


Asia Scope and Sequence for English

Secondary Units of Work

Engaging young Australians with Asia



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These Units of Work are drawn from *Asia Scope and Sequence for English* which can be downloaded from the website: http://www.asiaeducation.edu.au/public_html/scope_sequence.htm.

Originally designed to be part of the Scope and Sequence document, they have been compiled in this format as well to assist the planning of teachers in secondary schools.

Level	Unit of Work
Lower Secondary	Beyond the River Art as a Bridge between Cultures Poetry into Performance
Middle Secondary	Our Region, Our Home Floating Lives (Film Festival) Japan Diary – My Double Journal

Stage of Schooling: Lower Secondary

Learning Focus: Speaking and Listening (*Asia Scope and Sequence for English*, p. 24)

Students discuss ideas and information and present arguments sustained by supporting details and evidence on topics that explore the common and distinguishing elements of their own and other cultures. They:

- engage in group discussions about topical issues arising from their study of Asia and persuade others to a particular point of view
- debate topics which highlight differing cultural views on an issue.

Texts/Resources

The River (Curriculum Corporation, 2001)

Overview

Children's books are an excellent resource to use with older students. This unit requires students to consider and discuss the power of picture books to influence perceptions of culture and position audiences in particular ways. Students are involved in reading, viewing, writing, speaking and listening throughout the unit, but the focus is on debate and discussion, using written texts as a starting point.

Duration

Depending on how much of the unit is attempted, these activities would take approximately one to two weeks.

Activities

Introductory Activity: Old Favourites

1. Ask students to form small groups and discuss the picture books they enjoyed as young children, or indeed, still enjoy. Give them five minutes to come up with a shortlist of five books.
2. Have the groups share their shortlists with the class, comparing them and identifying any common features.
3. Through further discussion, consider how many of the picture books are about people from places other than Australia, or about different places or cultures. It may be useful to introduce the concept of books as providing a mirror to students' own cultures or a window to other cultures.
4. Ask students to work in their groups again to think about why they shortlisted certain books. Are any of these books about different places or cultures?
5. Introduce *The River* as an example of a children's picture book about a particular culture. Ask students to look at the front cover to deduce in which culture or country the story might be set and what it might be about. Also ask students whether they think the book is set in the past or the present, or in the city or the country based on the cover illustrations.

Activity One: Reading *The River*

1. Read *The River* aloud to the class. Use your voice to emphasise the contrast between the parts of the story set in urban, contemporary China and those set in rural, traditional China.

2. Use some of the following questions as the basis for class discussion. Students might discuss their answers to these questions in pairs or small groups prior to class discussion.

- Where are the two parts of the story set?
- At what time do the two parts of the story take place?
- Who are the two main characters?
- What is their relationship?
- What is the purpose of Xian's quest?
- What does the treasure turn out to be?
- What does Hong do as a result of reading Ming's book?
- How do the illustrations and text work together to create meaning? (Do they match? Are they different? How do they complement each other?)
- Did you enjoy the story? Why or why not?
- Which elements of the book, if any, are particularly Chinese?
- Which elements of the book, if any, are universal? Could people from many cultures relate to them? (Students may suggest receiving something that causes a change in their life, finding out about a mysterious story, going on a dangerous journey, keeping a treasure safe and experiencing feelings such as fear or sadness.)
- How do you feel about hearing or reading stories that are set in different countries or about different cultures? Why do you feel this way?
- What have you learnt from this story?

3. Students should write a brief reflection on the Introductory Activity and Activity One, including their responses to the story and their ideas and feelings while listening to and participating in small group and class discussion.

Activity Two: More than Just a Story

1. Return to students' answers about what they learnt from listening to *The River*. Ask them to suggest how picture books could be used to help children gain an understanding of other cultures.

2. Move on to considering how you could work out whether a book would be useful in teaching others about another culture. Ask students to suggest some of the necessary features of such a book. Some questions to assist them in their thinking could be:

- What kinds of people would these books include?
- Where might the books be set? (Keep in mind that Australia's own cultural diversity provides plenty of opportunities for exploring different cultures at home.)
- What sorts of stories might the books contain?
- What sorts of pictures might the books contain?
- For whom might the books be written?
- For what purposes might the books be written?

Write students' ideas on the board.

Activity Three: The Picture Book Test

1. Distribute copies of Appendix One, the Picture Book Test, which provides some ideas for assessing picture books.
2. Ask students to work in small groups to discuss what each of the points in the Picture Book Test means and suggest an example of how it could be relevant to a picture book.
3. Work through the points with the class orally, collecting explanations and examples for each.

Activity Four: Designing a Test

1. Using students' own suggestions from Activity Two and the points in the Picture Book Test, have groups design their own test, selecting the ideas they think are useful and relevant. They should feel free to add further ideas of their own. This part of the activity offers students the opportunity to discuss and debate topical issues and persuade others which points are the most important.
2. Have students use a word processing programme to develop a suitable table format for their test, with the aim of using it to assess a range of picture books. They should consider whether they want to use a series of tick boxes, or spaces in which to write a numerical score, or lines on which to write comments.

Activity Five: Testing the Test!

1. Ask students to bring a range of picture books to class for assessment. The school librarian may also be able to provide books if the school has junior classes. Try to ensure that the selection includes books that are inclusive of other cultures and others that are not.
2. Ask students to individually assess a range of picture books using the test they designed with their group. They should examine at least five books.
3. Have students form their groups again to discuss:
 - how easy the test was to use
 - what kinds of answers they found
 - what generalisations they can make based on the results
 - whether any parts of the test were unclear or irrelevant.

Have students share their answers with the class.

4. Reflect together on the challenge of finding picture books that depict other cultures, and on how students might adapt or refine their tests for further use. Hopefully students will raise the issue of the limitations of any one book in representing or providing a definite picture of a culture.

Activity Six: Writing a Picture Book

1. With their experience in assessment, students are now well equipped to design their own picture books to both entertain an audience and teach them about another culture. There is a good guide to writing a picture story book at <http://www.wikihow.com/Write-a-Children's-Story>. It may be useful to review this website with students prior to commencing this activity.
2. Ensure that students specify an audience for their picture book, such as Australian children aged seven to ten. Ideally, when completed, the books should be read to their intended audience, with students reporting back to the class on how successful their book was in engaging the audience and introducing them to another culture.

Consolidation Activity: New Books

1. If time permits, students could use their refined tests to assess each other's work, or their own work, once the picture books are finished. A display of the books, along with the tests, could be set up in the school library.

Extension Activities

1. Develop a poster for promoting one of the books that performed well on the test.
2. Explore Libby Hathorn's website at <http://www.libbyhathorn.com/lh> and report back to the class about her other books.
3. Research the concept of the journey in fiction and find examples of journey stories from different cultures. Present the results of your research to the class.
4. Develop a test to assess how sensitively adolescent fiction books deal with cultural differences. Apply it to some popular books.

Assessment

Assessment is ongoing throughout this unit by keeping note of student participation in class discussion and carefully monitoring group discussions. Students may submit the tests they design and the books they write, along with the results of applying their test, as a form of self-assessment. Or the Picture Book Test (Appendix One) can be used to assess students' work.

PLEASE NOTE: Assessment record sheets are included as samples only and are based on the *Asia Scope and Sequence for English*. You will need to adapt them in line with specific state and territory curriculum goals.

Links

<http://www.libbyhathorn.com/lh>

Libby Hathorn's website, which also includes the story 'The Wishing Cupboard', about exploring a fascinating Vietnamese cupboard

<http://www.wikihow.com/Write-a-Children's-Story>

A guide to writing a picture story book

http://www.asiaeducation.edu.au/pdf/the_river/theriver.pdf

A professional learning resource that includes classroom activities based on *The River*

This unit has been developed as part of a set of units to support the *Asia Scope and Sequence for English*, which highlights key studies of Asia concepts and content that can be incorporated into P-10 English. The website is http://www.asiaeducation.edu.au/public_html/scope_sequence.htm.

Appendix One: Picture Book Test

- Does the book show a variety of different characters whose ancestors are from places other than Australia, or who speak a language other than English?
- Are these characters on the fringes of the story, or part of the main action?
- Are individual and personal details given about these characters, or do they follow cultural stereotypes?
- What kind of language is used to describe these characters? Give some examples.
- What kinds of images are used to describe these characters? Give some examples.
- Are the language and images used to describe these characters positive or negative? Give some examples.
- Which characters' voices are heard most in the story?
- Which characters' voices are heard least in the story?
- Which characters are seen as admirable, strong, powerful or wise?
- Who wrote this story? Who illustrated it? Are the writer and illustrator part of the group the story is about?
- Is the tone of the book (ie how the writer and illustrator feel about the content) respectful and sensitive towards people of different cultures?
- How could you tell if this is an authentic or accurate picture of the culture/s portrayed, remembering that any culture is much more complex than any single book could represent?

Appendix Two: Beyond the River Assessment Record

Name:		
Task	Completed	Not yet completed
Listened to <i>The River</i> being read aloud and participated thoughtfully in class discussion about the book		
Worked effectively in a small group to analyse the Picture Book Test		
Worked effectively in a small group to design an original test, discussing ideas and offering points of view about the ways characters can be portrayed		
Read a range of picture books and applied the test to them		
Reflected on the suitability of the test through discussion, both within a small group and with the class as a whole		
Wrote a picture book for a specific audience, with the aim of sensitively exploring another culture		
Shared the picture book with the intended audience and reported back to the class		

Comments:

Stage of Schooling: Lower Secondary

Learning Focus: Reading and Viewing (*Asia Scope and Sequence for English*, p. 22)

Students read and view imaginative texts from and about Asia that contain subject matter related to real or imaginary worlds. They:

- identify how figurative and visual language is used in different cultures.

Students understand that interpretations of texts about and from Asia are influenced by the knowledge and values of readers and viewers, and by their own experiences. They:

- explore how their own experiences and the values of groups to which they belong influence their interpretation of texts from and about Asia.

Texts/Resources

Inspirations: Art Ideas for Primary and Middle Years (Curriculum Corporation, 2004)

Art materials as required

Overview

The Inspirations cards set provides a stunning range of art images, both traditional and contemporary, from countries in Asia. Interpretation and appreciation of these images acts as a bridge between people of different cultural backgrounds. While the back of each card offers specific activities related to the artwork featured, this unit as a whole provides a creative way to use all the cards with a whole class. Students work in pairs to focus on a specific card, complete some of the activities, create an artwork of their own and arrange a class exhibition. They then reflect on what they have learnt. You will need to be familiar with all of the cards in order to support students in completing this unit. This unit has strong links to the arts and lends itself to an integrated curriculum approach.

Duration

This unit is flexible and easily adapted to run over several lessons, or over several weeks if set as a more major project.

Activities

Introductory Activity: Playing with Pictures

1. The activities students will complete in relation to their images often require a playful approach, so it is important to create an open and lively atmosphere in the classroom through the use of some suitable energisers. For example:

- Image/Word association: Hold up a card and ask students to say the first word that comes into their head in relation to the image. Change the card several times.
- Show students Card 4, the eighth–ninth century *Amitabha Buddha* from Indonesia. Ask students to describe the position of his hands. Explain that this position is called a *mudra* and ask them to copy it. How does it feel? What might it symbolise?
- Show students Card 6, Galo B Ocampo's *Brown Madonna* from the Philippines. How would it feel to step into this picture? What do you see, smell and hear? Imagine that the woman in the picture speaks to you. What does she say? What is her voice like?
- Show students Card 10, Ah Xian's *China Bust No. 3* and the *Jingdezhen Dish*. Give student pairs one minute to write down as many things as possible that the two items have in common. Have the pairs share their results with the class and see who thought of the most.

Activity One: Shuffling the Cards

1. Following on from the introductory activities, ask students what we might be able to learn about other cultures by studying the cards.

2. Have students work in pairs to focus on a single card (allow them to choose a card, if possible). Prior to reading the reverse of the card, they should individually complete the following statements in regard to the image:

- I see.....
- I think.....
- I feel.....
- I imagine.....

3. The reverse side of each card includes a range of activities. The Looking activities offer ways to engage students with the image through extended observation with an open and imaginative attitude. The Discussion suggestions broaden the context of the image and link the image to students' experiences. After reading the Background Information for Teachers section, student pairs should complete:

- all of the Looking activities, keeping careful notes
- any of the Discussion activities that do not require further research (unless there is time and the facilities for further research), keeping careful notes.

Activity Two: Making

1. When they have completed the Looking and Discussion activities, student pairs should select one of the Making activities to undertake, in consultation with you. In the Making activities students respond to the images through art.

Activity Three: The Exhibition

1. When students have completed the Making activities, have them plan an exhibition of their cards, accompanied by the artworks they have created themselves. They will need to write an interpretive panel to accompany each exhibit. Further research may be required to complete this activity (see Appendix One: Writing an Interpretive Panel).

2. Once the exhibition is mounted, invite students to circulate and discover each other's work.

3. Have each pair give a brief oral presentation to the class, explaining why they selected their particular card and Making activity and how their interpretation and appreciation of the image changed during the unit.

Consolidation Activity: Reflection

1. Students should repeat the first activity undertaken in relation to their card, completing the following prompts:

- I see.....
- I think.....
- I feel.....
- I imagine.....

2. Have students use their initial and current responses as a stimulus for a reflective piece exploring how art can be a bridge between cultures. They should reflect on how their own experiences and background influenced their initial understanding of the artwork they chose, and how their understanding changed as they found out more about the work's context in its culture of origin and thought more deeply about it.

Extension Activities

1. Visit a gallery, either online or real, to see some further examples of artworks from countries in Asia. Design your own card, including background information and activities, for the most interesting piece you discover.
2. Research the artist featured on your card and find further examples of her or his work. Share these with the class and discuss how they relate to the work you studied.
3. Complete another Making activity, or invent your own, or attempt some of the cross-curricular activities for English on your card.
4. Invite a different audience, such as another class, to your exhibition and give an introductory speech.

Assessment

Assessment is ongoing throughout this unit and is based on your observations of students' participation in class discussion and group work. Specific items for assessment could include student notes from the activities, exhibits (including original artworks and interpretive panels) and student reflections. A sample assessment sheet for the unit as a whole is included as Appendix Two, if desired.

PLEASE NOTE: Assessment record sheets are included as samples only and are based on the *Asia Scope and Sequence for English*. You will need to adapt them in line with specific state and territory curriculum goals.

Links

See individual Inspirations cards for links to art-related sites and online galleries.

Each of the Voices and Visions CD-ROMs contains an art section with a range of further artworks, teacher advice and student activities.

Visit <http://www.asiaeducation.edu.au/myplace>, the My Place Asia Australia website, to discover another way artworks can be a bridge between different cultures.

http://www.visualarts.qld.gov.au/content/apt2002_standard.asp?name=APT_Education_Kit

This kit includes information about and artwork by contemporary artists from Asia.

This unit has been developed as part of a set of units to support the *Asia Scope and Sequence for English*, which highlights key studies of Asia concepts and content that can be incorporated into P–10 English. The website is http://www.asiaeducation.edu.au/public_html/scope_sequence.htm.

Appendix One: Writing an Interpretive Panel

Use the following guidelines to assist you in preparing an interpretive panel for your exhibit.

1. Include the details that describe the image on your panel. These are found in the top left corner of the card, in a blue box. These details include the title, date, material, size and location of the original artwork. They will help your audience imagine the real artwork.
2. Select the background information you think is essential for helping your audience to understand the artwork or artist. Include it on your panel.
3. Describe how you and your partner have been inspired by the artwork to create your own piece. You could mention:
 - what appealed to you about the image
 - what appealed to you about the Making activity you chose
 - what challenges you faced in making your artwork
 - what you learnt from making your artwork
 - any similarities and differences between the image and your artwork.
4. Include your names at the end of your panel.

Appendix Two: Inspirations Assessment Record

Name:		
Task	Completed	Not yet completed
Participated in introductory activities		
Studied a card with a partner, read the background information and completed Looking and Discussion activities as appropriate		
Selected and completed a Making activity with a partner		
Prepared an exhibit, including an interpretive panel, with a partner		
Gave part of a oral presentation about the exhibit		
Wrote a reflective piece considering how the interpretation of the image changed over the unit		

Comments:

Stage of Schooling: Lower Secondary

Learning Focus: Writing (*Asia Scope and Sequence for English*, p. 23)

Students write imaginative texts that reflect the personal interests and experiences of young people and their relationship with their own and other communities and cultures. They:

- select topics and forms of texts that will appeal to specific audiences and achieve specific purposes
- experiment with symbols, images, structures and language in their own writing (eg experiment with poetic forms with defined patterns or with a genre such as Chinese ghost stories).

Students understand that as writers they are influenced by their own cultural background and personal experience, and they use this knowledge to consider the way they portray other cultures. They:

- consider the impact of the language they use to represent the peoples and cultures of Asia.

Texts/Resources

Voices and Visions: Texts for the Senior English Classroom CD-ROM series: Indonesia, China, Japan, India

Impressions/Reflections/Dimensions series

Hanabi (Curriculum Corporation, 1998)

Sharing Fruit: An Anthology of Asian and Australian Writing (Curriculum Corporation, 1998)

Internet sites such as <http://www.asianvoices.org>

Overview

The Access Asia resources contain a wealth of traditional and contemporary poetry from countries in Asia. This unit requires students to read a wide variety of poems, to select a poem for performance, and to write and perform their own poems. The unit provides considerable opportunity for student choice and creativity and moves beyond class study of individual poems, for which there are already many ideas and lesson plans in the Access Asia materials listed above.

Duration

This unit is flexible in that you can elect to set parts of the unit or the whole unit. For example, classes could simply read and perform a range of poems, which might require two lessons. Completing the unit in full would take up class and homework time for a week.

Activities

Introductory Activity: Pick Up a Poem

1a. Read a poem aloud, then perform it for students, emphasising the contrast between the two forms of communication.

OR

1b. Give student pairs a haiku and tell them they have three minutes to work out how to perform it for the class. The poem *must not* simply be read aloud. Select several pairs to perform their poems.

Activity One: What Is Performance Poetry?

1. Discuss with students the difference between a poetry reading and a poetry performance. Students might suggest, for example, that a reading involves a single person at a microphone reading a poem aloud from a book, while a poetry performance might involve movement and acting as well as words, and greater interpretation of the poem.
2. Brainstorm with students the ways in which poetry could be performed with the specific aim of bringing a poem to life for an audience through creative interpretation. Suggestions might include using:
 - voice
 - song
 - music
 - audience participation
 - visuals such as slides or posters
 - props
 - mime
 - acting
 - costume
 - movement
 - dance.
3. Discuss with students what kinds of poems might be good to perform and which might appeal to the class as an audience, ideally reflecting their own interests and experiences.

Activity Two: Finding a Poem

1. Provide students with a selection of poetry from the Access Asia materials listed in the Texts/ Resources section. Students will need access to a computer to listen to poetry on the Voices and Visions CD-ROMs. (Appendix One provides a list of poetry found on the CD-ROMs and recommends particular poems. Appendix Two provides a list of poetry that can be found in other Access Asia resources.) Students should also have access to the Internet in order to view sites such as <http://www.asianvoices.org>, which publishes poems by and for younger readers.
2. Have students read and/or listen to the poetry and maintain a poetry journal, as shown in Appendix Three, with the aim of selecting a poem to perform. It may be useful to suggest that students read a minimum of, for example, five poems from different sources and different countries. Each poem should be given a performance potential rating, based on how successfully students think they could use performance to share their enjoyment and appreciation of the poem with an audience.
3. Have students form small groups to select a poem that will appeal to their audience and prepare to perform it. Students could select part of a longer poem to perform, or perhaps a series of very short poems, such as haiku, on the same theme or by the same poet.
4. In preparing their poetry for performance, students should try to communicate some sense of the culture of origin, if this is relevant in the work itself. Discuss the challenge of avoiding stereotypes with students.

Activity Three: You're on!

1. Have students read their poems aloud to the class, then perform them. Performers should give the title of the poem, the poet, the country of origin and the form of the poem. It may also be useful to distribute written copies of the poem to the class. The performers and audience should discuss how the poem is enhanced by performance and identify elements that worked well, as well as those that could be improved.

2. It is important at this stage to introduce into the discussions how students found interpreting and performing the poetry of other cultures. Key questions to ask include:

- Were there any unfamiliar words or ideas in your poem?
- How did you find out what these meant?
- How do you think you might have interpreted or appreciated the poem differently from a native speaker? Why?

Activity Four: Performance into Writing

1. Have students use the poems they read and watched as inspiration for writing their own poetry on the theme of exploring other cultures. They should experiment with symbols, images, structures and language in ways similar to those in one of the poems studied. This activity may require further research about the poetic forms, such as required structures and rhythm.

Some ideas for poems include:

- contrasting how the seasons are viewed in different cultures
- highlighting similarities between young people from different places
- how falling in love feels the same no matter where you live
- the experience of discovering a wonderful poem from another culture
- travel experiences
- the appreciation of natural beauty as something common to many cultures.

2. If time permits, students could perform their poems.

3. In submitting their poems for assessment, students should include a reflective commentary on what they have learnt in this unit about:

- performance poetry
- poetry from other cultures
- understanding and appreciating ideas from other cultures
- how students' own backgrounds might affect how they feel about a poem.

Extension Activities

1. Create an Australian Voices website similar to the Asian Voices site, using class poetry.

2. Video the class poetry performances and show them to another audience. Report back to the class on how the performances were received.

3. Research the background of performance poetry or oral poetry traditions in an Asian country / countries. Report back to the class.

4. Find some examples of poetry written specifically for performance and identify the features that make it suitable for performance.

Assessment

Assessment for this unit is ongoing by monitoring student engagement in all activities. Specific points for assessment feedback include poetry performances and submission of poetry journals, original poems and reflective commentaries. A sample assessment sheet is included for the unit as a whole, if desired (see Appendix Four).

PLEASE NOTE: Assessment record sheets are included as samples only and are based on the *Asia Scope and Sequence for English*. You will need to adapt them in line with specific state and territory curriculum goals.

Links

<http://www.asianvoices.org>

This website publishes poems by and for younger readers.

<http://www.asiaeducation.edu.au/japan/studact2.htm>

This website provides teaching activities and suggested websites about haiku.

This unit has been developed as part of a set of units to support the *Asia Scope and Sequence for English*, which highlights key studies of Asia concepts and content that can be incorporated into P–10 English. The website is http://www.asiaeducation.edu.au/public_html/scope_sequence.htm.

Appendix One: Voices and Visions Poetry

The following list provides an overview of the poetry included in the four Voices and Visions CD-ROMs and should be useful when selecting material for students to read during this unit.

- *Voices and Visions from Indonesia*
- *Voices and Visions from China*
- *Voices and Visions from Japan*
- *Voices and Visions from India*

It is recommended that you preview the poetry prior to using it with students at the lower secondary level, as the resources were originally developed for middle and upper secondary. Poems recommended for younger students are marked with an asterisk.

Voices and Visions from Indonesia

'I Can Write Poetry No Longer'

Poem using international human rights abuses of the 20th century to highlight human rights abuses in Indonesia

'A Baby Born in May 1998'

Poem from a collection written in response to the events of May 1998 in Jakarta, protesting against the Suharto regime

*'Voice from Borobodur'

Poem offering a Sumatran view of Java's most famous monument, Borobodur temple near Yogyakarta

**Ramayana*

Extract from the ancient literary work the *Ramayana*, in which the hero, Rama, and his wife, Sita, are living in exile in a forest

'There I Stand'

Poem by an early Indonesian nationalist poet invoking nature to express a desire for certainty in the journey through life

Voices and Visions from China

*'Quiet Night Thoughts'

Four translations of Tang poet Li Bai's famous poem

'Regrets: Lines Written En Route to Japan'

Poem by Qiu Jin, China's first feminist martyr and an opponent of women's oppression in the traditional family and political structure

'Dead Water'

Poem by Wen Yiduo symbolising China's condition in the early 20th century

Appendix One: Voices and Visions Poetry (continued)

Voices and Visions from Japan

*'Haiku'

Poem, said to be the most famous haiku ever written, by the 17th-century poet Basho

Hagiwara Sakutaro

Three poems by the highly respected 20th-century poet Hagiwara Sakutaro

*'August Morning'

Romantic poem by Tawara Machi, the poet who popularised tanka, a traditional form of Japanese poetry

Voices and Visions from India

'Mystic Songs'

Poem by Kabir, a 15th century poet

'Kummi of Women's Liberation'

Song by Subramania Bharati celebrating the freedom of women

Appendix Two: Poetry in Access Asia Resources

Impressions: Texts from Asia for the Lower Secondary Classroom, Chapter 5, pp. 38–43

A collection of three traditional and two contemporary poems. Poems suitable for this unit include 'The Legend (Bruce Lee 1940–1973)' by Lee Tzu Pheng.

Reflections: Texts from Asia for the Middle Secondary Classroom, Chapter 4, pp. 37–44

The poems selected for this chapter explore strong emotions and the development of poetry over time in different Asian communities. Poems suitable for this unit include 'The Heron', by Wong Phui Nam.

Dimensions: Texts from Asia for the Upper Secondary Classroom, Chapter 1, pp. 2–10

The poems in this chapter reflect contemporary themes such as AIDS, war, female roles and multiculturalism. Poems in this resource may be useful for students who need extension.

Sharing Fruit: An Anthology of Asian and Australian Writing

Poems suitable for this unit include 'Miserable' by Hyonjong Chong, p. 32; '1946: Late at Night the Sound of a Truck' by Taufiq Ismail, p. 83; 'The Way of the Snail' by Naowarat Pongpaiboon, p. 84; 'The Eternal Question' by Colleen Burke, p. 141; 'Sydney' by Linus Suryadi AG, pp. 156–158; 'Aboriginal Dreaming' by Subagio Sastrowardoyo, p. 159; 'Walking around the Small Towns' by Lawrence Wong, pp. 161–162; 'Alien' by Ouyang Yu, pp. 167–168.

Hanabi

Contains a chapter on the haiku of Madoka Mayuzumi, pp. 10–17 and another on the tanka of Machi Tawara, pp. 18–23, all of which would be suitable for this unit.

Appendix Three: Poetry Journal

Poetry Journal by:	
Poem title:	
Poet	
Country of origin	
How is this poem similar to poems I know?	
How is this poem different from poems I know?	
Why I like/dislike this poem	
Performance potential rating /10	
Poem title:	
Poet	
Country of origin	
How is this poem similar to poems I know?	
How is this poem different from poems I know?	
Why I like/dislike this poem	
Performance potential rating /10	
Poem title:	
Poet	
Country of origin	
How is this poem similar to poems I know?	
How is this poem different from poems I know?	
Why I like/dislike this poem	
Performance potential rating /10	

Appendix Four: Poetry into Performance Assessment Record

Name:		
Task	Completed	Not yet completed
Read a range of poetry from countries in Asia		
With a small group, selected and performed a poem		
Wrote/performed an original poem inspired by one of the poems studied, experimenting with symbols, images, structures and language		
Selected content and form to appeal to an audience and achieve a specific purpose		
Submitted a reflective commentary		
Participated in class discussion and feedback following performances		
Considered the impact of language used to represent the peoples and cultures of Asia		

Comments:

Stage of Schooling: Middle Secondary

Learning Focus: Speaking and Listening (*Asia Scope and Sequence for English*, p. 28)

Students discuss challenging ideas and issues related to Australian and Asian experiences, and critically respond to others by developing well constructed and justified views. They:

- present an oral report outlining various views on a current issue in Asia
- develop a position using appropriate evidence about ideas arising from the study of a text from or about Asia.

Learning Focus: Writing (*Asia Scope and Sequence for English*, p. 27)

Students write information and argument texts on topics related to Asia that require careful selection and synthesis of material and that present logical and reasoned ideas and views. They:

- select information from a range of sources and synthesise it in a logical way.

Texts/Resources

Map showing Asian region

Images of Asia: Environment (Curriculum Corporation, 2005)

Go Global (Curriculum Corporation, 2000), Handout 6.2

Voices and Values: Citizenship in Asia (Curriculum Corporation, 1988) pp. 8–10

Environments Asia Pacific (Curriculum Corporation, 2004)

The United Nations Environmental Programme Youth Advisory Council website

<http://www.unepapac.org/activities.html>

Overview

This unit offers students opportunities to investigate, analyse, advance and refute arguments through oral activities, while learning about Asia. Students are required to access current Asian media as well as Access Asia resources, focusing on environmental issues in the region and preparing an oral report. Some of these resources are not designed specifically for English (eg *Go Global* and *Voices and Values*), thus broadening the possibilities for cross-curricular involvement, particularly in the areas of geography and citizenship. Most importantly, the unit aims to unite students with their peers in other countries in the common pursuit of a better world for the future by highlighting the universality of their concerns.

Duration

This unit could be studied intensively for a week or so, in four or five lessons of one hour, or extended over a longer period of time, depending on the breadth and depth of research desired.

Activities

Introductory Activity: The Big Question

1. Ask students to think of, and share with the class one thing they have done today to help our planet. Suggestions might include things like turning off the tap while brushing their teeth, recycling a milk carton at breakfast, walking to school or picking up litter in the school yard.

2. Ask students to discuss in pairs how their actions relate to current Australian environmental concerns. They should also discuss how they know what these concerns are; that is, they should identify their sources of information.
3. Ask students if they are aware of any things their peers in neighbouring countries are doing to help our planet, or what environmental concerns are most pressing in those countries. Use a map of the Asian region to identify the countries. If the class requires stimulus material to assist in suggesting environmental concerns, distribute the *Images of Asia* environment cards and the *Go Global* handouts and materials from *Voices and Values* relevant to the region. Identify any other sources of information and raise the question of possible biases, if relevant.
4. Encourage students to suggest why it is important or useful to understand our neighbours' environmental concerns. For example, strategies and knowledge can be shared to tackle problems; countries can be united in their efforts; doing so may build better relationships between countries; in learning about other countries' problems, we can try to avoid them ourselves.
5. With the aim of preparing an oral report on an issue in a neighbouring country, students should suggest strategies for finding out more about an issue.
6. Explain the task in full using the assessment sheet and distribute copies of the appendixes. (Pairs of students are to choose and research a current environmental issue in a country in the Asian region and the action being taken to address it, then present an oral report on the issue that answers the questions in Appendix One. They are also to prepare and submit a written bulletin incorporating what they learnt from other students' talks.)

Activity One: A Starting Point

1. Arrange computer access for all student pairs. Introduce them to the United Nations Environment Programme's Youth Advisory Council website, with its special page for Youth Environmental Activities in the Asia-Pacific Region. This website is a good place for students to start reading about a range of issues and selecting one of interest to them.
2. Allow further time for broader Internet research. For example, if students were to choose the state of wetlands in Bangladesh as their issue, simply entering 'Bangladesh' and 'wetlands' into a search engine will provide a wealth of information. Encourage students to note down the websites they use, using Appendix Two. By the end of this session, students should have chosen an issue and be well into their research, using Appendix One to guide them.

In assisting students to select and define an issue, try to keep the focus positive and on the initiatives being undertaken to tackle a problem, rather than concentrating on ways the environment is being damaged.

Activity Two: In the News

1. Have students go to the AEF website to visit some Asian online newspapers, including youth newspapers such as Thailand's <http://www.nationjunior.com>. Alternatively, show students how to use a portal such as Newslink or Asianinfo to access a range of newspapers from different countries. Students can then use the search engines within individual online papers to find material related to their issues, and continue filling in Appendixes One and Two.

2. Discuss with students the implications of being able to usefully access only English language newspapers for perspectives on issues in non-English speaking countries. Useful questions to ask include:

- Who publishes these newspapers?
- Whose views are likely to be represented?
- What limitations might there be to reading a perspective only in English?
- What advantages might there be in reading a perspective only in English?
- How might the values, attitudes and cultural assumptions of this newspaper differ from those of a native language newspaper?

Activity Three: Preparing the Report

1. Have students work with their partners to prepare an oral report. Encourage them to use visuals to illustrate their points and to include maps wherever possible.

Activity Four: Delivering the Report

1. Have student pairs present their oral report based on the questions in Appendix One, using visuals and maps where appropriate. Each pair should allow time for questions once they have delivered their report.

2. While other students are talking, the class should complete Appendix Three to create a bulletin about environmental issues in Asia.

Consolidation Activity: Bulletin Discussion

Hold a class discussion about the reports before students hand them in. Questions to ask include:

- Did you already know about any of these issues? How?
- Which issues did you find most interesting? Why?
- Why has/hasn't this issue been covered in the Australian media?
- Can you think of any ways young Australians could support their peers in other countries in tackling this issue?

Extension Activities

1. Write a letter expressing a point of view to someone with an important role in relation to the chosen issue.

2. Create a visual collage contrasting the different points of view about an issue.

3. Write a proposal for taking action to address an issue.

4. Develop a lesson plan for teaching younger students about an issue.

5. Write a play about the issue, developing characters who move beyond cultural stereotypes to explore different points of view.

Assessment

Assessment is ongoing throughout this unit by keeping note of student attention and participation during the activities. The oral reports and the bulletins provide specific points for assessment and Appendix Four is a sample assessment sheet for monitoring the unit as a whole.

PLEASE NOTE: Assessment record sheets are included as samples only and are based on the *Asia Scope and Sequence for English*. You will need to adapt them in line with specific state and territory curriculum goals.

Links

<http://www.webdirectory.com>

<http://www.panda.org>

<http://www.unep-wcmc.org>

Useful sites for more targeted research on environmental issues if students need more support than simply using a general search engine

<http://www.asiaeducation.edu.au>

Links to many online newspapers from countries in Asia

<http://www.asianinfo.org>

<http://newslink.org/nonusa.html>

<http://www.aeta.com>

Portals to newspapers from Asian countries

<http://www.unepapac.org/activities.html>

Website for United Nations Environment Programme's Youth Advisory Council

<http://www.asiaeducation.edu.au/voices/environ.htm>

Website supporting the text *Voices and Values* (Curriculum Corporation, 1998); contains online activities related to environmental initiatives in India and Thailand and a checklist for assessing websites

This unit has been developed as part of a set of units to support the *Asia Scope and Sequence for English*, which highlights key studies of Asia concepts and content that can be incorporated into P-10 English. The website is http://www.asiaeducation.edu.au/public_html/scope_sequence.htm.

Appendix One: Guidelines for Notetaking

Use the following questions to assist you in researching your issue.

1. What is the issue you are researching?
2. Which country/ countries does it involve?
3. What are the differing points of view about this issue?
4. Why might this issue be of importance to young people?
5. What actions are being taken to address this issue?
6. Who is taking these actions?
7. What is the time frame for addressing the issue?
8. In what kinds of media have you read about this issue? Describe the websites or print materials you have used, their countries of origin (ie where they were created and published), languages and possible biases. Your Website Monitoring list should assist you here.
9. Has the issue been reported at all in the Australian media? If so, how have these reports differed, if at all, from other reports? Suggest reasons for any differences.
10. What is your point of view on this issue and/or related issues in Australia? Give detailed evidence from your research to support and justify your point of view.

Appendix Two: Website Monitoring

Record 1	
Website title:	
Who created or sponsored this website?	
Whose interests are served by this website?	
What potential biases might this website have?	
What has been included/excluded?	
Who advertises on this website?	

Record 2	
Website title:	
Who created or sponsored this website?	
Whose interests are served by this website?	
What potential biases might this website have?	
What has been included/excluded?	
Who advertises on this website?	

Record 3	
Website title:	
Who created or sponsored this website?	
Whose interests are served by this website?	
What potential biases might this website have?	
What has been included/excluded?	
Who advertises on this website?	

Appendix Three: Our Region, Our Home Bulletin

Presenters' names:	
Issue:	
Country/Countries involved:	
Key points:	
Presenters' point of view:	
My point of view:	
Reasons for my point of view (eg my own values, assumptions, experiences)	

Appendix Four: Student Assessment Record

Name:		
Task	Completed	Not yet completed
Worked with partner to identify an issue		
Researched issue		
Prepared an oral report, using guidelines		
Delivered an oral report, presenting a point of view sustained by supporting details and evidence		
Showed awareness of how cultural context of texts and audiences affects interpretation and attitude		
Participated in question time and class discussions		
Took notes during other reports		
Submitted comprehensive bulletin		

Comments:

Stage of Schooling: Middle Secondary

Learning Focus: Reading and Viewing (*Asia Scope and Sequence for English*, p. 26)

Students read and view imaginative texts from and about Asia, such as adolescent, contemporary and classical texts that explore personal, social, cultural and political issues of significance to the students' own lives. They:

- compare settings, characters and plots in different narrative traditional and contemporary genres from Asia
- identify references to texts and traditions within Asian texts that contribute to meaning
- identify techniques used to construct plot and create emotional responses when reading and viewing texts.

Students understand that texts are created for multiple purposes, and that interpretations are influenced by the knowledge, values and practices of the audience. They:

- analyse how an issue is represented in an Asian text and discuss implications and possible impacts
- discuss how experiences created in texts can help readers and viewers understand themselves and others, their own world and the wider world in particular ways.

Texts/Resources

Voices and Visions: Texts for the Senior English Classroom CD-ROM series: Indonesia, China, Japan, India

Film Asia (Curriculum Corporation, 2002)

Recent films from or about countries in Asia, available from video/DVD outlets or Cinemedia, for example:

Beijing Bicycle (China, Wang Xiaoshuai, 2001)

The trials of a Beijing bicycle delivery boy

Spirited Away (Japan, Hayao Miyazaki, 2001)

Magical *manga* about a young girl's search for her parents and one of Japan's biggest grossing films; stills from *Princess Mononoke*, an earlier film by this director, are available on the *Voices and Visions from Japan* CD-ROM.

Spring, Summer, Autumn, Winter and Spring (Korea, Kim Ki-Duk, 2004)

An elderly Buddhist monk teaches a young boy about life.

Overview

Film is an engaging introduction to other cultures, and the Access Asia resources allow students to view and read about a whole range of films to which they would otherwise not have access. Students may be entertained, moved, intrigued and persuaded while developing an appreciation for the significant cultural achievements of film artists from various countries in Asia. This unit requires students to use the Access Asia resources to review and research films for inclusion in a mini film festival. It is important that you model your own interest in film, and include some recent or current film releases among the materials students view. A selection is included in the Texts/Resources list. By including these films, you also show students that other cultures are constantly evolving, that culture is fluid and impossible to capture permanently or define precisely on a CD-ROM or in a textbook.

Duration

The practicalities of running a mini film festival will depend on arrangements in individual schools. Some students will be able to run a series of lunchtime film sessions, others could use an assembly to provide an introduction to a range of films for the whole school or a year level. How much of each film is shown will affect the duration of the unit: Some classes may show short clips from a number of films, while others may show much longer clips, depending on the time available. At a basic level, this unit could be undertaken without any involvement beyond the class, with students showing the films to each other and adapting the promotional activity. The core activities of using the Voices and Visions CD-ROMs to view and research films, conducting further research, designing and delivering a presentation and writing a reflection would remain the same.

Activities

Introductory Activity: Film Clips

1. Show students a clip from a film you think they will enjoy. Suggested films include:

- *Kuldesak* (Voices and Visions from Indonesia, Film and Television section)
- *Crash Landing* (Voices and Visions from China, Film and Television section)
- *Princess Mononoke* (Stills from the film are included in *Voices and Visions from Japan*, and the film is available from Cinemedia)
- *Sumo Do, Sumo Don't* (Stills from the film are included in *Voices and Visions from Japan*, and the film is available from Cinemedia)
- *Lagaan* (Voices and Visions from India, Film and Television section).

2. Ask students if they know where the film was made and how they know this. Did they enjoy the clip? Why or why not? Have any students seen the whole film? Why or why not? Why might it be difficult to see films from countries in Asia in Australia? Students may suggest, for example, that such films are not released in Australia, or that subtitles would put them off seeing the films. Ask why film might be a good way to learn about other cultures.

3. Ask students if they have ever attended a film festival and introduce the idea of using a mini film festival to introduce a broader audience to films from Asia.

Activity One: What's a Film Festival?

1. Brainstorm the kinds of events and activities a film festival might involve. Students may suggest:

- showing and watching films or clips
- talks about the films
- discussions about the films
- guest speakers
- opening celebration
- promotional activities.

2. Discuss which kinds of activities would be appropriate given your school's facilities, your time line and your chosen audience.

Activity Two: Selecting the Films

1. Have students work in pairs to use the Voices and Visions CD-ROMs to find out about films from Indonesia, China, Japan and India. In some instances, due to copyright restrictions, only stills, rather

than clips, are available on the CD-ROMs, but the entire films can be sourced through Cinemedia if students are interested. Encourage students to read the background material on each film and maintain individual records of their viewing (see Appendix One).

2. Show students clips from some recent or current films from Asia. Suggestions can be found in the Texts/Resources list. Students should continue to maintain their records.
3. Using their records, have student pairs prepare a short-list of suggested films for inclusion in the festival, then share their suggestions with the class, along with a rationale for including each film. The most popular films should be selected for the final class list. For a class of 30, it would be useful to select six or seven films.

PLEASE NOTE: Prior to selecting the films, it may be helpful to brainstorm some of the selection criteria with students. You may elicit, or students may suggest, that a film should:

- be suitable for the audience
- be engaging
- be of a high quality
- provide a new perspective on a country or culture
- avoid stereotypes
- be recently released
- be historically important
- be a good example of a particular genre.

Activity Three: Researching the Films

1. Have students form small groups, choose one of the selected films, and use the Internet and other resources (eg Voices and Visions CD-ROMs and *Film Asia* (Curriculum Corporation, 2002) to find out more about the film. Elicit from students the kinds of information that might be useful to them. Distribute the research guidelines (see Appendix Two) to assist them.
2. Where time permits and the films are available, students should be encouraged to watch the films in their entirety and to select clips that are meaningful for them.

Activity Four: Designing the Presentation

1. In their groups, have students design a visual and oral presentation, incorporating a clip or clips from their chosen film and including relevant background information. They should also include a map showing the film's country of origin and any relevant locations.
2. Ask students to consider what contextual activities should surround the showing of the clips. For example, depending on the audience, how should the clips be introduced? What kinds of information should be given to the audience prior to or after viewing the clips? What else could bring the presentation to life? For example, is a native speaker who has seen the film available to comment on how translation and subtitling have affected it? When should the audience be given the opportunity to ask questions about the film?

Activity Five: Promoting the Festival

1. This activity is optional, depending on the chosen audience for the festival. If promotional activities are appropriate, students could brainstorm ways to advertise their festival to the school (eg via the intranet, newsletters, posters, school radio).

Activity Six: Festival Time

1. Have students run the festival as planned, showing and talking about their films, as well as responding to questions from the audience.
2. When not actively involved, students should join the audience to watch others' presentations.

Activity Seven: Reflection

1. Have students work individually to write a reflection on how well the festival achieved its aim of introducing films from countries in Asia to a broader audience. Focus questions to assist students in their writing include:

- Which films seemed to have the most impact on the audience? Why?
- Which films were most unfamiliar to the audience? Why?
- Which films were most difficult for the audience to appreciate? Why?
- Which films generated the most interesting audience questions? Why?
- Which films provided the most insights into different cultures and increased understanding or empathy? How?

Extension Activities

1. Prepare and give a speech to open or close the film festival.
2. Write a review of the film festival for a school newsletter or magazine.
3. View and report back to the class on other films, following your avenues of interest (eg Japanese *manga* or Chinese martial arts films).
4. Write a script for a short film in one of the genres studied.

Assessment

Assessment for this unit is ongoing by monitoring class involvement and group work. Work to be specifically assessed may include research records, the presentations given during the festival and the written reflections. Appendix Three provides a sample assessment sheet for the unit as a whole, if desired. Activity Seven: Reflection can be used for self-assessment.

PLEASE NOTE: Assessment record sheets are included as samples only and are based on the *Asia Scope and Sequence for English*. You will need to adapt them in line with specific state and territory curriculum goals.

This unit has been developed as part of a set of units to support the *Asia Scope and Sequence for English*, which highlights key studies of Asia concepts and content that can be incorporated into P-10 English. The website is http://www.asiaeducation.edu.au/public_html/scope_sequence.htm.

Appendix One: Record of Films/Clips/Stills Viewed

Film title:	
Director:	Date released:
Country of origin:	
Brief description:	
Comments on potential for inclusion in festival:	
Film title:	
Director:	Date released:
Country of origin:	
Brief description:	
Comments on potential for inclusion in festival:	
Film title:	
Director:	Date released:
Country of origin:	
Brief description:	
Comments on potential for inclusion in festival:	

Appendix Two: Research Guidelines

The following are some features you may wish to consider in relation to your film and incorporate into your presentation:

- Director — his/her background, achievements, filmography
- Date — when the film was created and released, any significance of this
- Actors — their previous work, their performance in your film, comments from reviews
- Cinematography — any special features about how the work was filmed
- Plot — brief outline of story, techniques used to construct a story and create an emotional response
- Genre — place in country of origin's film history, relationship to other films in the same genre
- Culture — references to texts and traditions from the culture of origin that create meaning
- Critical reception — where the film was released, how it was received by critics, any awards
- Other special features — why you chose this film, why it is of particular interest

Appendix Three: Sample Assessment

Floating Lives Film Festival Student Assessment Record		
Name:		
Film:		
Task	Completed	Not yet completed
Worked with partner to view a range of imaginative texts from or about Asia		
Worked effectively in a small group to select and research a chosen film		
Participated in the planning and promotion of the film festival		
Worked effectively in a small group to prepare and deliver a presentation as part of the film festival		
Wrote a reflective piece demonstrating understanding that interpretations of texts are influenced by the knowledge, values and practices of audiences		
Gained an understanding of how experiences in texts can help readers and viewers understand themselves and others		

Comments:

Stage of Schooling: Middle Secondary

Learning Focus: Writing (*Asia Scope and Sequence for English*, p. 27)

Students write imaginative texts such as short stories, anecdotes, plays, poetry, personal letters and advertisements that deal with ideas and issues that link their own experiences with the experiences of individuals and groups in Asian contexts. They:

- develop texts that contain personal, social and cultural ideas and issues related to their own lives and communities and their views of their expanding world.

Students understand that as writers they aim to position readers through the choices they make about content and language, and that they can express views and values other than their own and move beyond cultural stereotypes and expectations. They:

- write a commentary identifying how subject matter, visual imagery and language are used by others to position readers and viewers.

Texts/Resources

Japan Diary (Curriculum Corporation, 2005)

Paper to create journals

Art materials for illustrating journals

Overview

Japan Diary is the story of an Australian girl's time in Japan, and a Japanese boy's time in Australia. A very engaging read for middle secondary students, this is a wonderful resource that explores two students' personal journeys and cultural discoveries. During this unit students themselves keep a reading journal, which is like the text itself: a journal based on one story that is then turned upside down and back to front to become a journal based on another story. *Japan Diary* is a very special book, imaginatively conceived and beautifully illustrated, and students are encouraged to make their own journals special too. Ultimately, however, the aim of the journals is to help students create a critical commentary on the text while reflecting on their own responses and changing views of the world.

Duration

This unit requires students to read the whole novella, and can be adapted according to the reading pace of any middle secondary class.

Activities

Introductory Activity: Upside Down

1. Ask students to close their eyes and put their heads down on their desks, then breathe quietly for a few moments.
2. When the room is quiet, ask them to think about a time in their lives when they have been turned upside down by something that has happened to them. Suggest some ideas, such as moving house, moving school, family changes, travel.
3. Ask students to think of some images from that time, such as things, places or people they remember very vividly.

4. Ask students to slowly open their eyes, raise their heads and stretch. Have students share their thoughts with the class, describing the images in detail.

5. Introduce *Japan Diary* as a novella about two young people whose lives are turned upside down through the experience of going on a student exchange to another country. Show them how the book can be turned around to tell the other story. Read aloud the first couple of paragraphs of Amelia's story, then the first couple of pages of Taro's story, showing the illustrations.

Activity One: Setting Up the Journal

1. Ask students to make and keep a journal while reading *Japan Diary*. Their journals should:

- work both ways, forwards and backwards, like the two sections of *Japan Diary*
- be carefully presented and illustrated, like *Japan Diary*
- comply with the journal guidelines (distribute Appendix One).

2. Discuss with students what they know about the role of paper, wrapping and books in Japanese culture. Students can conduct some Internet searches to find out more, and report their results to the class. They should take their findings into account when preparing their journals.

Activity Two: Completing the Journal

1. Students will require class and homework time to read the novella and complete their journals. They may have different approaches to keeping the journal. Some may wish to keep a rough journal that they then type up and present formally, while others will type their journal directly on to the computer. Others may wish to submit a handwritten journal.

2. Students should give regular oral progress reports to the class on how their reading and journals are progressing, and bring their journals to school to be checked. Some useful stimulus questions for the progress reports include:

- What was Taro/Amelia doing when you last finished reading?
- What illustration from the text springs to mind when you think about this? Why?
- How are you feeling about your next reading session? Why?
- If you found out today that you had been selected to go on a student exchange, which part of *Japan Diary* would you immediately think of?
- Are things getting better or worse for Taro/Amelia at the stage you are at in the novella?
- What's been your favourite part of *Japan Diary* so far?

Consolidation Activity: Sharing the Journals

1. When students have completed their journals, allow them some class time to browse through each other's journals and discuss their contents.

2. Conduct a class discussion on how students felt about the process of keeping their journals. Some questions for discussion include:

- How did keeping the journal enhance your reading?
- How did keeping the journal hinder your reading?
- Overall, how relevant to your own life and experiences did you find the text?
- How did your feelings about Japan and Australia change as you read and reflected?

Extension Activities

1. Prepare a display of students' journals in the library, together with a poster encouraging others to read *Japan Diary*.
2. Write an imaginary blog as an exchange student either in Australia or another country.
3. Write a letter to the principal explaining your point of view about exchanges; for example, whether they should be encouraged or limited, and why.
4. Interview a student who has been on an exchange and report back to the class on how her or his experiences compared with Amelia's or Taro's.
5. Have students read Kathryn Lomer's novel, *The Spare Room*, which explores the experiences of an older Japanese boy in Australia.

Assessment

Assessment is ongoing throughout this unit and based on your observations of students' progress reports to the class, then ultimately on the journals themselves. A sample assessment sheet for the journal is provided (see Appendix Two).

PLEASE NOTE: Assessment record sheets are included as samples only and are based on the *Asia Scope and Sequence for English*. You will need to adapt them in line with specific state and territory curriculum goals.

Links

<http://www.asiaeducation.edu.au>

The AEF website provides links to a wide range of sites with information about Japan.

The *Voices and Visions from Japan* CD-ROM includes literature, popular publishing items, films and arts from Japan.

Hanabi (Curriculum Corporation, 1998) explores popular stereotypes about Japanese people and society.

The Access Asia Secondary Teaching and Learning Units (Curriculum Corporation, 1996) contains a unit called 'Teenagers: They're all the same!?', which aims to assist students in gaining a deeper understanding of life in various Asian countries.

Film Asia (Curriculum Corporation, 2002) contains a chapter on the Japanese film *Sumo Do, Sumo Don't*, which is highly recommended for middle secondary students. *Voices and Visions from Japan* contains stills from the film.

Same Difference (Curriculum Corporation, 1995) contains a story called 'Letters from Thailand', which provides another male perspective on being an exchange student.

Sharing Fruit: An Anthology of Asian and Australian Writing (Curriculum Corporation, 1998) includes a variety of responses to being a visitor in a foreign environment (Section 6: Cultural Confrontation, pp. 147–188).

This unit has been developed as part of a set of units to support the *Asia Scope and Sequence for English*, which highlights key studies of Asia concepts and content that can be incorporated into P–10 English. The website is http://www.asiaeducation.edu.au/public_html/scope_sequence.htm.

Appendix One: Reading Journal Guidelines

Select from the following strategies to assist you in maintaining your reading journal.

- Keep notes as you read.
- Use a pencil to make notes in the margins or to underline sections.
- Use Post-it notes to mark special pages.
- Write an entry in your journal every time you read.
- Try not to be too selective about your thoughts. Write down everything that comes into your mind.

When writing journal entries, you could try some of the following ideas. Tick the boxes as you try each one.

- Stream of consciousness writing (start writing and don't stop; write down everything you think of, starting with an idea about the book).
- Consider how you feel about the main character. How are these feelings changing as you read? How do you think the author wants you to feel? How do you know this?
- Copy out any words or phrases that have a special meaning for you and explain why they are important.
- Consider how you feel about Japan. How are your feelings changing as you read? How is the author creating a picture of Japan in your mind? Give some examples.
- Consider how you feel about Australia. How are your feelings changing as you read? How is the author creating a picture of Australia in your mind? Give some examples.
- Draw some doodles instead of writing.
- Are Taro and Amelia stereotypes? Are they a typical Aussie student and a typical Japanese student? Why or why not?
- Shut your eyes for a while after you finish reading and describe or draw the images that remain in your mind.
- Search online for a photograph to illustrate part of the section you have just read (eg, a Japanese school, train or meal). Print the photograph, stick it in your journal and describe how it compares with the description in the book.
- Copy one of the images from the text and write about how it relates to the narrative.
- Are there any parts of the story that don't work well for you, such as language that jars? Give examples.
- Consider which experiences in your own life you think of as you read.
- Create some sketches to complement your own writing.
- Consider your feelings about exchange programmes. How are they changing as you read? How does the author want you to feel about exchange programmes? Give some examples to support your observations.

Appendix Two: Journal Assessment Sheet

Name:		
Task	Completed	Not yet completed
Read <i>Japan Diary</i>		
Completed a reflective journal, making regular entries		
Used the Reading Journal Guidelines to try a variety of approaches to making entries		
Demonstrated through journal entries an awareness of being positioned as a reader, by both written and visual language		
Wrote about ideas and issues linking his/her own experiences and thoughts with those of individuals and groups in Asian contexts		
Provided regular and thoughtful oral progress reports for the class		
Presented the journal neatly and appropriately		

Comments: