought of the mattress lying there where someone else might take it.

From one of the side streets, Anna entered the square. She was not tall, yet I knew that she must be strong and that together we could carry the mattress. I had one *lira*, would she be satisfied with that?

The ETA has tried to source copyright for this extract and so far has not found the owner.

Focus Questions:
- Why does Guido, the narrator, believe that everyone has a home?
- What criticisms are offered through the representation of the police, the church and the rich in this extract?
- What is your impression of the narrator?
- Do you think Guido lives in a home or a shelter? Where would he be placed on the Venn diagram in the previous activity?
- There are some Italian words used in this passage. How else does Haugaard's language convey the sense that this story is from another time and another place?

Viewing the THE OASIS

Classroom approaches to viewing the documentary could be undertaken in a number of ways: viewing it in its entirety, integrating selections at key points (as modeled in activity one), tracing the development and growth of key characters as represented across the documentary or analysing key ideas. In this section of the resource the activity focuses on a study of key extracts related to the characterisation of Emma and Trent.

Extracts:
Students preview all extracts from the documentary.
THE OASIS [part02] (5:18)
http://www.youtube.com/watch?v=sx3CjeUGmc&feature=related
THE OASIS [part04] (6:07) http://www.youtube.com/watch?v=iuoMrtJFsKE
THE OASIS [part06] (1:21) http://www.youtube.com/watch?v=LzJLLhexgrQ
THE OASIS [part07] (2:03) http://www.youtube.com/watch?v=rxzdiLpn4JE&feature=related
THE OASIS [part08] (7:18)
http://www.youtube.com/watch?v=MJNa3AqgF9U&feature=related
THE OASIS [part09] (0:00)
http://www.youtube.com/watch?v=KHJ4GL4zm2I&feature=related
THE OASIS [part10] (1:03)
http://www.youtube.com/watch?v=8sMoEOmaipI&feature=related

Analysing characters in the documentary *THE OASIS*

Focus Questions on the characterisation of Emma and Trent:
- What key differences can you see between Emma and her mother?
- Emma and Trent have named their daughter Destiny. In what ways does this name operate symbolically in the documentary?
- Comment on the significance of Trent's remark to Emma that she is a mother for life and that she will only be a mother for 18 years.
- Why are Trent and Emma's attempts to live with her parents unsuccessful? What reasons does Paul Moulds offer to account for this?
- Why does the documentary maker counterpoint Emma's discovery that she is pregnant with the wedding of Nathan Moulds?
- How does the documentary maker depict a future that is hopeful for Emma and Trent? Do they have a home?
- What have you learned about the differences between homelessness and houselessness from their experience?

These questions could be adapted for use in the classroom in a range of ways. Students could collaborate on responses and present them orally; answers could be written in structured paragraphs.

Activity 3: Spent

*And **homeless** near a thousand homes I stood,*
And near a thousand tables pined and wanted food.
From *The Vagrant Woman* William Wordsworth

http://playspent.org/ is an interactive site where participants can see what it is like to live on the edge of poverty with homelessness threatening. This game provides a budget for a month and a series of situations in which players have to make difficult decisions for themselves and their families. In this activity students gain appreciation of the complexities that lie behind simple daily decisions for people on the poverty line. It highlights how people experiencing poverty often experience next to those who are not in the same circumstance.

Brief students about the navigation of the site. Draw their attention to the account balance in the top left of the screen, the job strikes and cash loans in the lower left, the sidebar graph that charts what is spent.
Distribute to students a log page on which they will chart their decisions.

In pairs students work through the site.

Area	Reasons for decision
job chosen	
weekly pay	
health insurance	
rent	
child's needs	
Job pressure	
balancing competing interests of home, work, children and bills.	

Class debrief focus questions:
- What have you learned about homelessness?
- What pressures does the single mother face in creating a home for her family?
- During this activity which decisions triggered most concern for you? Why?
- Did you compromise your personal honesty? How?
- How did the site developers engage your interest? Consider the music, diction, graphics, interspersing factual information with scenarios, use of tension.
- What layers of meaning can you see in the title of the site Spent?
- In what ways do you think the family's identity is shaped by the place and circumstances in which they find themselves?
- In what ways does the quote below from The Female Vagrant by William Wordsworth resonate with your experience as the single mother in this simulation activity?

> And **homeless** near a thousand homes I stood,
> And near a thousand tables pined and wanted food.
>
> *ll. 179-180*

Activity 4: Family Relationships

"Home is where one starts from."
T.S. Eliot

Many young people become homeless due to family breakdown, family violence and child abuse. Statistics report that 45% of homeless young people identify interpersonal relationship problems including family violence and conflict with parents as the primary reason for becoming homeless. Indeed, many young homeless people are born into a cycle of poverty. Escape is often the only possible solution.

CONTEXT
Students analyse authors' representations of how individuals respond to their contexts. Students explore how authors use language techniques to represent time and place in two texts.
Novel Extract - *Luck in the Greater West* by Damien McDonald
Poem - *Crime and Punishment* by Deb Westbury.
Further suggestion:
Short Story - *Secrets* by Tim Winton

Classroom approaches could include:
- Analysis of representations of parent behaviours, dissociation, entrenched violence and consequent loss of hope in family life.
- Reflection on the voice of the persona in each text.
- The ironic dimension of the titles of each text.
- Imaginative recreation based on the story *Secrets*
- These approaches could be developed into formal assessment activities.

Text 1: Novel (extract)

Luck in the Greater West **by Damian McDonald**

> Like chainsaw had done to the eucalypts that once reigned here, the highway sliced through the outer-western suburbs. There was an overpass ostensibly linking Colyton and Rooty Hill, enclosed with welded mesh to prevent kids and teenagers from killing motorists with half-bricks, but the bridge was too far east of Whitey's place or the big cut price bottleshop, Booze World, to be convenient for the customers of these and other businesses. All day and night there was a corridor of metal and alloy streaming through, and past, the twin Housing Commission estates. A smaller stream of flesh and bone would wait for breaks in the traffic and cross it. There had been fatalities; collisions and explosions of flesh, bine, metal and alloy, leaving dark patches on the asphalt - kangaroo, dog, cat and welfare recipient.

Text 2: Poem
Crime and Punishment by Deb Westbury.

Crime and Punishment

She's on her way into one of those
shopping malls that could be anywhere.
The burger place next to the supermarket
has just opened. So has the overnight lockup
at the police-station. The homeless and addicted
are drinking coffee and eating junk.
They do it somehow furtively and defiantly
at the same time. Security is hovering,
is getting ready to move them out
before the shoppers arrive.

      Except for the cashier
and herself, the supermarket seems empty. This
is the way she likes it, the reason she's early.
Then there's a woman with a small boy
pushing a trolley in her direction. It's too late
to avoid them. The mother is suddenly angry,
raising her voice, hits the kid hard across the face.
He presses his lips together tight against a cry
and wills the brimming tears back behind his eyes.
He won't give her the satisfaction.

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ESCAPE

Through this activity students will compare the different ways people use escape as a response to difficult relationship.

- Opening to a Novel – *Black Glass* by Meg Mundell
- Autobiography extract – *Blacktown* by Shane Weaver
- Students' choice of video footage from *THE OASIS* movie.

Other suggestions for written texts:

- Extract from verse novel - *A Simple Gift* by Steven Herrick, UQP. 2000
- Short Story - *Secrets* in Tim Winton, Scission & Other Stories, Penguin Australia. 1998.

Text 1: Novel (extract)

Black Glass **by Meg Mundell**

[NOTEBOOK ENTRY: TALLY]

Right before bad stuff happens, there's always a little warning, you just have to pay attention. I seen them before: one black glove dropped by a river, a playing card lying face down in the street all by itself. One time I saw this black kitty cat with one of its eyes gone carrying a white bird in its mouth. That bird wasn't moving and bang that one eyed cat looked straight at me - next thing you know there's a funeral to go to. Other things too, like old flowers left in a vase or living in a dead-end street when the street sign's broken and the street name's gone so you don't even know where you are, yeah Grace and me both knew that was a real bad idea, but did Max ever listen, nope. Stuff like that you can't let it run your life but you want to stay away from it, you want to knock on some wood or just walk away real fast and don't look back.

[VEHICLE LICENCE PLATE FHE693: TALLY IGRACE I MAX]

Tally had known something was about to go wrong. There had been clues: for one, their father Max had chosen a black dot in the far right-hand corner of the map, a dot that was the furthest north they'd ever been, barely on the map at all: Belton, it said in tiny letters. A railway line veered past it and disappeared off the page.
And the broken glass. Whenever they moved house, there were always certain boxes the girls knew not to touch: Max would mark these by scrawling workshop across them in thick black pen. But late that night, when the fat moths were tapping against the windows, and Tally and Grace were mechanically stowing cutlery and wrapping plates in newspaper, their father had walked into the kitchen carrying one of these boxes, which someone -someone other than himself - had already dumped carelessly into the trailer. He set it down on the table with calculated force, so they could all hear that something expensive lay broken inside. Since that tinkling sound, he had barely said a word.

Thirdly, there was the cop -not that cops were anything unusual, but this one just appeared out of nowhere, the way a spider or an omen does.

They'd left quietly before dawn and had been driving all day, the tarpaulin flapping out a hot, random rhythm against the trailer. Every so often, one of them would glance back to check that nothing had worked itself free and spilled across the road.
They crossed long stretches of brown emptiness broken by short flashes of bleached-out colour: a pinkish truck stop, a clump of pastel houses, a lone dog wagging its tail and grinning into the wind. The whole landscape was heat-blasted, and the air carried a thin haze of dust. Now and again they passed a line of blackened stumps, the remnants of another bushfire.

Max and Grace were barely speaking that day. Both were wearing cheap new sun glasses, purchased in silence from the same service-station stand: Grace's were elegant hexagons (Paparazzi, said the swing-tag); Max chose fly-like wraparounds that let in no light at the sides.

Their father drove steadily with a can of raspberry vodka tucked between his thighs, ferrying small sips. Grace stretched across the back seat, long red hair flickering at the open window, sometimes humming a harmony against the radio.

Leaning out the passenger window, Tally scooted her arm through the hot air. In her lap was a small silver camera. Now and then she held it up and framed a dead tree against the sky, the low shape of a barn, a woman trotting a horse in small circles.

This had been pure luck. The night before, as she was carrying home a parcel of hot chips for their dinner, the old man who lived near the takeaway shop had hung over his porch and waved urgently. 'Young lady, come here. I got something for you.' A silver shape glinted in his hand. She looked like a clever girl, he'd said. Had she ever used a camera? Hot day. He had some Pepsi in the fridge. He also had a photography book inside. Or maybe she'd like to have a loan of the camera? Just a loan.

Breath like fish bait, eyes pale and empty, he waited. Tally stayed put on the porch steps, but tucked her package under one arm and let him lower the camera into her palm. It was lighter than it looked. She lifted it to her eye, swung it over the school, the soccer oval, the gold-singed grass and steep shadows between buildings.

'Dad's hungry, these'll go cold,' she said abruptly. The camera was a perfect fit in her hand; she cupped it, did not offer it back. 'Can I have a play with this? I'll bring it back after dinner.'
'Your dad, eh,' said the old man coolly. 'And what does your dad do with himself?'

Next morning they'd abandoned their rented house and driven out into the semi-dark, car squeaking under the trailer's weight. The town was silent, the old man's porch empty. Neither Max nor Grace bothered to ask Tally where she got the camera. Once it got light enough she turned around in her seat, framed Grace staring out the window, and clicked the button: pale skin, red hair, dark glasses hiding her eyes, a profile blurred by motion and the burned ochre of dead grass stretching to the horizon.
Tally was looking at the camera screen when the third sign appeared. They had stopped at a railway crossing: clamouring bells, a train roaring through her rectangle of light, dust shining in the split-second beams between carriages.

All at once the train was gone, and there, facing them across the barrier, was a police car. The bells died out, the barrier lurched up, and the two vehicles dragged their bodies over the hump of the railway line, passing in unison like two dolphins leaping through a hoop. It was a smooth operation but it seemed to take forever.
They passed close. The cop was wearing mirrored sunglasses and his lenses flashed across them once, blankly. Reflected in their surface Tally saw a sliding image: their old car, the trailer, Max's stiff profile, the red flutter of Grace's hair and a pale shape that might have been her own face. She turned around and watched until the vehicle melted into the vanishing lines of the distance.

[NOTEBOOK ENTRY: TALLY]
Me and Grace just went for a walk. Like I thought, real small place. Air all soupy and most of the shops closed down, windows on the houses jammed shut to

keep the heat out. Some old lady on her porch squinting at us, skinny kid spitting globs into a rubbish bin outside the takeaway shop, that's about it for action. Grace was looking up at this plane flying past way overhead, leaving one of those white marks in the sky, and she goes great, just fucking great.

So we checked out the school and boy it looks even worse than the last one, bunch of them prefab buildings same colour as bread mould, bent-up basketball hoop and the court all cracked to bits. Yeah we stood there at the fence for a bit imagining the first day, how you walk in the classroom real tough, try to grab a seat up the back, with everyone looking at you out the side of their eyes, measuring you up. We stared that place down for a while, me and Grace. You can't let it get on top of you.
Found us a good lookout where you can see the whole town, up this overgrown bank near the rail tracks, where the highway cuts across. Railyard down below, big mess of tangled lines, you can watch the freight trains coming through. Can even see our place from up there, house looks like an old face, porch all saggy like a grumpy mouth. Grain silos, main street, petrol station, all them old houses then just dried-out fields with a few skinny cows off in the distance. Nothing to see really. Like Grace says, just another nowhere no-hope town.

[BELTON GULLY: TALLY I GRACE]
The girls left the house in that sliver of time between late afternoon and evening. That afternoon Max had retreated into the back room, lugging a plastic container filled with pale blue liquid. 'Don't draw attention to yourselves,' he'd warned over his shoulder, before locking the door of the room behind him. His hair stuck out in clumps, and he was getting kind of bristly: never a good sign.

They'd been in town a week. Belton didn't seem to be paying them any attention, but Tally knew they were strangers, and strangers are always watched from afar. This time their surname was Blackwell, but so far nobody had asked.

The sun was sinking when they cut through a vacant lot and entered the dark huddle of pine trees leading down to the train tracks. They stopped, checked for silence, then crossed the tracks quickly and climbed the steep bank opposite. Tally scrambled up first; Grace, carrying the drinks, followed more carefully.

Morning-glory vines hung from above, their green loops strung with flabby purple bells, and the sparse traffic below threw splashes of sound and light up into the darkening air. All towns have hidden places where private plans are made - gaps under bridges, an overgrown roadside, the sunny fire-escape of an abandoned building. Tally had a knack for discovering these intimate places. She knew the signs: a certain alignment of colours, smells, distances; a certain view.

Up here on the bank, buried in the vines, was a small backpack containing a silver pencil and a notebook with the timetables of passing freight trains recorded in Tally's neat hand, under her sister's strict instructions: when they'd stopped, and for how long. The next page carried a scratchy trail of calculations and crossings-out, which corresponded to a thin wedge of bills in an envelope. It wasn't enough.

They had a mobile phone too: an old cheap model, prepaid and charged, ready to go. The number was committed to memory, and the phone itself lived in

Tally's pocket or under her pillow, a promise of reconnection should things unravel -not that they'd really have anyone to call, besides each other. Grace hardly ever wore clothes with pockets, Tally had argued, and you couldn't leave a phone outside in the damp: the dew would wreck it. Grace suspected her sister just liked having the gadget close to hand, but she didn't disagree. Now and again they recited the number back and forth to each other, just to check it had not given them the slip.

Tally pulled out her camera and peered through the viewfinder, but it was getting too dark to see much; beyond the black trees wavered a yellow square of light, their kitchen window.

Sitting on the bank, listening to Grace mixing their drinks, Tally knew their plans were being laid, as they were re-laid every time, in every town. But this time something seemed different; she felt a little sick, but could not tell if it was hope or nerves. The gin bottle clinked, and Grace handed her a full glass.

Text 2: Autobiography (extract)
Blacktown **by Shane Weaver**

That was easier said than done. There weren't too many places to fuck off in Blacktown. No youth groups or parks or Police Boys' Clubs. The paddock was it. I'd lie on my back in the long grass for hours on end, looking up and drifting with the clouds, unweighted by thought and liberated by mindlessness. I'd go wading in the creek, searching for turtles and eels. Or I'd wage war on the funnel-web spiders that were legion. I'd poke a long piece of grass or a skinny stick into the holes in the ground they lived in. Not hard enough to kill them in their homes. Just enough to make them very cranky. My heart jumped to see their fat, hairy bodies bloat the entrance before they came leaping out, rearing their legs in the air like shrunken, mutated, bucking broncos. (You had to be careful because sometimes they'd emerge from a back entrance and sneak up behind you.) And then I mashed them with a rock.

But the house was a monstrous magnet, and forces over which I had no control compelled me to return to it. It was where I slept and ate and read my books and dreamed of faraway lands where genies lived and boys risked walking the plan for the sake of a chest filled with glittering treasure. I knew every nook and cranny and every stain on the wall and crack in the ceiling like I knew the contours of my own face. But the main reason I was always drawn back was because this was the house where Mum lived.

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Classroom approaches could include:
- Identification of similarities and differences between image accompanying Blacktown extract and screen grab.
- Identification of similarities and differences between home experience in movie extract and experience represented in extract.
- Discussion of the role imagination plays in enabling escape in Secrets, Blacktown and Black Glass and how it helps create also a sense of hope for the protagonists when faced with troubling relationships.
- Analysis of the use of symbolism in Secrets and Black Glass.

Activity 5: The Road Home:

Countering apathy and empty rhetoric
The poor you will always have with you
From Matthew 26: 11

There is a critical need for appropriate support from government agencies and social action, if youth homelessness is to be reduced. In 2007 and 2008 two key reports were delivered:

- National Youth Commission's report, *Australia's Homeless Youth* 2007 (The first national independent inquiry into youth homelessness since the Burdekin Human Rights inquiry in 1989. Funding for this report was provided by The Caledonia Foundation). http://www.theoasismovie.com.au/report/report.php

- The Road Home: A National Approach to Reducing Homelessness 2008 The Federal Government's White Paper on Homelessness, The Road Home: A National Approach to Reducing Homelessness – executive summary) http://www.fahcsia.gov.au/sa/housing/progserv/homelessness/whitepaper/Documents/execsum.htm

In this activity students engage in a number of language and literacy exercises. They engage with the details of the reports through independent research and then explore some of the barriers to the development of effective support strategies, including the influence of political viewpoints and the role of community stereotypes. Students propose solutions and develop arguments to be included in a letter to a government representative.

UNDERSTANDING THE LANGUAGE OF REPORTS
The following extracts are from the Executive Summary of the National Youth Commission's report, Australia's Homeless Youth 2007.

Extract 1
Young people become homeless because of family breakdown, often stemming from parental conflicts or a collapse of their relationship with a husband/wife or partner. Some young people who are living independently become homeless because they can't afford living expenses including rent. Being homeless is unsafe, unhealthy and very stressful. Young people experiencing homelessness are not a homogenous group. They come from a range of family backgrounds, have diverse dispositions, expectations and desires, and they encounter services of varying quality.

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Extract 2
Schools and the education system have become important sites for early intervention to assist homeless and at-risk students. Community agencies work more closely with schools than they ever did in the early nineties in the aftermath of the HREOC report. School welfare staff have become an important part of the early intervention response. However, school welfare resources and the school welfare staff available are unevenly distributed across Australia and the NYC seeks to establish appropriate national standards.

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Students should understand that government reports take months, even years to produce. Despite their length and complexity, there is a policy that they be written in plain English so that they may be read widely.

Language analysis

- In pairs, students consider how well these extracts communicate to the general public, taking into account features of plain English such as:
  use of active verbs; concise expression (no unnecessary words; use of simple and precise language; simple sentences, generally making a single clear point; avoidance of jargon.
  They assess which they find more effective and why.

Research (Group work): What the reports say …

Divide students into five groups and allocate each group one of the following focus questions to research about youth homelessness in Australia. Students are to use the reports *The Road Home* and *Australia's Homeless Youth*.

- What are the demographics of young homeless people in Australia?
- How does being homeless affect a young person?
- What are some of the causes of the rise in youth homelessness in Australia?
- What aspects of the current welfare system can inhibit a young homeless person from finding a stable place to live?
- What long-term effects could rising levels of youth homelessness have on Australian society?

After groups have completed their research, ask each group to nominate a spokesperson. The spokesperson remains at the group table and other members of the group move to the next table. The spokesperson presents the group's findings to the new group.

A new spokesperson is nominated and they stay at the table and present the information that they have just listened to and the rest of the group moves to the next table. Continue for another three rotations so that students have had the opportunity to hear responses to all five questions.

Reconvene as a class and ask students which facts or findings surprised them most and why. Individually, students formalise their report in a print or multimedia text.

Research (Group work): What the politicians have said …

Invite class to respond to the following texts:

- Bob Hawke 1987: No child shall live in poverty by 1990, Canberra, online video, accessed 8 January 2012, http://www.youtube.com/watch?v=bx0IeQQ7WjI

- Bob Hawke 2007 http://www.theage.com.au/news/National/Hawke-regrets-child-poverty-comment/2007/06/16/1181414583336.html

- Transcript for Tony Abbott's comments on the poor: http://larvatusprodeo.net/2010/02/22/what-tony-abbott-actually-said-on-homelessness/

- PERUSCO M. 2010, 'Bible bashing the homeless, Abbott style', *The Age*, 16 February, p. 10.http://www.theage.com.au/opinion/bible-bashing-the-homeless-abbott-style-20100215-o2tj.html

Students compare the both texts on each politician and determine the differences between the actual remarks and the conclusions drawn about these remarks by others.

Using a think-pair-share strategy students consider these focus questions:

- What fallacies can you see in the statements offered by the politicians?
- Why do you think they offer these views?
- What role does stereotyping of young homeless people play in the debates in society about youth homelessness?
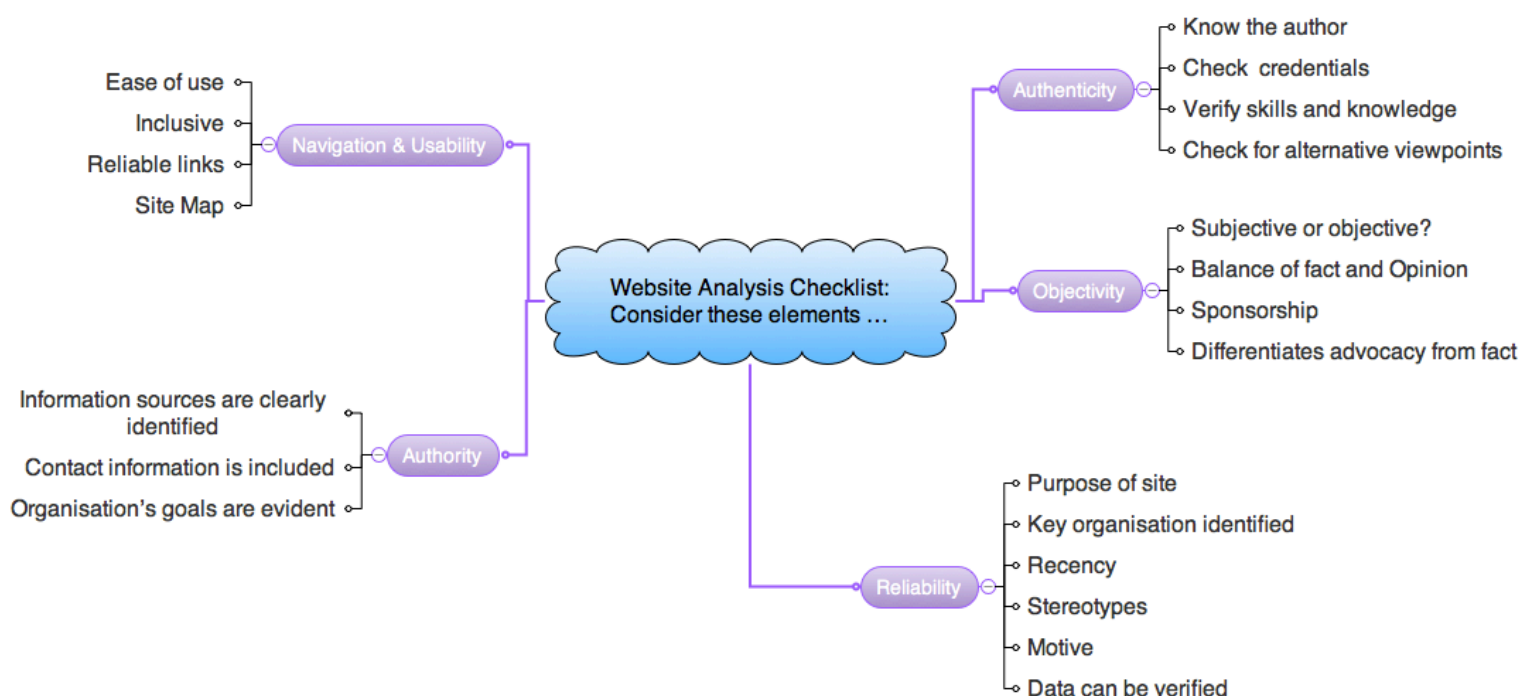
Discuss the statement:

Young people are the invisible side of homelessness in Australia.

Explore what this statement means in relation to the statistics, types of homelessness and causes of youth homelessness.

Website Analysis

Students explore and evaluate the website http://www.theoasismovie.com.au/ analysing its effectiveness as an advocacy site.

Use THE *OASIS* website to research what has happened to some of the key characters from the film – for example, Owen:
http://www.theoasismovie.com.au/about/characters/owen.php
http://www.theoasismovie.com.au/about/characters/whereNow.php

Students write a letter to their local member or other government representatives sharing their learnings on youth homelessness and providing suggestions for local actions and support that can help homeless youth.

This activity could be developed into a formal assessment activity.

Module 2: Welcome to my Home

Students examine and compare Students compare depictions of the relationships between place and identity in a range of texts including novel extracts, picture books, interactive websites and auto-biographical texts. They explore the relationship between a sense of home and the ways it may or may not generate a sense of personal hope. Students also as well evaluate the role of adults in creating futures for young people. Students reflect on the degree to which they can control the events that happen to them, their own expectations of home and the complex and fragile nature of 'home'.

Through their study of a range of texts students explore how a sense of place shapes individual's perceptions of identity and how particular social and cultural contexts shape personal identity and futures. They analyse and compare a range of texts to understand how purpose, audience and context shape meaning.

Students in Year 9 will address the following Australian Curriculum Content Descriptors:

YEAR 9 LANGUAGE	YEAR 9 LITERATURE	YEAR 9 LITERACY
Understand that authors innovate with text structures and language for specific purposes and effects	Analyse texts from familiar and unfamiliar contexts, and discuss and evaluate their content and the appeal of an individual author's literary style	Use comprehension strategies to interpret and analyse texts, comparing and evaluating representations of an event, issue, situation or character in different texts
Identify how vocabulary choices contribute to specificity, abstraction and stylistic effectiveness	Interpret and compare how representations of people and culture in literary texts are drawn from different historical, social and cultural contexts	Create imaginative, informative and persuasive texts that present a point of view and advance or illustrate arguments, including texts that integrate visual, print and/or audio features
		Explore and explain the combinations of language and visual choices that authors make to present information, opinions and perspectives in different texts

Students in Year 10 will address the following Australian Curriculum Content Descriptors:

YEAR 10 LANGUAGE	YEAR 10 LITERATURE	YEAR 10 LITERACY
Understand that people's evaluations of texts are influenced by their value systems, the context and the purpose and mode of communication	Compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts	Identify and analyse implicit or explicit values, beliefs and assumptions in texts and how these are influenced by purposes and likely audiences
Evaluate the impact on audiences of different choices in the representation of still and moving images	Evaluate the social, moral and ethical positions represented in texts	Use comprehension strategies to compare and contrast information within and between texts, identifying and analysing embedded perspectives, and evaluating supporting evidence
	Analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts	

Focus texts:
DARLING I. 2008. *THE OASIS.* Shark Island Productions
DICKENS C. *Oliver Twist*
DUCKWORTH J. 2002 *Fagin's Children: Criminal Children in Victorian England.* Hambledon and London.
HATHORN L. 2003. *Way Home*. Andersen.
RIDDLE T. 1996. *The Tip at the End of the Street*. HarperCollins (Australia) Childrens.

Activity 1: Place & Identity

Poverty is the parent of revolution and crime.
Charles Dickens

In this activity students reflect on how particular social and cultural contexts shape identity. Students examine how specific social and cultural values and attitudes influence individuals. Students reflect on the ways adults, specific events and circumstances influence young people and whether they generate a sense of personal hope in young people's lives.

Review elements of appreciation of visual texts:
Focus areas
- Analysis of the composition and content of the text such as objects included, framing, layout, clothing, mood and colour.
- Critical analysis including examination and discussion of the social and historical context, representation of adults and children, point of view and attitude to subject matter.
- Using the focus areas above, analyse visual texts of The Rookery in St Giles, London, (said to be drawn upon for the setting in Oliver Twist),
- http://commons.wikimedia.org/wiki/File:Houndsditch.jpg and Hogarth's cartoon, Gin Lane, http://commons.wikimedia.org/wiki/File:Hogarth_07.jpg to consider the questions:
- How do these visual texts differ in their depiction of poverty?
- How do they reflect the values and the attitudes of each artist?
- How do these values and attitudes influence their view of the poor?
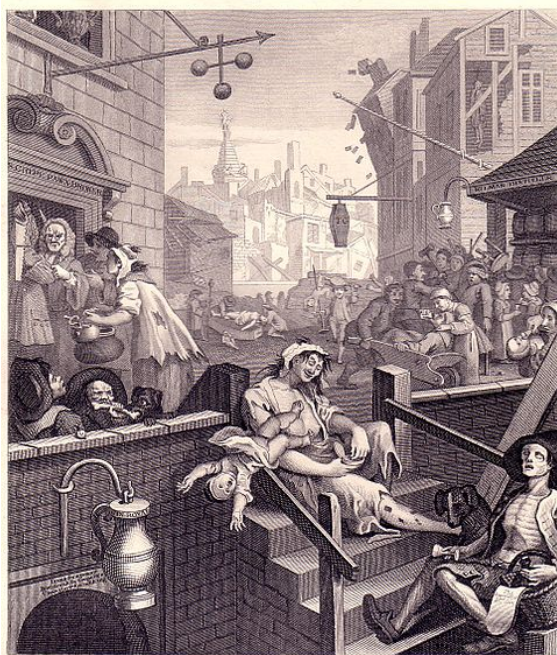
http://en.wikipedia.org/wiki/Beer_Street_and_Gin_Lane   http://commons.wikimedia.org/wiki/File:Houndsditch.jpg
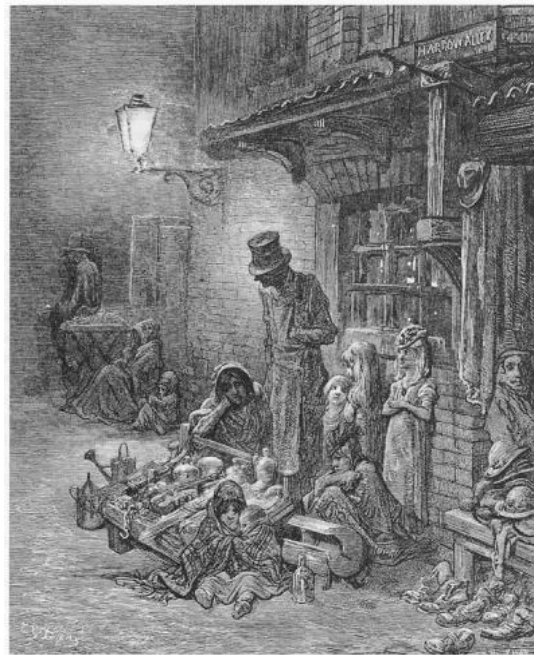
Read and discuss the extracts from Dickens' *Oliver Twist* and *Fagin's Children: Criminal Children in Victorian England*.

From Chapter I: Treats of the Place where Oliver was born, and of the circumstances attending his birth

> The medical gentleman walked away to dinner; and the nurse, having once more applied herself to the green bottle, sat down on a low chair before the fire, and proceeded to dress the infant. What an excellent example of the power of dress, young Oliver Twist was! Wrapped in the blanket which had hitherto formed his only covering, he might have been the child of a nobleman or a beggar; it would have been hard for the haughtiest stranger to have assigned him his proper station in society. But now that he was enveloped in the old calico robes which had grown yellow in the same service, he was badged and ticketed, and fell into his place at once--a parish child--the orphan of a workhouse--the humble, half starved drudge--to be cuffed and buffeted through the world--despised by all, and pitied by none. Oliver cried lustily. If he could have known that he was an orphan, left to the tender mercies of church-wardens and overseers, perhaps he would have cried the louder.

From Chapter II - Treats of Oliver Twist's Growth, Education, and Board

> For the next eight or ten months, Oliver was the victim of a systematic course of treachery and deception. He was brought up by hand. The hungry and destitute situation of the infant orphan was duly reported by the workhouse authorities to the parish authorities. The parish authorities inquired with dignity of the workhouse authorities, whether there was no female then domiciled in 'the house' who was in a situation to impart to Oliver Twist, the consolation and nourishment of which he stood in need. The workhouse authorities replied with humility, that there was not. Upon this, the parish authorities magnanimously and humanely resolved, that Oliver should be 'farmed,' or, in other words, that he should be dispatched to a branch-workhouse some three miles off, where twenty or thirty other juvenile offenders against the poor-laws, rolled about the floor all day, without the inconvenience of too much food or too much clothing, under the parental superintendence of an elderly female, who received the culprits at and for the consideration of sevenpence-halfpenny per small head per week. Sevenpence-halfpenny's worth per week is a good round diet for a child; a great deal may be got for sevenpence-halfpenny, quite enough to overload its stomach, and make it uncomfortable. The elderly female was a woman of wisdom and experience; she knew what was good for children; and she had a very accurate perception of what was good for herself. So, she appropriated the greater part of the weekly stipend to her own use, and consigned the rising parochial generation to even a shorter allowance than was originally provided for them. Thereby finding in the lowest depth a deeper still; and proving herself a very great experimental philosopher.

The 1851 prison memorandum of the Rev. W. Osborn, chaplain of Bath Gaol, Somerset, gives another example of children used by their parents for dishonest purposes:

This morning two little boys, Joseph and Henry Eades, twins, were discharged from this gaol. Their history is remarkable. Their father works as a labourer on the railway; their mother is dead but their father has married again. Joseph was first imprisoned aged ten for begging and given one month. On enquiry of the child it was evident that poverty was the immediate cause of the offence but the neglect of the parents the real cause. His account of himself is as follows:

Stepmother ties up wood; father brings it home; I sell it. He got it from the railroad; he brings it every night. I sometimes get sixpence for what he brings home at night. I have been taken up three or four times by the police and let go again. I ran away from home because father would beat me for being so long out selling the wood. My brother ran away because he could not sell his wood and stopped away three or four months. Now I live about the streets all day, get money by begging and go to lodgings at night. There are more than twelve boys and girls sleep there every night. Father and mother don't know I'm in gaol. When I go out I shall go begging again because father will beat me for being away so long. Father is kinder to me than mother - she serves me worse than he do!

I visited this family and found the child's account correct. I offered to take the child into a refuge but there appeared no willingness on the part of the stepmother that I should do so. His brother, Henry, has exceeded him in the number of commitments. On 27 February 1849 he was committed for vagrancy and given four months separate confinement. Again for vagrancy in July 1850 and a third committal in company with his brother for felony on 24 December 1850 and punished by twenty-one days and a whipping - their crime being that of stealing wood from the railway.

Those eleven-year-old twins, with their wild habits, bad characters and prison brands, which would have stamped them as unfit for any honest livelihood, soon discovered that they could maintain themselves by begging and occasional theft. To them this and living in cheap lodgings was far preferable to selling their father's loot and being constantly beaten and abused.

Classroom approaches could include:
- Comparison of narrative viewpoint in each text with special attention to the environment of the protagonists and the behaviours, attitudes and values of adult figures and how both of these are affecting young people.
- Reading of paired poems from William Blake's Songs of Innocence and Experience (for example "The Chimney Sweeper" poems) and comparing the perspective to these texts.
- Watching and analyzing *THE OASIS* [part02] (0:00-03:12) Owen's story http://www.youtube.com/watch?v=sx3CjeUGmc&feature=related including
  - identifying key quotes from Owen (for example "Welcome to My Castle", "I know people who have been through worse")
  - discussing the condition of his 'castle': the bed, the lounge, the companions, the toilet
  - exploring the use of irony and understatement in his portrayal
  - comparing the depiction of adults in Owen's life with the depiction in the other texts in this activity
  - examination of how Owen's environment is shaping his sense of self and his view of the future.
- Creation of visual representation illustrating the relationship between context and identity. For example students could capture some images from *THE OASIS* and overlay elements of these on one of the images above. An example can be found at http://www.bbc.co.uk/news/uk-england-london-13159335
- Students creating an analytical response to the statement:
- Charles Dickens wrote in another novel Dombey & Son: "Not an orphan in the wide world can be so deserted as the child who is an outcast from a living parent's love." To what extent does this statement reflect the central concerns of The Oasis?

The activities above could be used as an introduction to *Oliver Twist* or any other text with a strong social message.

Activity 2: Fringe Dwelling

We think sometimes that poverty is only being hungry, naked and homeless. The poverty of being unwanted, unloved and uncared for is the greatest poverty.
Mother Teresa
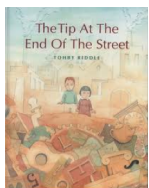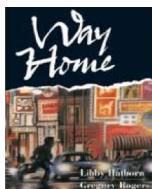
Libby Hathorn's picture book *Way Home* portrays, in an almost documentary style, the journey home of a young boy, Shane. Students explore what it means to *go home.* Students compare the representation of homelessness in *Way Home* with the more optimistic representation in Tohby Riddle's *The Tip at the End of the Street*. Both texts have central characters who live on the fringe of society. In this activity students look at the values and attitudes that underpin texts and their contexts. They reflect on how context shapes individual's perceptions of identity and response to their worlds.
These texts are available in many school libraries.

Read *Way Home* with students and, through close study, consider how the visual and linguistic features of the text have developed its characters and concerns, such as:
- the characterisation of Shane, for example analysing the effect on the audience of the cadence of Shane's speech, his ironic sense of humour and defiant tone.
- use of realism in the visual elements of the text, especially in depicting the setting
- unusual word choice.
- use of linguistic and visual symbolism.
- intertextual references such as the reference to Michelangelo's *The Creation of Adam.*
- visual aspects of the text: use of colour to manipulate emotional response, page layout (for example double-page spreads), balance and layout.

Invite students to reflect on how their personal context shapes response to text through discussing
- how they are positioned by the narrative voice.
- whether their own circumstances relate to the experiences represented in the picture book.
- what aspects of the social, cultural, economic context in which it was produced and in which it is being read the book reflects.
- how attitudes and values in the text are revealed through particular visual and linguistic features of the book, for example the use of dark colours to create a somber mood, movement suggested in the page layout.
- what the book is suggesting you should believe and how it suggests this (for example whether it has a sense of hope in the ending).
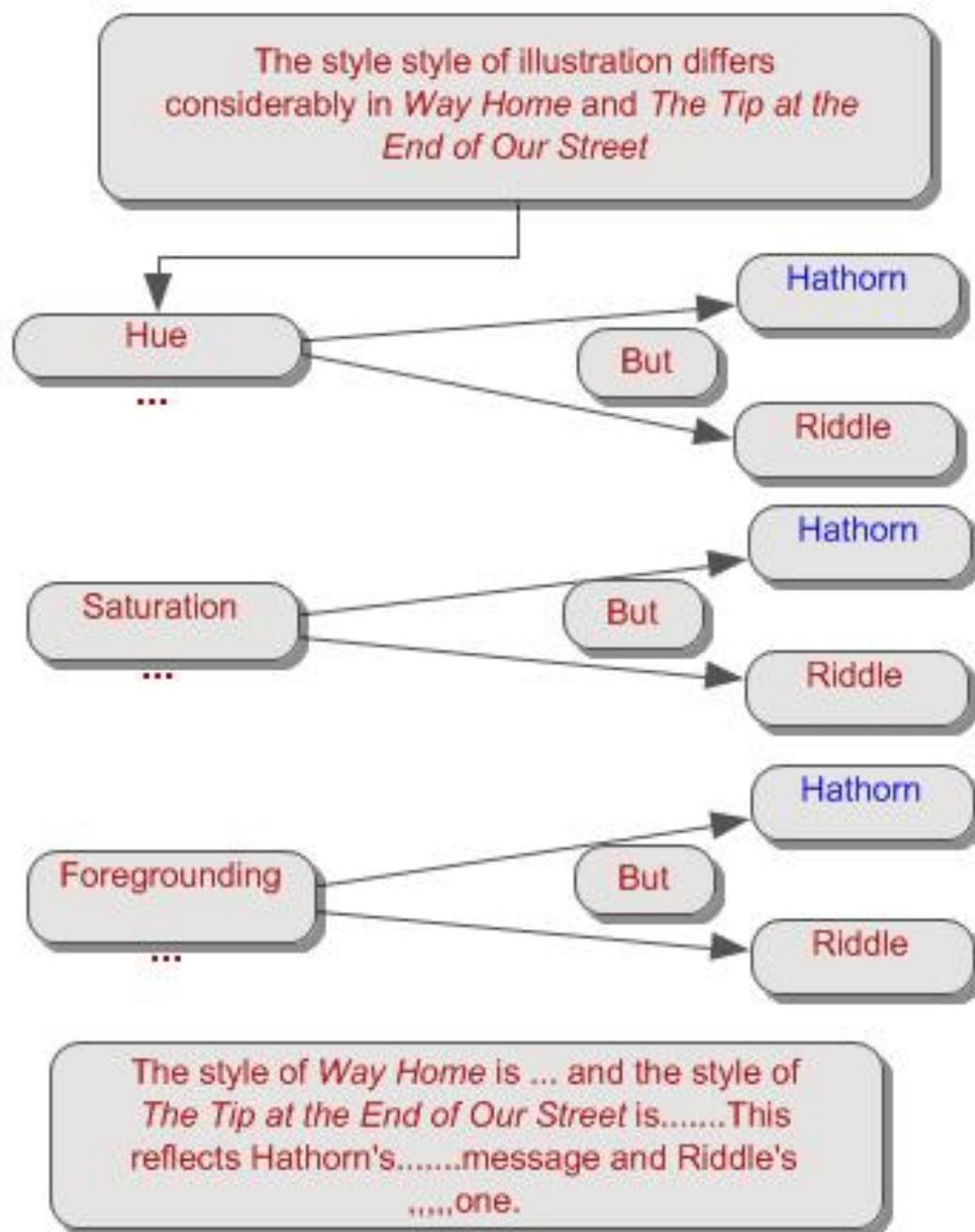
Read *A Tip at the End of the Street*. In this picture book two children sort through the garbage at the tip and find an old man. They convert a train carriage into a home for him. Areas for discussion could include:
- the characterisation of the children for example their ethical stance when in dialogue with their parents, their sense of discovery, resourcefulness and compassion when confronted with "what people throw away" – in this case an old man.
- the characteristics of the superficial parents.
- the relationship between the text and image such as the contrast between the banality of the parent dialogue and the ethereal, evocative images associated with the world of the children.
- style of illustration – hue, saturation, foregrounding, layout.
- how the children become the custodians of cultural traditions through their interaction with the old man: they learned about ragtime, Dixieland, giant airships, silent movies and after his death the memory of these events and artefacts live on though the children.
- how the modern industrial wasteland can become a resource for memory and creativity.

Compare what each book is suggesting you should believe and how each book does this. This could form the basis of an assessment task in critical analysis.

Students could also compare elements of the picture books where appropriate and may find a scaffold such as this one helpful in organising their ideas before writing.

The style style of illustration differs considerably in *Way Home* and *The Tip at the End of Our Street*

Hue
...

But

Hathorn

Riddle

Saturation
...

But

Hathorn

Riddle

Foregrounding
...

But

Hathorn

Riddle

The style of *Way Home* is ... and the style of *The Tip at the End of Our Street* is.......This reflects Hathorn's.......message and Riddle's .....one.

Module 3: Everybody has a story

Students learn about the ways different individuals, groups and organisations in society respond to and portray youth homelessness.

Through analysing documentary and media texts students develop critical appreciation of ways stories are told, the role of stereotypes in creating particular cultural perspectives and how storytellers position readers to respond. They reflect on whether they are empathic in their own responses. They inquire into the ways particular cultural and social viewpoints shape representations and influence response and action and experiment with ways to tell stories for youth audiences.

Students develop appreciation of:

- how stories position readers to respond, especially in media and documentary texts:
- how representations of social issues can be used to engender or confront attitudes and values:
- the relationship between empathic response, values and action.

Students in Year 9 will address the following Australian Curriculum Content Descriptors:

YEAR 9 LANGUAGE	YEAR 9 LITERATURE	YEAR 9 LITERACY
Understand that roles and relationships are developed and challenged through language and interpersonal skills	Experiment with the ways that language features, image and sound can be adapted in literary texts, for example the effects of stereotypical characters and settings, the playfulness of humour and comedy, pun and hyperlink	Analyse how the construction and interpretation of texts, including media texts, can be influenced by cultural perspectives and other texts
Analyse and explain the use of symbols ,icons and myth in still and moving images and how these augment meaning		Use comprehension strategies to interpret and analyse texts, comparing and evaluating representations of an event, issue, situation or character in different texts
		Explore and explain the combinations of language and visual choices that authors make to present information, opinions and perspectives in different texts
		Interpret, analyse and evaluate how different perspectives of issue, event, situation, individuals or groups are constructed to serve specific purposes in texts

Students in Year 10 will address the following Australian Curriculum Content Descriptors:

YEAR 10 LANGUAGE	YEAR 10 LITERATURE	YEAR 10 LITERACY
Understand how language use can have inclusive and exclusive social effects, and can empower or disempower people	Identify, explain and discuss how narrative viewpoint, structure, characterisation and devices including analogy and satire shape different interpretations and responses to a text	Analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices
Compare the purposes, text structures and language features of traditional and contemporary texts in different media	Compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts	Identify and explore the purposes and effects of different text structures and language features of spoken texts, and use this knowledge to create purposeful texts that inform, persuade and engage
Understand how paragraphs and images can be arranged for different purposes, audiences, perspectives and stylistic effects	Analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts	Use comprehension strategies to compare and contrast information within and between texts, identifying and analysing embedded perspectives, and evaluating supporting evidence
Evaluate the impact on audiences of different choices in the representation of still and moving images		

Focus texts:
DARLING I. 2008. *THE OASIS.* Shark Island Productions

Websites:
Spent, IDFA Doclab. Accessed on 08/01/2012. http://playspent.org/

Mankind, online video accessed 8 January 2012,
http://www.youtube.com/watch?v=ZrDxe9gK8Gk&feature=fvst

Family Guy. Accessed 27/1/2012 www.**youtube**.com/watch?v=5ib0MqUec2E

Hack. Accessed 26/1/2012. http://www.abc.net.au/triplej/media/s2391053.htm.

Life Matters. Accessed 28/1/2012. Bee Orsini
http://www.abc.net.au/radionational/programs/lifematters/bee-orsini-on-youth-homelessness/2928200

Activity 1: Telling Stories

Early in life I had noticed that no event is ever correctly reported in a newspaper.
George Orwell

All stories position us to respond in particular ways. Texts privilege particular sets of values, beliefs or ideological positions. This is not to say that texts are deliberately misleading, but they do construct a particular view of reality. In recent times different organisations have monitored and reported on how a particular view of youth homelessness has been represented in the media (for example YFoundations http://yfoundations.org.au; Council to Homeless Persons http://www.chp.org.au). Rosenthal[1] in *Imaging Homelessness and Homeless People: Visions and Strategies Within the Movement(s)* identifies three particular stereotypes: *lackers, slackers and unwilling victims*. Each of these stereotypes suggests the core cause of homelessness resides in the individual, society does not figure as a contributing factor.

Stereotypes

- Ask students to brainstorm words that come to mind when they think of a homeless person. Record these on the board. As you are recording them on the board divide them into positive, negative and neutral descriptors.
- Show students extract from *Family* Guy www.**youtube**.com/watch?v=5ib0MqUec2E
- Discuss as a class how these stereotypes of homeless people have developed in society.

Focus questions could include:
- *How are characters who are homeless portrayed in movies and on television?*
- *How do the media portray homeless people?*
- *Do you think that these portrayals are accurate, and why?*
- *Do the same stereotypes apply to young people who are homeless? Why or why not?*
- *How appropriate are these stereotypes given what we have learnt about the different types of homelessness?*
- Students collect examples of media texts that portray homeless youth and complete the following chart

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[1] *Imaging Homelessness and Homeless People: Visions and Strategies Within the Movement(s)* in Journal of Social Distress and the Homeless
Volume 9, Number 2, 111-126,

Title & Source	Stereotype	Perspective	Evidence	
			Text	Image

Research

Divide students into groups and invite them to consider a range of articles dealing with youth homelessness. Suggested articles are:

Suzanne Brown's article *Out of home, out of luck, on the streets* published in The Age June 16th 1998
http://newsstore.theage.com.au/apps/viewDocument.ac?page=1&sy=age&kw=SImone+and+Salvation+Army&pb=all_ffx&dt=selectRange&dr=entire&so=relevance&sf=text&sf=headline&rc=200&rm=200&sp=nrm&clsPage=1&docID=news980616_0424_0512

Kylie Northover's article *Tenor sings his way out of mean streets* published in The Age December 1st 2011
http://www.theage.com.au/entertainment/opera/tenor-sings-his-way-out-of-mean-streets-20111130-1o76z.html

Margaret Rock's article *Homeless Teens Say Cell Phones as Important as* Food
http://www.mobiledia.com/news/121748.html

Students discuss and compare these texts using the following **focus questions** as a starting point:

- What does the author want the reader to believe about homeless people and the people who work with them?
- Who is the intended audience? How do you know?
- Do you think the authors of the texts still have some sympathy with the view of the homeless as lackers, slackers or unwilling victims?
- Who would feel left out of the text? Who would find that the viewpoint of the texts might clash with their own? Why?
- Students review *THE OASIS* documentary and collect a series of statements by Captain Paul Moulds that relate to the perception that the homeless may be 'lackers, slackers or unwilling victims'. To what extent

does he sympathise with this view?

- This could be developed into an extended response assessment task.
- Based on their knowledge of the documentary and reading of the texts above, students create a 'Mythbuster' using this structure:
  Belief: (for example *Everyone knows education is a way out of poverty*)

  > True
  > False

  The reality is: (students write a short paragraph explaining the facts)
- Play the interview with Alex from triple j's Hack show (6:21) that can be accessed at: http://www.abc.net.au/triplej/media/s2391053.htm.
- Ask students to identify the words they would use to describe Alex. Refer back to the original list of words collated on the board and compare.
- Discuss some of the reasons Alex spoke about that lead to him being homeless. How do Alex's experiences compare to those of homeless people portrayed in the media and movies?
- Discuss how the interview may have changed students' perceptions about what homeless people are like and what situations lead to them becoming homeless.
- Some students might also like to listen to Bee Orsini on youth homelessness at http://www.abc.net.au/radionational/programs/lifematters/bee-orsini-on-youth-homelessness/2928200 prior to a school visit.

Activity 2: Voice for the Voiceless

Representations of social issues can be used to engender or confront attitudes and values. In this activity students compare and explore the relationship between empathic response, values and social action. Students examine and reflect on the documentary style of *THE OASIS Movie* contrasting it to the style of *Mankind,* the winner of New York Tropfest in 2008. http://www.youtube.com/watch?v=ZrDxe9gK8Gk&feature=fvst

- Students log on to the website http://playspent.org/ and review the site. Discuss with students the relationship between gamemaker, audience and subject. In pairs ask students to identify whether the site appeals to their logos (logic), pathos (feelings) and ethos (ethics) and if so, where the appeal is strongest.

- Distribute to students the handout (below) Documentary Modes to use as a basis for note-making about different modes of documentary.

Documentary modes

Bill Nichols, an American film critic and theoretician, is best known for his pioneering work as founder of the contemporary study of documentary film. He distinguishes between different styles and conventions of documentary film making and has identified six modes: poetic, expository, observational, reflexive, participatory and performative.[2]

Poetic Mode

The poetic mode of documentary film presents a subjective interpretation of its subject(s). It does not use rational argument to persuade viewers or narrative but works towards creating a particular mood or tone. According to Nichols poetic editing explores "associations and patterns that involve temporal rhythms and spatial juxtapositions."

Expository Mode

When a documentary focuses on the social problems of the world it tends to use the expository mode to communicate information or to persuade the audience to a particular point of view. It has a strong reliance on narration and sets itself up as the all-seeing, all – knowing and supposedly objective eye. Film techniques aim to produce an impression of realism. There voice-over narration corresponds to the third person omniscient narrator of some prose fiction and non-fiction who carries the content and argument of the text. Documentaries in the expository mode use film footage that will strengthen the spoken narrative and is often used as evidence to "illustrate, illuminate, evoke, or act in counterpoint to what is said…[we] take our cue from the commentary and understand the images as evidence or demonstration…" (Nichols 2001)

Observational Mode

Observational documentaries tend simply to observe, leaving the audience to draw their own conclusions about the content of the film. The camera simply moves with and records events as they happen and participants seem unaware of the camera, not acknowledging that their words and actions are being filmed. This mode tends to avoid such film elements as music, narration, aesthetic structuring of scenes that detract from the sense of the viewer seeing first-hand the experiences depicted in the film. Observational documentaries are also characterised by long takes and few cuts.

Reflexive Mode

The reflexive mode insists on a critical reading of the subject of the documentary by revealing the processes of its own making. By showing how the documentary is constructed – such as decisions made about filming, editing and sound, the audience is invited to reflect on how the film maker and the camera observes and to what extent they are able to capture the truth of what is being filmed.

Participatory and Performative Modes

In these modes the documenter and sometimes the crew interact with the people being filmed, participating with them in their actions or speaking with them about the subject. The difference between these modes seems to be the degree of acknowledged subjectivity. The participatory mode aims to create a seemingly objective story and the performative mode takes into account the subjectivity of the film maker who makes decisions about what is to be filmed, the participants who respond to their experiences and of the audiences who respond to the documentary.

This has been adapted from http://en.wikipedia.org/wiki/Documentary_mode

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[2] Nichols, B (2001). *Introduction to Documentary*. Bloomington & Indianapolis, Indiana: Indiana University Press.

- Discuss with students how appeals to logos, pathos and ethos can be characteristic of documentaries. Review with students some of the elements of documentaries and discuss how they might align to logos, ethos and pathos:

Setting	Anecdote
Humour	Expert information
Archival footage	Contrasting images
Counterpointing	Drama
Historical and cultural context	Soundtrack
Dialogue	Visual elements
Written elements	Logical evidence

- In pairs students select a key scene from *THE OASIS* and identify how it uses some of the documentary elements above. Some of the scenes involving Captain Paul Moulds might be particularly effective. Students then decide whether these attributes appealed to logos, pathos or ethos and discussed the effects. Students discuss how the representations of youth homelessness engender and/or confront their attitudes and values and what call to action in the film suggests to them.

Students could develop these into presentations as an assessment activity.

View the Tropfest 2008 documentary *Mankind*
http://www.youtube.com/watch?v=ZrDxe9gK8Gk&feature=fvst .
- Using the same approach as in the previous exercise, compare its style of story telling with *THE OASIS*. What are the key similarities and differences? Which documentary modes do you see as applying to each film?

Students could also view the films of finalists of the competition in 2011 at
http://www.youtube.com/user/SharkIslandDoco

Module 4: Telling Stories

In this module students create a documentary calling young people to take action about youth homelessness. Working collaboratively, students synthesise and apply both the knowledge they have gained from critical analysis of texts and the insights they have gained about youth homelessness in the earlier modules to create their own documentary.

Students use this quote from Captain Paul Moulds as a starting point:
 "There's no doubt these are tough kids. They come from tough backgrounds and they're tough to deal with. They've got mental health issues, they've got drug and alcohol addictions, some of them have spent their whole lives in State Care, some of them have been abused, some tortured, some neglected badly. But because they're tough kids doesn't mean we should put them in the too hard basket and believe that nothing can ever change."

The following activities provide ideas for exploring the making of *THE OASIS* and some of the techniques used by documentary film makers to tell their story. Additional activities are available in *THE OASIS* Study Guide that can be downloaded from:
http://www.theoasismovie.com.au/education/studyGuide.php .

This section of the resource lends itself to a range of assessment strategies including the processes around the development of the documentary and the final product.

Students in Year 9 will address the following Australian Curriculum Content Descriptors:

YEAR 9 LANGUAGE	YEAR 9 LITERATURE	YEAR 9 LITERACY
Analyse and explain the use of symbols, icons and myth in still and moving images and how these augment meaning	Experiment with the ways that language features, image and sound can be adapted in literary texts, for example the effects of stereotypical characters and settings, the playfulness of humour and comedy, pun and hyperlink	Create imaginative, informative and persuasive texts that present a point of view and advance or illustrate arguments, including texts that integrate visual, print and/or audio features
Compare and contrast the use of cohesive devices in texts, focusing on how they serve to signpost ideas, to make connections and to build semantic associations between ideas	Investigate and experiment with the use and effect of extended metaphor, metonymy, allegory, icons, myths and symbolism in texts, for example poetry, short films, graphic novels, and plays on similar themes	Explore and explain the combinations of language and visual choices that authors make to present information, opinions and perspectives in different texts
	Create literary texts, including hybrid texts, that innovate on aspects of other texts, for example by using parody, allusion and appropriation	Review and edit students' own and others' texts to improve clarity and control over content, organisation, paragraphing, sentence structure, vocabulary and audio/visual features
		Use a range of software, including wordprocessing programs, flexibly and imaginatively to publish texts

Students in Year 10 will address the following Australian Curriculum Content Descriptors:

YEAR 10 LANGUAGE	YEAR 10 LITERATURE	YEAR 10 LITERACY
Evaluate the impact on audiences of different choices in the representation of still and moving images	Create literary texts that reflect an emerging sense of personal style and evaluate the effectiveness of these texts	Analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices
Refine vocabulary choices to discriminate between shades of meaning, with deliberate attention to the effect on audiences	Create literary texts with a sustained 'voice', selecting and adapting appropriate text structures, literary devices, language, auditory and visual structures and features for a specific purpose and intended audience	Identify and explore the purposes and effects of different text structures and language features of spoken texts, and use this knowledge to create purposeful texts that inform, persuade and engage
Understand how language use can have inclusive and exclusive social effects, and can empower or disempower people	Create imaginative texts that make relevant thematic and intertextual connections with other texts	Use organisation patterns, voice and language conventions to present a point of view on a subject, speaking clearly, coherently and with effect, using logic, imagery and rhetorical devices to engage audiences
		Create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues
		Review, edit and refine students' own and others' texts for control of content, organisation, sentence structure, vocabulary, and/or visual features to achieve particular purposes and effects
		Use a range of software, including word processing programs, confidently, flexibly and imaginatively to create, edit and publish texts, considering the identified purpose and the characteristics of the user

Activity 1: How is a documentary different from other kinds of film-making?

What makes a documentary different to other kinds of film-making?

Quality documentaries focus on everyday people in everyday situations, leading everyday lives. However, the film-maker presents these everyday people and situations in a way that causes viewers to slow down and look at them differently, to see just how extraordinary these people or situations really are and reflect on what they have to teach us. The film-maker finds **the extraordinary in the ordinary.** All great documentaries let us hear the people and/or perspectives that we don't normally hear from in the popular media. They highlight the invisible issues or the people who are forgotten in our society, the ones that aren't usually represented in mass media or anywhere. **They give a voice to those people who typically have no voice.** It is important to emphasise that in giving a voice to these people it doesn't just mean portraying the voiceless, it means portraying them as they

would portray themselves, as they would like to be portrayed. Documentaries are interested in showing us how things got to be the way they are now. They are interested in figuring out or showing the way things work. For documentaries, the exposition, the back story is most of the story. **Documentaries often focus on the journey and not just the destination.**

Review with students that there are different modes of documentary making.

Remind students that key aims of documentary film making include
- that they find the extraordinary in the ordinary
- give a voice to those that typically have no voice and
- relish in taking viewers on a journey, rather than just focusing on the final destination.

Divide students into small groups and allocate each group one of the aims of documentary film-making.

- Ask each group to identify specific aspects or scenes of *THE OASIS* documentary that characterise the aim that they have been allocated. Ask groups to share these with the rest of the class.

- Explain the role of the narrator in presenting the story or the film. Discuss the main differences between a narrator who is speaking in the 1st person and 3rd person. For example, a narrator speaking in the 1st person is usually a participant in the story and uses the words "I," "me," and "we." A narrator speaking in the 3rd person tends to be an objective, scientific observer of the story and uses the words "he," "she," and "they."

Refer students to the *Documentary Modes* handout .
Divide the class into small groups and ensure each group has access to a computer with Internet access. Ask groups to watch excerpts from the following documentaries that can be accessed online an complete the following:

- identify whether there is narration and if it is in the 1st person or the 3rd person
- categorise each of the documentaries against at least one of the modes
- provide examples from the films to justify their categorisations.

After all groups have viewed films and completed tasks, share responses as a class. Discuss from whose points of view each of these stories are told, and how their points of view influence the story being told.

Discuss the function of the "narrator" in those films that included a narrator. Explore the differences between a narration told in the 1st person and one told in the 3rd person.

Ask students to consider what is gained and lost by choosing a particular documentary mode.

Suggested documentaries include:
http://www.theoasismovie.com.au/short_films/shortFilms_ char/_characters.php
http://topdocumentaryfilms.com/bowling-for-columbine/
http://dl.screenaustralia.gov.au/module/1448/ Cane Toads – An Unnatural History

Activity 2: Finding the story

This activity is based on group work and collaboration. Each group will create a documentary, short film or photo essay to raise awareness in their local community of issues surrounding youth homelessness using this quote from Captain Paul Moulds as a starting point:

"There's no doubt these are tough kids. They come from tough backgrounds and they're tough to deal with. They've got mental health issues, they've got drug and alcohol addictions, some of them have spent their whole lives in State Care, some of them have been abused, some tortured, some neglected badly. But because they're tough kids doesn't mean we should put them in the too hard basket and believe that nothing can ever change."

Using the quote above as a starting point students decide on three or four issues that they wish to explore in relation to youth homelessness through their documentary, short film or photo essay. The questions below might be useful to guide their decision-making:

- What are the underlying causes of youth homelessness?
- What are the direct and indirect effects of youth homelessness on the individual, the community, the country?
- What is being done to help bring youth homelessness to the public's attention?
- What is being done to aid those who are negatively impacted by youth homelessness?
- Why does this topic interest us?
- What is unique about our points of view on this topic as adolescents?
- What changes would we like to see in the way people confront youth homelessness?
- If you were going to make a documentary about youth homelessness, what would you focus on and why?
- Which perspective do you think is more accurate — an adult's or a young person's? Why?
- What can a young person's perspective reveal that an adult's might not?
- Who is the audience for your production and what are the key messages that you want them to get from your film, story, photo essay?

Distribute copies of the Documentary film-making student workbook (which can be downloaded page 83 from http://teachers.reachoutpro.com.au/media/78819/oasis-resource-final.pdf) to students to support the following activities and preparation of their production.

Ask groups to complete the synopsis of what their documentary, short film or photo essay will be about in the template provided in their Documentary-film making student workbook.

The synopsis should include:
- a working title for their production
- the type of production they will develop – e.g. photo essay, documentary, short film, a paragraph describing the message, story or information that will be conveyed in the production

Activity 3: Pre-production

Explain to students that they are now going to think about their production in greater detail. They will start to explore the story or message in more depth and will also start to look at the *who, what, when and where* of the story. Instruct groups that they should plan for their productions to be no more than 3 minutes long.

Treatment

Using the DIY Doco website: http://www.nfsa.gov.au/digitallearning/diydoco/ ask students to complete Activity 1 and Activity 2 at http://www.nfsa.gov.au/digitallearning/diydoco/s2s_dev_treatment.htm exploring different treatment options for documentaries. Although this site is primarily focused on documentaries this activity can be used for short films and photo essays also. Students use the following focus questions as guidelines to develop their documentary:

- Which people involved in this situation might help shed light on the topic?
- What locations should be the focus of the production? (Consider time and cost restraints, as well as issues of privacy, such as will it be possible, safe, and legal to film?)
- Who should be the "star/s" of the production? (This could be a student in the group, or another child or young adult)
- What techniques will be used to capture both the reality of the situation and the intended audience?

Groups print out activity two to use as a reference as they complete the following activities.

Storyboarding

Explain to groups that the next step in the pre-production process is storyboarding. Explain that storyboarding is a two dimensional plan of the final production. During this step groups create a working outline for their productions that includes

- the timing of their production (e.g. what is going to happen when)
- the interaction of their visual assets with their audio assets (e.g. how do your images and video footage interact with the voiceover and music?)

A user-friendly pre-production software program is Celtx which can be downloaded free of charge from http://celtx.com/ .It is fairly simple to use and intuitive. Images for the storyboard can be scanned and retrieved from your computer. It is worth exploring Celtx for all your students' scriptwriting and pre-production needs.

OR

- Provide each group with a piece of large cardboard and ask groups to rule 5 or 6 rows horizontally across the cardboard. Alternatively, you could provide each group with an enlarged version of the storyboarding template from the Documentary film making student -workbook and a packet of Post-it notes.
- Ask groups to write down their ideas for video footage and images that they plan to use. Each of these individual ideas needs to be transferred onto a

separate Post-it note which includes a name for the footage and a phrase describing what it entails.

- Instruct groups to develop their script and time how long the script will take to play through.
- Remind groups that their production should be no longer than 3 minutes. Transfer the script onto individual Post-Its by writing approximately 5-10 seconds worth of script onto a single Post-It note.
- Using the sheet of cardboard or Storyboarding template, place the corresponding video and image Post-It notes in order above the appropriate script Post-It notes.
- Using the Post-its will allow groups to move things around or take them out as the story starts to come together.
- Ask each group to share their storyboard with another group and students provide feedback and ideas about the proposed production.

Activity 4: The Shoot

The length of this activity will be dependent on the type of footage groups need for their productions. If time permits allow students to set up a formal shoot during the lesson where they identify locations, organise actors and other logistics. For more information about setting up a shoot and detailed information in regards to using video cameras, sound equipment and other logistics, check out the School Torque website at www.schooltorque.com.au. The Documentary - film making student workbook contains some detailed information about filming and photographing images. Ensure that students understand the need to get release forms and permission from all people who appear in the footage. The Documentary film making student workbook can be downloaded from www.theoasismovie.com.au/.

Review with students some general rules for shooting:
- The most basic rule is to think carefully about your shot.
- What do you want to include in the frame? Don't include anything that is not relevant to the purpose of your shot.
- Decide what you are going to shoot before you press 'record'.
- Explore your subject, the light, the background and the angle to obtain the optimum shot. Then press 'record'.
- Start recording before the scene or action starts and keep recording for at least 5 seconds at the end of the shot. This helps greatly in editing.
- Ensure that each take is at least 10 seconds long.
- Steady yourself against the wobbles. Where possible use a tripod or otherwise adopt a steady stance, brace yourself on a tree, against a pole or wall.
- Don't overdo the use of the zoom control.
- Steady the shot by widening the lens angle on the zoom control where appropriate.
- Beware shooting against a bright background, as it will silhouette your foreground, (unless that is what you are after
- Provide time for groups to collect original footage (video or still photos) and collate or create music, sounds and voiceovers.

Activity 5: Post-production

Explain to groups that now that they have collected all of the audio and visual assets for their production it is time to pull them all together into the final product. Explain to students that post-production is the process of combining the audio and visual assets of the production and mixing these elements using transitions, music, sounds and colour to create the effect wanted for the final production. Direct students to the DIY Doco website to explore post- production techniques and mixing elements further: http://www.nfsa.gov.au/digitallearning/diydoco/s2s_post_mixing.htm Ask students to work through the *Mixing Elements* activity to explore how transitions, music, sound and colours can be used to create the mood and message of the final production.

Show students a range of different ways of producing a short film, documentary or photo essay.
The following examples are accessible online:
- Documentary - *THE OASIS* short films
  http://www.theoasismovie.com.au/short_films/shortFilms_ char/_char.php
- Photo essay – *ActNow – Australian Homelessness*
  http://www.actnow.com.au/Multimedia/Australian_ Homelessness.aspx
- Short film – Seeing http://www.cultureunplugged.com/play/1640/Seeing

Ask groups to identify techniques that are used in each of these examples that create mood and portray messages effectively.

Provide groups with access to digital editing software and equipment in order to create their final product. Direct students to the following sites to view online tutorials about how to use the most popular video editing software programs:
- *Windows Movie Maker* tutorial
  http://www.youtube.com/watch?v=JZXK68NS7gU
- http://www.animationsforvideo.com/html/tutorials.htm
- *iMovie 09* http://www.apple.com/ilife/imovie/

Activity 6: Film Festival

Once groups have finalised their films, set up a "Film Festival" lesson to premiere all of the productions. Ask each group to introduce their production prior to the viewing providing an overview of the story or message they are portraying and some of the techniques they have used to develop their production.
THE OASIS website has information about "How to Host a Screening" which provides ideas that will support you to set up your Film Festival at
http://www.theoasismovie.com.au/education/commScreenings/organise.php.