# Sample Unit – English EAL/D – Year 12

**Module A: Texts and Human Experiences**

***Sample for implementation for Year 12 from Term 4, 2018***

|  |  |  |  |  |
| --- | --- | --- | --- | --- |
| **Unit title** | Year 12 Module A: Texts and Human Experiences | | **Duration** | 30 indicative hours |
| **Unit description** | In this module, students interpret and respond to texts that deal with the question of what it means to be human. They experiment with different approaches to textual appreciation and analysis and consolidate and build on skills in responding and composing from the Year 11 English EAL/D course.  In the unit, students explore a range of short texts in a variety of forms and media and undertake study of the prescribed print nonfiction text *Unpolished Gem* (2006) by Alice Pung along with a related text of their own choosing. Through their study, students will describe and analyse the ways in which texts are acts of representation. They will consider the purpose and context of texts, and describe and evaluate the use of structural, stylistic and linguistic elements to represent human traits, aspirations and behaviours.  Explicit, targeted English language study in the unit centres on point of view, distinctions and connections between composers, narrators or personas, and characters in texts, and the use of descriptive and expressive language to represent aspects of the ‘human condition’. Students will plan, draft and refine their own written and spoken texts, applying the conventions of syntax, spelling and grammar appropriately and with increased confidence and accuracy for their audience, context and purpose. | | | |
| **Outcomes:** EAL12-1A, EAL12-1B, EAL12-3, EAL12-5, EAL12-6, EAL12-7, EAL12-8, EAL12-9 | | | | |
| **Focus questions**   * Are there such things as ‘universal human experiences’? * How can composers use language and other resources to represent the range and complexity of individual and collective human experiences in texts? * How do biographical or autobiographical texts help illuminate broader human experiences? * What are some of the personal, social, cultural and historical contexts of Alice Pung’s book, *Unpolished Gem*? * What are the techniques and conventions we use when writing critical and analytical responses to texts? | | | | |
| **Course requirements**  Students must study one prescribed text **and** one related text in HSC EAL/D Module A: Texts and Human Experiences. | | **Informal assessment strategies**   * Creative writing task (link to Focus on Writing module) * Writing a chapter summary (link to Focus on Writing module) * Dramatic reading or story dramatisation (small group task) * Essay writing task (link to Focus on Writing module)   **Formal assessment task**   * Viva voce task | | |

|  |  |  |
| --- | --- | --- |
| **Content** | **Teaching, learning and assessment** | **Resources** |
| **EAL12-1A**responds to, composes and evaluates a range of complex and sustained texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * engage with texts in a range of forms, modes and media, and explore and evaluate different ways of responding to texts * reflect on and evaluate personal responses to texts and those of others (ACEEA092)   **EAL12-1B**communicates information, ideas and opinions in a range of familiar and unfamiliar personal, social and academic contexts  Students:   * participate in and manage collaborative discussions and presentations in a range of contexts (ACEEA082) | **Introducing the concept**  The teacher introduces the concept and asks students:  What do we mean when we talk about human experiences? What sorts of texts deal with human experiences?   * Teacher shows a range of short texts which deal with different human experiences. It is important to select different types of texts (eg blog, short story, documentary, news report, etc), different focuses (biographical, confessional, imaginative, etc) and different approaches (eg humorous, factual, descriptive, etc) * As a class, students identify and discuss the purpose, audience and context of each text, and the type(s) of human experiences that are represented. Students present their personal responses to the texts. * Students work in small groups to brainstorm different types of human experiences and how they could be represented. * Students devise headings to categorise their examples of human experiences, eg ‘School experiences’, ‘Growing up’, ‘Family life’, ‘Living between cultures’, ‘Experiences of war’, etc   **Wide reading and viewing**  As they work through the unit, students collect a range of texts of their own choosing which describe or reflect human experiences. The collection of related texts is important as it represents the student’s personal exploration of the topic. The texts should represent a range of:   * media, such as television, the internet, radio, podcasts, film and print texts * forms, such as stories, poems, photographs, interviews, documentaries and advertisements * contexts, such as texts from different historical periods, places or cultural groups, (eg texts that represent the viewpoint of youth culture or the cultures of different ethnic or religious groups). | Examples of texts dealing with human experiences:   * ‘Mr Bean – The Exam’ (media) * ‘At Seventeen’ by Janis Ian (song) * ‘The Tribute Money’ by Masaccio (painting) * *Wadjda* by Haifaa al-Mansour (film) * photograph of Phan Thị Kim Phúc (the ‘Napalm Girl’) taken on 8 June 1972 by Nick Ut (still image) |
| **EAL12-9**reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner  Students:   * use a range of reference texts (including bilingual dictionaries) to assist interpretation and explanation of ideas (ACEEA040) | **Exploring the rubric**  Students read the EAL/D Module A rubric and highlight key terms and phrases (eg ‘textual appreciation’, ‘acts of representation’, ‘persona’, the ‘human condition’, etc) and unfamiliar vocabulary (eg ‘anomaly’, ‘paradox’, ‘assumption’, ‘trait’, ‘aspiration’, etc)  **Differentiation**: Teacher reads the rubric aloud, projects it onto a screen or whiteboard and provides students with their own printed copies to read individually at their own pace.  Students prepare a vocabulary list for the unit incorporating the key terms from the rubric and their definitions. | Printed copies of the EAL/D Module A rubric |
| **EAL12-1A**responds to, composes and evaluates a range of complex and sustained texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * engage with texts in a range of forms, modes and media, and explore and evaluate different ways of responding to texts   **EAL12-3** selects and uses language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts, and analyses and evaluates their effects on meaning  Students:   * identify and analyse techniques used in literature, film and the mass media to construct realities * use the appropriate conventions of grammar, sentence structure and punctuation accurately   **EAL12-5** thinks imaginatively, creatively, interpretively and critically to respond to, represent and evaluate complex ideas, information and arguments in a wide range of texts  Students:   * examine how narrative point(s) of view are used to convey ideas, attitudes and values in literary texts and how arguments are presented in nonfiction texts (ACEEA063)   **EAL12-7** integrates understanding of the diverse ways texts can represent personal and public worlds  Students:   * analyse and experiment with ways of transforming experience into texts for different purposes, audiences and contexts   **EAL12-9** reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner  Students:   * refine the clarity and fluency of their compositions to reflect increasing complexity of thought and expression | **Writing about human experiences**  How do we write about our own and others’ experiences? What do we mean by ‘narrative point of view’?  To explore this, teacher:   * introduces or revises first person and third-person narration. * identifies different types of fiction and nonfiction texts which use these narrative modes to represent people’s experiences (eg stories and novels, poems and lyrics, memoirs and biographies, websites and blogs, documentaries and films, etc) * revises first person and third-person grammatical forms (eg simple present and present continuous, and simple past and past continuous). Students write a short recount (eg of what they had for breakfast, of their trip to school, etc) using past tense verbs and then transform the passage into the present tense. * shows extracts from or short autobiographical texts which use first-person narration and short fictional texts or extracts which use third-person narration. Identify and discuss the form and context of each text. * shows extracts from or short texts which subvert the narrative conventions, eg fiction narrated by a character using first-person narration, autobiographical material presented in third person or as fiction, etc. Identify and discuss the form and context of each text.   **Reflection activities**  As a class, students discuss why composers might choose to write using first person or third-person point view? What factors might influence their choices?  Students consider the effect of narrative point of view. In what ways can first or third-person narration be used to communicate impressions of characters (including narrators themselves), settings and locations, events, situations and relationships?  **Writing activities (link to *Focus on Writing* module – informal assessment)**   * Students write an account of a personal experience (real or imagined). * Students experiment with first person and third-person narration and present and past tense forms and gauge their effects. * Students use the recount to plan, draft, edit and present an imaginative narrative demonstrating a wide repertoire of creative writing techniques   This task assists the teacher to gather evidence of students’:   * Ability to craft a cohesive piece of writing using feedback to refine and improve the quality of their writing * Understanding of narrative point of view and tense * Understanding and ability to use creative writing techniques   This information will assist the teacher to design future teaching and learning strategies. | Examples of first person and third-person narratives:   * extract from *Long Walk to Freedom* by Nelson Mandela (autobiographical work) * Barack Obama’s eulogy for Nelson Mandela (speech) * first section of Chapter 1 of *The Village by the Sea* by Anita Desai (novel) * ‘Luka’ by Suzanne Vega (song lyric and music video) * ‘Big World’ by Tim Winton (short story), * first section of Chapter 1 of *Empire of the Sun* JG Ballard (autobiographical novel), etc. |
| **EAL12-1A**responds to, composes and evaluates a range of complex and sustained texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * engage with texts in a range of forms, modes and media, and explore and evaluate different ways of responding to texts   **EAL12-1B**communicates information, ideas and opinions in a range of familiar and unfamiliar personal, social and academic contexts  Students:   * participate in and manage collaborative discussions and presentations in a range of contexts (ACEEA082)   **EAL12-3** selects and uses language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts, and analyses and evaluates their effects on meaning  Students:   * identify and analyse techniques used in literature, film and the mass media to construct realities   **EAL12-6** investigates and evaluates the relationships between texts  Students:   * compare and contrast the language forms, features and structures of a range of texts | **Types of autobiographical texts**  As a class, students discuss the different forms and contexts of nonfiction texts written about people’s lives and experiences.  *Background information:*   * An **autobiography** (from the Greek, *αὐτός-autos* self + *βίος-bios* life + *γράφειν-graphein* to write) is a text which recounts the life of a person, written by that person. It is similar to a **biography**, which is also a detailed description or account of a person’s life. However, a **biography** is written by someone other than the person whose life story is being recounted. * Biographers generally rely on a wide variety of documents and viewpoints whereas an autobiography might be based entirely on the writer’s memory.   In small groups, students brainstorm different autobiographical texts they have read or seen. Examples of autobiographical texts are presented to the class and categorised.  Students consider why people communicate their experiences to us and why we read them?  Students look at the various types of autobiographies and come up with their top 5 features of autobiographical texts – the features that they believe must always be contained in an autobiography. Some texts to consider might include:   * Autobiographies of famous people, such as politicians, actors, musicians, artists, writers, sportspeople, etc,eg *I Know Why The Caged Bird Sings* (1969) by Maya Angelou, *Long Walk to Freedom: The Autobiography of Nelson Mandela* (1995), *Faster than Lightning: My Autobiography* (2013) by Usain Bolt, etc. * Autobiographies (or **memoirs**) of people who have gained fame for a single event, eg *High Adventure: Our Ascent of the Everest* (1955, 2013) by Sir Edmund Hillary, *True Spirit: The True Story of a 16-Year-Old Australian Who Sailed Solo, Nonstop, and Unassisted Around the World* (2010) by Jessica Watson, etc. * Autobiographies of people who have faced extraordinary events in their lives, such as a major illness or disability, eg *The Story of My Life* (1903) by Helen Keller, *My Left Foot* (1954) by Christy Brown, etc. * Autobiographies that present the story of a person’s life and experiences in the context of an important historical event or social context, eg *The Diary of a Young Girl* (1947, 1952) by Anne Frank, *The White Mouse: The autobiography of the woman the Gestapo called the White Mouse* (1987)by Nancy Wake, *My Place* (1987) by Sally Morgan, etc. * Autobiographies which retell the story of an ordinary person’s life and/or family experiences in a humorous or satirical way, eg *My Family and Other Animals* (1956) by Gerald Durrell, *A Fortunate Life* (1981) by AB ‘Bert’ Facey, *Don't Take Your Love to Town* by Ruby Langford Ginibi.   **Reflection activity**  Students consider which types of autobiography they find most appealing or interesting. They consider and preview texts which might be suitable as their related text for the module. | Alice Pung on Wikipedia: <https://en.wikipedia.org/wiki/Alice_Pung>  Alice Pung website and blog: <https://www.alicepung.com/> <https://www.alicepung.com/blog/>  *The Age* article:  <http://www.theage.com.au/news/national/unpolished-gem-inspired-by-our-citys-wonderland/2006/09/02/1156817151263.html>  *Unpolished Gem* interview:  <https://www.alicepung.com/for-teachers-and-students/> |
| **EAL12-1A**responds to, composes and evaluates a range of complex and sustained texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * identify and describe the effect of those elements of a text which reflect context * compose personal, analytical and evaluative responses to texts and consider the responses of others   **EAL12-1B**communicates information, ideas and opinions in a range of familiar and unfamiliar personal, social and academic contexts  Students:   * participate in and manage collaborative discussions and presentations in a range of contexts (ACEEA082) * develop, use and integrate language for making connections, questioning, affirming, challenging, speculating and generalising   **EAL12-3** identifies**,** selects and uses language forms, features and structures of texts appropriate to a range of purposes, audiences and contexts, and analyses and evaluates their effects on meaning  Students:   * identify and analyse techniques used in literature, film and the mass media to construct realities * explore and express ideas and values in texts composed for a range of purposes and audiences   **EAL12-5** thinks imaginatively, creatively, interpretively and critically to respond to, represent and evaluate complex ideas, information and arguments in a wide range of texts  Students:   * distinguish between and evaluate facts and opinions presented in texts (ACEEA062) * describe and explain the effects of forms and conventions of texts used in personal, social, historical, cultural and workplace contexts   **EAL12-6** investigates and evaluates the relationships between texts  Students:   * combine and adapt texts to address different purposes, audiences and contexts   **EAL12-7** integrates understanding of the diverse ways texts can represent personal and public worlds  Students:   * analyse and evaluate how different attitudes and perspectives underpin texts (ACEEN076)   **EAL12-8** analyses and evaluates cultural references and perspectives in texts and examines their effects on meaning  Students:   * evaluate culturally based values and perspectives in texts, for example texts dealing with prejudice, discrimination and stereotyping * analyse how audiences are positioned in texts and how texts present different perspectives on personal, social and historical issues (ACEEA094) * understand, respond to and use cultural references, idioms and colloquialisms in texts (ACEEA059)   **EAL12-9** reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner  Students:   * assess the effectiveness of their various learning strategies and approaches to texts * compare their learning processes in the English language with their learning processes in other languages * assess individual and collaborative processes appropriate for particular learning contexts | ***Unpolished Gem* – Reading and comprehension**  Students read the Prologue and Part 1.  **Differentiation**: Teacher provides opportunities for oral reading and listening, eg reading to the students, reading around the class, reading in small groups, as well as independent reading and homework reading.  Three-level guide – Teacher presents students with three-level guide statements to check comprehension. Students indicate whether the statement is True or False based on their reading and interpretation of the text.  Level 1 statements summarise or paraphrase textual content directly and entail **literal** comprehension (ie ‘reading on the lines’). Students locate the relevant detail or piece of information in the text.  Examples:   * The narrator’s father came to Australia from Phnom Penh. (True) * The shoppers at the market use complete English sentences when they speak to one another. (False) * The family were given clothes from charity organisations when they first arrived in Melbourne. (True) * Most people in Cambodia can afford to buy a car. (False)   Level 2 statements present ideas and meanings which are suggested by or implicit in the text and entail **interpretive** comprehension (ie ‘reading between the lines’). Students reflect on and make connections between textual details and information.  Examples:   * The narrator’s father doesn’t like eating pig’s blood jelly. (False) * Many Southeast Asian people shop at Footscray Market. (True) * The family are unhappy in Australia and want to return to Cambodia. (False) * The narrator’s mother and her Aunt Que cannot read the labels on the food cans in the Sims Supermarket. (True)   Level 3 statements express broader ideas and perspectives that can be drawn from the text and entail **applied** comprehension (‘reading beyond the lines’). Students use their background knowledge and understanding of the text to evaluate whether the statement is apt.  Examples:   * New migrants often have a difficult time settling into a new country and understanding its customs and culture. (True) * People from different language backgrounds cannot communicate with one another unless they speak perfect English. (False)   Students work in small groups to complete the three-level guide activity. They justify their choices in group and whole-class discussions by referring to quotes and examples from the text. | Pung, Alice, *Unpolished Gem*, Black Inc., 2006  ISBN: 9781863951586  Alice Pung presentation to the Mildura Writers’ Festival:  <https://www.youtube.com/watch?v=QaB-QhBbIQU>, also available at <https://www.alicepung.com/for-teachers-and-students/> |
| ***Unpolished Gem* – Reading and comprehension (continued)**  Students read Part 2.  Partner reading – In pairs (or groups of three), students take turns to read aloud sections from the text to one another, using the asterisked breaks within each section or chapter to stage the reading.  **Differentiation**: Factors for the teacher to consider when choosing partners:   * Reading ability (eg partnering stronger readers with weaker readers or matching reading ability levels) * Language background (eg partnering students from the same or similar language backgrounds or from different language backgrounds) * Gender * Friendship groups * Student motivation * Timing and degree of teacher support * Changing or maintaining pairings or groupings   Allow time for the nominated oral reader to reread the passage again silently to facilitate and confirm comprehension while the other member(s) of the group develop(s) the three-level guide statements or questions for the passage.   * After reading each section/chapter, students identify and discuss comprehension points using three-level guide statements or questions (ie literal, interpretive and applied). The three-level guide activities within the groups can be conducted as formal or informal discussions and/or as written exercises. * Each pair or group is assigned a particular section or chapter from Part 2 of the book to develop a three-level guide sheet for other students in the class to discuss and answer. | See the teachers’ guide on ‘Fluency – Partner Reading’ produced by the NSW Centre for Effective Reading: <http://www.cer.education.nsw.gov.au/documents/249903/250184/Fluency%20-%20Partner%20Reading.pdf> |
| ***Unpolished Gem* – Reading and comprehension (continued)**  Students read Part 3.  Reciprocal teaching and Collaborative Strategic Reading (CSR) – Students participate in collaborative reading activities in small groups of 4–6 students.   * Teacher models Reciprocal teaching strategies and Collaborative Strategic Reading (CSR) to the whole class using the opening of Part 3 in *Unpolished Gem* (pp125–6). * Students take turns in leading the small group discussion before and after silent, independent reading of each section in Part 3 using the four strategies of predicting, clarifying, questioning and summarising.     **Writing activities (link to *Focus on Writing* module – informal assessment)**  Joint construction activity – Teacher and students compile a summary of the events and experiences described in the first section/chapter of Part 3 of the book as a whole-class activity.   * In pairs, students brainstorm and arrange the details to be included in the chapter summary as bullet points. * Students identify and discuss grammatical techniques and conventions for writing a chapter summary, eg use of present and past tense verbs (‘The narrator recounts how her mother had nightmares after the family moved into their new house. …’), use of the past perfect tense to refer to memories and flashbacks (‘Alice recalls how her father had made elaborate plans for the new ‘dream home’ (p 127), and how the family had visited the building site every Sunday. …’), use of in-line citations for direct quotes, etc. * Compose the chapter summary as a whole class. * In small groups, students use the joint construction process to write a chapter summary of the second section of Part 3 (pp 135–40). * Students write their own chapter summaries of the final two sections of Part 3 (pp144–51 and pp152–65).   This task assists the teacher to gather evidence of students’:   * understanding of the text, * ability to determine key ideas * understanding of specific techniques and conventions for writing a chapter summary   This information will assist the teacher to design future teaching and learning strategies.    **Reflection activity**  Why do we use grammatical and other conventions to write a critical summary or analysis of a literary text? What do the techniques and conventions that are used imply about the way we read, interpret and understand texts? | See the teachers’ guide on ‘Comprehension – Integrated Strategies’ produced by the NSW Centre for Effective Reading: <http://www.cer.education.nsw.gov.au/documents/249903/250184/Integrated%20Strategies.pdf> |
| ***Unpolished Gem* – Reading and comprehension (continued)**  Students read Part 4.  Instructional conversations – Students participate in whole class and small group discussions following their reading of Part 4. Open-ended stimulus questions are initially provided/modelled by the teacher and then generated by students. Examples:   * Alice works in her father’s electrical goods shop after school and on the weekend. What do you think about high school students having to work in their family businesses after school? * From her Aunt Que Alice finds out that her grandmother has had a stroke and is in the hospital. Alice and Aunt Que react in different ways to the news. Discuss their reactions and emotions. Why do they react like this? * Alice recalls seeing her grandmother in hospital and recounts how her grandmother treated her carers and doctors over the next few months. What is the **tone** of this brief section? Why do you think Alice Pung has written about her grandmother’s illness in this way? * Alice likens the way that she tried to conceal her depression to wearing a ‘rubber mask’ (pp177–8). How effective is the author’s use of **imagery** in conveying the feelings and behaviours associated with mental illness? | English EAL/D Stage 6 syllabus glossary  Wikipedia page  Tone:  <https://en.wikipedia.org/wiki/Tone_(literature)>  Pearson education notes on imagery: <http://english.edurite.com/literary-response/imagery.html> |
| ***Unpolished Gem* – Reading and comprehension (continued)**  Students read Part 5 and the Epilogue.  Dramatic reading and story dramatisation – Teacher prepares for a dramatic reading of the first section/chapter in Part 5 of the book. Nominate students in the class to take on the different speaking roles of Alice’s mother and father, Alice (the character) and Ah BuKien, and the role of the narrator (Alice). Teacher and students negotiate the mode and form of the reading.   * Discuss the use of speech tags in the text. Should these be spoken aloud or performed by the actors and left unspoken? * Should the different scenes (ie at the breakfast table, at Ah BuKien’s house, at the store) be acted out or conducted as a read-through (ie a table read)?   After the reading, the class discusses the use of narration and dialogue as elements of characterisation.   * In small groups, students take on the various character roles in the following sections/chapters in Part 5 of the book and the Epilogue, including the narrator, Alice (the character) and the voice of Alice’s internal monologue, as separate roles.   Groups present their performance of one of the sections/chapters from Part 5 or the Epilogue to the whole class. | Wikipedia page  Characterisation:  <https://en.wikipedia.org/wiki/Characterization> |
| ***Unpolished Gem* – Interpretation and analysis**  In pairs and/or small groups, students discuss the structure of the text, the use of language forms and features, and the themes and issues that are explored. Roles are assigned and alternated within the groups, eg leader/facilitator, recorder/scribe, summariser, fact checker/quote finder, presenter, etc.  The teacher may use the focus questions below to guide small groups or as a jigsaw activity.  **Text structure – Focus questions**   * What is the function of the prologue and the epilogue? How do these two framing narratives affect our interpretation of the story that Alice Pung tells about her life and family in the book? * Why does Alice incorporate details of her family history into the story of her own childhood? What is the effect of these flashback scenes and stories? * How are the different biographical and autobiographical threads in the book blended into a coherent and engaging narrative?   **Narrative point of view – Focus questions**   * From whose point of view are Alice’s and her family’s stories narrated? Is the author looking back on her life and recounting events and experiences in a detached (or objective) way, or has she created an engaged narrative voice which seems to report and subjectively reflect on events and experiences as they occur? * Is there a distinction or separation between Alice the narrator and Agheare/Alice the character (or protagonist) in the book? * How are Alice’s grandmother’s stories related by the narrator? Why does the author focus on the experiences of her parents, aunts and uncles and grandparents before the family came to Australia? * What is the effect of the use of dialogue in the book? Are these actual conversations that were recorded or remembered, or have they been reimagined and composed by the author?   **Characterisation – Focus questions**   * What techniques are used by the author to present an impression of Agheare/Alice and members of her family? Consider the use of direct description, accounts of what each person says, thinks or does in different situations, accounts of what Alice and other people say or think about the person, etc. * Is it appropriate to refer to the people depicted in a prose nonfiction text as ‘characters’? Why and/or why not? * What type of person is Agheare/Alice? What are her priorities in life? What values does she hold? Does her personality change over the course of the text? * How are Alice’s feelings, opinions, perspectives, hopes, fears, etc, presented in the book? What sentiments does she express regarding her life, her family environment, her friends, school, the world in general, attitudes and behaviours of other people, etc. Do you think you would like Alice if you met her? * What types of relationships does Agheare/Alice have with her mother, her father, her grandmother, her aunties, her siblings, etc? What relationships do they have with one another? Do these relationships change as Alice grows up? * How are other people or characters portrayed in the book? What do we learn about Alice from her encounters with other members of her extended family, family friends such as Aunt Meili, William and Joanne, teachers such as Miss Higgins and the ‘Literature teacher’ (p 175), school friends such as Nina, customers and shopkeepers such as ‘[t]he Vietnamese lady Kims’ (p136), Ah BuKien and ‘[h]er rice-noodle boy’ (p 213), etc, and from her relationship with Michael?   **Settings – Focus questions**   * What techniques are used to present an impression of specific places and times? Consider the use of juxtaposition to compare and contrast life in Melbourne with her parents’ and grandparents’ lives in Cambodia (and in Vietnam, China and in the refugee camp in Thailand), along with the descriptions of the different houses the family live in, different markets and shops, different Melbourne suburbs, etc. * How are different settings used as a backdrop for the experiences, events and themes presented in the book, and to illustrate specific social and cultural contexts in which the action takes place?   **Language techniques – Focus questions**   * How would you describe the style of language used to tell the stories of Alice’s and her family’s experiences? Consider the vocabulary used, whether the descriptions and recounts are presented in formal or informal language, etc. * What about the tone of the narration? Is it serious, angry, humorous, sad, ironic, sarcastic, etc? Is the voice of the narrator conversational or didactic? What is Alice’s attitude towards her family? Is it critical, contemptuous, gently mocking, etc? * Consider the narrator’s use of description and figurative language, particularly similes, metaphors, personification and hyperbole. How does the style and tone of language used enhance and develop the characterisation of Alice (the narrator)? * What is the effect of the use of the italicised text (ie the narrator’s interior monologue) in Part 5 in particular? What does this technique reveal about Alice’s state of mind, and her capacity for self-reflection?   **Themes and issues – Focus questions**   * How are themes and issues explored or evoked through the stories that are told and the experiences that are represented in the text? * How are different aspects of Australian (or Western) culture(s) and Southeast Asian culture(s) represented in the text? Consider and evaluate the cultural references and allusions that the author uses to emphasise similarities and differences between cultures. What is Alice’s attitude towards cultural stereotypes? * What is Alice’s family’s version of the ‘Great Australian Dream’ (p 127)? What is Alice’s attitude towards her family’s perceptions of Australian culture and society and how best to assimilate into it? * What are some of the differences in cultural attitudes towards family relationships and responsibilities that Alice experiences? For example, consider the different representations of and attitudes towards work that are expressed in the text. Consider also the analogies and metaphors which are used by Alice and other characters to equate different types of governments and political leaders with family roles and structures. * After the publication and success of *Unpolished Gem*, Alice Pung edited an anthology of personal accounts, essays, short stories and poetry entitled *Growing up Asian in Australia* (2008). To what extent is Alice’s own story in *Unpolished Gem* an account of someone ‘growing up Asian in Australia’? What does this phrase mean? * What are some of the difficulties involved in growing up and fitting in? How much of Alice’s discomfort and embarrassment is caused by being caught between two cultures and how much by pressures and conflicts that are experienced by all adolescents? * How are class differences represented in the text? Why had Alice’s mother tried to ‘rub out the raw peasant emotions’ (p172) from her expression and appearance? What is Alice’s attitude towards her grandmother’s ‘impassioned fight for peasant rights that had landed her in trouble in China’ (p 106)? How are differences between various Melbourne suburbs portrayed? * How important is language and communication to our sense of self and well-being? What lies behind Alice’s mother’s inability to learn English? How does it affect her life in Australia and her relationships with her family? Why does Alice connect her grandmother’s death with her own loss of proficiency in speaking Teochew and Cantonese (p 193)? * How does the text represent mental illness? What causes Alice’s depression? In what ways does Alice’s understanding of and relationship with her mother change after her grandmother’s death?   Students discuss and make notes under each heading using the focus questions provided and their own ideas.  **Reflection activity**  Whole-class discussion – In what ways are Alice’s and her family’s experiences described in *Unpolished Gem* similar to or different from students’ own experiences? |  |
| **EAL12-1A**responds to, composes and evaluates a range of complex and sustained texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * engage with texts in a range of forms, modes and media, and explore and evaluate different ways of responding to texts * identify and describe the effect of those elements of a text which reflect context * evaluate the use and effects of language forms, features and structures used for different purposes, audiences and contexts (ACEEA096)   **EAL12-1B** communicates information, ideas and opinions in a range of familiar and unfamiliar personal, social and academic contexts  Students:   * participate in and manage collaborative discussions and presentations in a range of contexts (ACEEA082) * participate in a range of rehearsed and impromptu interactions (ACEEA056)   **EAL12-6** investigates and evaluates the relationships between texts  Students:   * compare and contrast texts from different cultures and times, and discuss their purposes and effects (ACEEA061) | **Analysing a related text**  Students select a related text they have read or viewed and make notes under the following headings:   * Type of text (eg novel, poem, play, film, interview, image, etc) * Title of the text and its source (eg date and place of publication) * Composer of the text (eg author, director, photographer, etc) * Medium of production (eg website, television, radio, book, etc) * Brief summary of the text, including a description of its purpose and audience * Examples of human experiences that are represented in the text * Language structures and features used by the composer * Comparison of the text with *Unpolished Gem*   **Oral presentation**  In preparation and as practise for their assessment task students, in pairs or small groups, use their notes to develop a summary of their chosen related text. They are to talk to a partner about their chosen text’s suitability for a public exhibition of texts dealing with ‘Human Experiences’.   * The talk is to be approximately 2 minutes in length. * The student’s partner or group members ask the student 2–3 follow-up questions focusing on aspects of the text’s context, form, subject matter, themes, style, impact, etc and on how the text could be presented or displayed in the exhibition. |  |
| **EAL12-1A** responds to, composes and evaluates a range of complex and sustained texts for understanding, interpretation, critical analysis, imaginative expression and pleasure  Students:   * compose creative, informed and sustained interpretations of texts supported by textual evidence   **EAL12-6** investigates and evaluates the relationships between texts  Students:   * compare and contrast texts in different forms and media, their purposes and effects, and the values, attitudes and biases reflected (ACEEA087) * compare and contrast the language forms, features and structures of a range of texts   **EAL12-9** reflects on, assesses and monitors own learning and refines individual and collaborative processes as an independent learner  Students:   * refine the clarity and fluency of their compositions to reflect increasing complexity of thought and expression * edit their work to correct errors and ensure that text structure and written expression are consistent and appropriate | **Extended response essay *(link to Focus on Writing module – informal assessment)***  Students write an extended response essay on one of the following topics:   * Explain how Alice Pung has structured her memoir. How are Alice's experiences and her family's stories connected? * In what ways are Alice's experiences affected by the 'role of "dutiful daughter"' (p 272) that she feels she has to play? * *Our experiences make us who we are.*   Do you agree? In your response, refer to your prescribed text, *Unpolished Gem* by Alice Pung, and ONE related text of your own choosing.  **Essay planning**  Revise the steps involved in planning and the structure of an extended response essay. Underline or highlight the key words in the stimulus quote and task instructions to ensure students fully understand what the question requires them to do.  In small groups, students prepare brief planning notes for the extended response essay.   * Identify key words and phrases from the essay question – students will need to refer to these explicitly throughout the essay, especially in the introduction and conclusion. * Note the title(s) of the text(s) that they will discuss – students should provide full details of each of these texts in the introduction (ie title, type of text, composer’s name, date of initial publication) and then briefly recount relevant contextual information about the text and its composer in the body of the response. * Summarise general ideas about the topic and/or the stance or argument that they will adopt in response to the question. * Provide more specific points (main ideas) which will become the topic statements in the body paragraphs of their essay. * Copy out relevant examples and quotes from the texts which they will use in their essay – it is only necessary to write down one or two words from the quote and a page reference for the essay plan.   Students draft, edit, proofread and submit their extended response essays. Students can participate in peer, teacher and group conferencing to refine their responses.  This task assists the teacher in gathering evidence on students’:   * understanding of the text, * capacity to synthesise ideas and use evidence to support them * skills in using language to communicate effectively   The teacher can use the information gathered from the extended response essays to inform directions for future teaching and learning. | Basic essay structure: <https://www.youtube.com/watch?v=7P4fzbzwwAg>  Comparison/contrast essays:  <https://www.youtube.com/watch?v=hvMSeg1s7uc> |

|  |
| --- |
| **Reflection and evaluation**  For the teacher, students write a brief evaluation of the unit, focusing on the following:   * What was the best part of the unit? * Which text was the most powerful or enjoyable? * Which teaching and learning strategies were the most effective? * In what ways did this unit help you develop your communication skills? * Were the group work sections effective? In what ways? * How would you improve the course for next year’s students? |