



Resource kit 'Refugees' No. 2 of 3 part collection

1. The last work by the late Maggie Power, a short story "Lunchtime under the Frangipani Tree" seniors or earlier
2. **A short text study of this story by the SBD team - comprehension, analysis, oral and written exercises for seniors or earlier**
3. A study of Australian refugee issues for senior students

Text study

Lunchtime Under the Frangipani Tree

By Maggie Power

School by Design is honoured to be able to bring you 'Under the Frangipani Tree' the last written story by the late Maggie Power, a highly respected writer and EAL teacher. The story is published at the School by Design (Australia) website www.schoolbydesign.com.au - a teacher resource site specialising in quality curriculum materials. Maggie worked as an upper primary integration aide with detention centre and refugee children on Nauru Island. Her piece is a moving, accessible short story that will give every Australian a deeper understanding of a major issue. We appreciate this story at many levels, for its characters, its insight and its literary skill in telling a dramatic tale. This is the first of three classroom resources relating to refugees. The second is a text study of this story and the third is an issue-based general resource on refugees. Please note. We want of course, to seek permission and attribute photos but this is not always easy. If you are able to help would you please contact us at the address below?

Materials: Suited to senior students or younger if motivated. Our materials cater for mixed ability classrooms where possible.



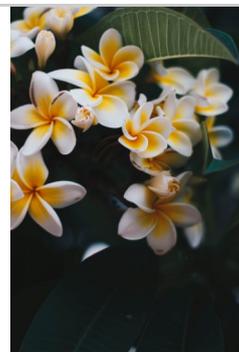
Paragraph 1 .Think about details. (It's really important to write in proper sentences. We have started some off for you in the writing parts).

A. Questions and discussion

- Where do you think the writer Maggie is sitting?
- ...but what is she doing there? (NB: only include things you can know from the paragraph.)
- Frangipanis are known for their beauty yet the author has sat under a beautiful tree for 16 days without noticing it. How could that be?
- Having read this chapter, think about the elements of Maggie's introductory paragraph and what we can learn from a very experienced writer. She doesn't give the whole game away but gets us interested by leaving clues about a place, about the characters and about her own personal feelings.
- Think about how you could start a story. Think about where you (or your character) might be, why and how you might feel.

A. Writing

1. 'Maggie, the author, has to be on an island because she says so! She is sitting under a frangi---- tree.'
2. Maggie gives some clues about her job. She comes every day, twice a day. There are a large number of children there or she wouldn't have to try so hard to remember their names. 'Guessing about this, she might be located at ...'
3. 'The writer says exactly why she sat there for 16 days without noticing it. She says she didn't notice it because...'
4. Maggie leaves clues or hints for the reader that are like hooks to attract our attention. For example, she says , ...
5. Have a go at writing your own introduction to a story. Think about where you (or your character) might be, why and how you might feel. Eg. 'I woke up and the sun was beating down..'



Looking closely at paragraph 2, think about the tone or mood of the writing.

B. Some ideas and discussion

- Thinking about the suggestion above, it seems as though the first paragraph of this story may be benign (harmless) but a change occurs in the second paragraph. It seems to stop being a happy story. Where does the change occur?
- We know from the class reading that these children are refugees. Maggie, the teacher/writer, is laughing with the children when she gets their names wrong but she doesn't feel like laughing. She is laughing for the children.
- Sometimes there is evidence in the story but at other times we have to make a sensible guess to answer the question below either from the whole story or from general knowledge.
- From what you know and what you remember hearing from the story, discuss possible reasons for her feeling a lack of loyalty to her government, her organisation and her team members.

B. Writing

After your discussion or thinking above, write out the following beginnings and suggest why Maggie might feel disloyalty.

6. 'She might not feel loyalty to her government because...
7. 'She might not feel loyalty to her team because..
8. 'She might not feel loyalty to her organisation because..'
9. Write out the following and fill in the gaps.
10. In general, she might be feeling ... because...
 - Some words that might apply? (bleak, depressed, sad, frustrated, lonely, isolated, sorrowful, miserable)



Looking closely at paragraphs 3,4 and 5, Read Vidu's story.

C. Questions and discussion points

—● *Talk about:*

- how Vidu came to be at the island
- how you feel when you read his story
- the emotions the *author* experiences when Vidu is telling his story.

C. Writing

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11. When reading Vidu's story I feel...
 12. I am not sure if my feelings are too different from the author but putting myself in her shoes as an adult and as a teacher...

D, E and F. Questions, discussion points and writing

—● *D. Paragraphs 6-13*

13. Why do you think the refugees might like the story about Jay, the author's grandson?

—● *E. Paragraphs 6-13*

14. Image how the locals might react to the refugees? Why might they react in particular ways? What are some of the things or issues that might divide the refugee children from the local children? (NB you don't have to know anything much about the situation to answer this.)

—● *F. Page 2*

'Berina is now a rock I cling to, although I will admit that to no-one.'

15. Why is Berina the rock the author clings to and why won't she admit it to anyone?



NB. You may need the School by Design resource on refugees for some questions.

G. Questions, discussion points and writing

Page 3:

'But teacher, can't they sneak us in?'

16. To where?
17. What emotion is the author conveying when she says *"Perhaps just ten minutes here then"*?
18. What does she mean by *"I wanted to say 'Stop, please, stop. Can't you see I'm barely upright?"*

H. Questions, discussion points and writing

Page 4:

19. What's the imputation (hint or suggestion) in the following selection?

'Did you go to the police?' I asked.

Eating stopped and they looked at me as if I was a child.

'Of course. They typed a report and said come back tomorrow. We went back. They had lost the report. Case closed

20. What does the author mean by *"so I don't care about his politics."* ?

I. Questions, discussion points and writing

Page 5:

"I am not sure how I openly respond to this news [about the tsunami that might level the island]. I do know that his reaction to me is aghast."

21. *What is being said here beneath the surface?* How did the author respond to the news? Why?

