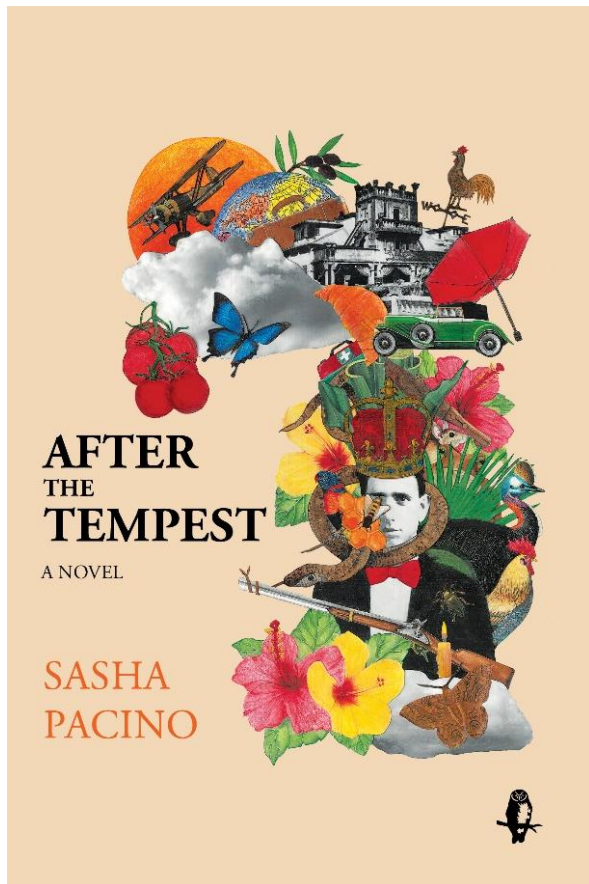




La Vall de Santa Creu, Catalonia, 1887.

In an impoverished village where death rises with dawn, young José Paronella finds escape in his grandmother's folklore of kings and castles. Inspired by these fables amid the brutal realities of peasant life, he makes a fierce vow: one day, he will build a castle of his own.

Queensland, Australia, 1913.

Driven by his impossible dream, José crosses the ocean to a wild southern frontier. Survival demands gruelling toil, but determined to alter his destiny, he sets out to wrest a kingdom from the ancient rainforest. Yet as fortune beckons, the shadows of *La Mano Nera*—the notorious Italian Black Hand—creep up behind him. Caught between a deadly syndicate of extortion and the destructive fury of Mother Nature, José's dream threatens to crumble before the first pillar is raised.

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Teaching Notes

After the Tempest | Sasha Pacino

BOOBOOK PRESS

Recommended Age: Year 8 English

Duration: 4 weeks

Australian Curriculum Summary: Version 9.0

Themes: Overcoming adversity, hardship, poverty, resilience, grief, identity, and war

General Capabilities: Critical and Creative Thinking, Digital Literacy, Ethical Understanding, Intercultural Understanding, Literacy

Publisher: Boobook Press

Date of Publication: August 29, 2026

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Category: Biographical fiction

Schools Catalogue Information Service (SCIS) Number (paperback): 5579071; **SCIS Number (ebook):** 5579072

Pages: 406

Synopsis

Driven from his olive-farming village by a family tragedy, young José Paronella abandons his education to train as a baker in the nearby city of Girona before ultimately leaving Spain to work in Australia—but not before learning his late father has betrothed him to the neighbour's daughter, Matilde. He sets off for the sugar cane fields of Queensland, promising to send for his fiancée once he settles.

Life in Australia proves a brutal test of survival. José endures racism, diseases and cyclones, yet through it all he finds solace in a majestic, untamed patch of land that inspires him to build a castle. After a decade of gruelling labour, his massive wealth attracts extortion threats from the Black Hand syndicate and scrutiny from the tax office. Forced to flee, he uses an alias and a fraudulent passport to escape back to Spain.

Upon his return, José discovers Matilde did not wait for him and has married another man. He ends up marrying her younger sister, Margarita, and the couple narrowly navigates immigration officials to return to Australia. Overcoming a severe car accident and a construction injury that nearly costs José his leg, he finally builds his dream castle and opens Paronella Park. Though it initially struggles financially, the attraction finds an economic lifeline with the arrival of American troops during World War II. After the war, a weary José battles cyclones until his body succumbs to terminal cancer.

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Author Motivation

After the Tempest was born out of a desire to illuminate the intersection of ambition and reality. It investigates what happens when relentless hard work collides with unpredictable forces like war and the environment, ultimately serving as a reminder that human design remains subordinate to the world's reality and the absolute dominion of Mother Nature. The text also uses this thematic battle to illustrate the overlooked migratory experiences of minority immigrants, offering a fresh cultural perspective that diverges from traditional English, Irish and Italian settler narratives.

Sasha Pacino

About the Author

Sasha Pacino was born on the Sunshine Coast in 1988. In her twenties, she travelled to Cairns where she heard the story of José Paronella. *After the Tempest* is her first novel. She lives in Queensland.

Class Discussions and Activities**1. Cover Analysis:**

- a) **Title**—In weather, a tempest is a violent, windy physical storm, but the word 'tempest' can also be used in everyday life to mean a period of great emotional chaos or upheaval (as in weathering a bad storm).
 - i) What are two different things this title might be telling you the book is about? Which do you think is more important, and why?
- b) **Subtitle**—Traditionally, a memoir is a factual, historical account written from an author's own lived experiences. However, novelists often manipulate this genre as a creative device to reconstruct a historical narrative. Conversely, the term 'immigrant' signifies an individual who severs ties with their homeland to forge a new life in a foreign country.
 - i) Based on these definitions, what are two different things this subtitle might be telling you about the book?
 - ii) In your opinion, which of these two meanings holds greater weight?

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- iii) How does it shape a reader's expectations of the narrative?
 - c) **Cover images**—Look at the main elements on the cover, such as the photograph of José and the castle, the sun and clouds, the cane knife and cane toad, and the army plane.
 - i) What do they tell you about the story before you've even opened the book?
 - ii) Which element do you think represents the biggest challenge for José, and why?
 - d) **Illustration style**—The artwork on the cover is a collage. Look closely at the layers representing different elements, such as the castle and the weather. Can you see the overlapping edges and textured paper cutouts? Why do you think the designer made that choice?
 - i) How would the cover feel different if it were a single, seamless photograph? Does a textured, layered collage make the book feel more or less historical? More or less dramatic?
 - ii) And what does it suggest about the kind of story inside—is it smooth and simple, or is it a complex story pieced together from fragments of memory, history and different cultures?
 - e) **Colour**—The cover also contrasts the deep, dark greens of the dense Australian rainforest with vibrant, earthy terracotta and golden sunlight tones of the outback.
 - i) Why do you think the designer chose to place these specific colours right next to each other?
 - ii) What mood or energy does the clash between the dark rainforest and the bright earthy tones create?
 - iii) Would the cover feel different if it used only monochromatic whites, greys and blacks or a photo to show the 'tempest'?
 - iv) What would that change hint about José's ultimate destiny?
2. **Narrative voice**—The novel opens with the dramatic line, 'I was born during a tempest.' It is written using a direct, first-person narrative perspective. When a text is recounted entirely from the internal point-of-view of a character, it utilises this first-person framework.

First-person narrators rely heavily on the personal pronoun 'I' because they are documenting their personal experiences, emotions and immediate environment. This style of narration gives readers access to the character's private thoughts, feelings and vulnerabilities.

While highly effective at generating character intimacy, first-person narration is limited. The narrator cannot easily access a global perspective or witness events unfolding in separate geographic spaces simultaneously. Those macro-level insights remain the exclusive domain of the omniscient third-person narrator.

Crucially, a first-person narrator is an active agent in the story; they are deeply entangled in the plot and possess an interest in the outcome. Consequently, readers must critically evaluate the validity of the information disclosed. Even with honest intentions, an individual's perspective can be clouded by personal bias and emotional trauma. When the integrity or accuracy of the protagonist is called into question, they are classified as an unreliable narrator.

- **Classroom activity:** Instruct students to read the first few pages of *After the Tempest*. Using four distinct colours, students will highlight and map the following structural components:
 - Personal pronouns (for example, tracking self-reflection and agency)
 - Punctuation points (tracking pacing, breaks and narrative tension)
 - Simple sentences (identifying moments of stark, impactful clarity)
 - Compound sentences (analysing how ideas are linked or elongated)
- **Student analytical prompt:** Using at least two of the structural choices you highlighted, explain how the author's writing choices (such as grammar and sentence structures) shape your response and engagement as a reader.

3. **Historical context**—Based heavily on memory and lived experiences, an autobiography—even when used as a literary tool—serves as a narrative record of events documented by the individual who survived them. While this genre grants readers unmediated access into the psychological reality of individuals and periods of history, we must critically evaluate such accounts and explore how subjectivity shapes texts.

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- **Classroom activity:** Instruct students to draft a short autobiographical account of no more than 250 words documenting a singular, vivid incident. It can be a memoir or a creative piece written in the first person.
- **The process:** This task should be completed out of class to allow students the opportunity (if they wish) to cross-check their memories with a parent, sibling, extended family member or guardian who either witnessed the event or heard it recounted contemporaneously.
- **The goal:** Students must write as transparently as possible, formatting the memory into a structured narrative arc designed to engage external readers who were not present.
- **Reflection:** Upon completion, transition the class into a peer-review workshop. Have students pair up, exchange narratives and read their partner's account.
- **Class discussion:** Once finished, students will provide written or verbal analytical feedback focusing on how they 'saw' the story. Was it tragic, perilous or humorous? Did the protagonist construct themselves as the primary hero, a passive observer or a victim at the resolution of the piece? Use the peer feedback workshop as a launchpad into a class discussion. Use the following prompt questions to challenge student assumptions regarding text reliability and historical documentation:
 - i) What is human memory really like? (Discuss how our memories change over time based on our emotions, rather than working like a perfect digital recording).
 - ii) Can individual memory ever be equated with objective truth? (Analyse how personal bias, emotional self-preservation and psychological trauma distort historical recall).
 - iii) What is the critical distinction between 'truth' and 'fact'? (Differentiate between factual verifiable data points—such as dates, temperatures or locations—and psychological truth, which encompasses personal perspective and emotional reality).
 - iv) How do stylistic choices and vocabulary influence the way an author presents truth, facts and historical reality? (Investigate how altering adjectives, syntax pacing or narrative voice changes a reader's ideological interpretation of an actual historical event).

(AC9E8LA04) (AC9E8LA09) (AC9E8LE05) (AC9E8LY03) (AC9E8LY04) (AC9E8LY05)

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Chapter-by-Chapter Close Reading

4. **Comprehension and analysis**—Use the following prompts to initiate whole-class or small-group discussions that explore the students' understanding of the story.
- **The opening chapter and family dynamics:**
 - i) In the opening chapter set in Catalonia in 1887, what do we learn about young José and his worldview through his shared connection to his grandmother's fairy tales?
 - ii) What are the brutal realities of his parents' peasant life like?
 - iii) Would you describe his family home as a content environment, or is it overshadowed by poverty and hardship? Give examples from the text to support your answer.
 - **Pacing, tone and structural shifts:** In the opening chapter, the author begins by immersing the reader in the comforting, imaginative world of his grandmother's fables. However, by the end of Chapter Two, a sudden shift in pace and tone occurs to highlight the harsh realities of peasant life and the inescapable presence of poverty and death in Catalonia.
 - i) How does the author create this sudden, jarring shift?
 - ii) What specific structural or stylistic choices does the author use to break away from the folklore world, and what effect does this change have on the reader's understanding of the trajectory of José's journey?
 - **Motivation and the power of memory:**
 - i) In the opening chapter, amid the brutal hardships of peasant life in 1887 Catalonia, young José vows to one day build a castle of his own. Why do you think it becomes important to José to remember his grandmother's folklore and his childhood vow as he faces gruelling toil and danger decades later in Australia?
 - ii) How does holding onto this specific memory serve as a shield against the crushing realities Australia?
 - **Finding acceptance and solidarity:**
 - i) Amid the isolation of living in a foreign country, José Paronella meets individuals who look past his status as a poor immigrant. Think about a character who treats José 'normally' rather than viewing him as a target, an outsider or cheap labour. What does this character do or say that helps normalise his experience?

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- ii) Why do you think José feels more comfortable and safe around them compared others?
 - **Subconscious shifts and reconsidering the future:**
 - i) José eventually reconsiders his original approach to his dream and his future.
 - ii) What clues or subtle shifts in his behaviour suggest that José may be starting to change his mindset—moving from a naïve dreamer to a strategic survivor—even if he doesn’t fully realise it yet?
5. **Textual inference:** In *After the Tempest*, the narrative is filtered exclusively through José’s perspective. In the beginning, he evaluates the world through the limited, immediate lens of a child. As a result, readers must look closely at sensory clues and subtle physical details to infer what the adults are thinking and feeling. For example, the morning after Senyor Soler is stung by bees, José studies the adults:

‘In the second room, the adults spoke in hushed tones over Senyora Soler’s cries. I searched their countenances for an answer as to what was happening. After the Tempest Their faces were as white as the snow-capped Pyrenees in winter, and white is not only the colour of shock but the colour of truth, for shock has neither chance nor time to lie. Whatever had happened was worse than the day before. Senyora Soler seemed to sense this, for suddenly long, loud sounds of lamentation filled the cottage. I stepped forwards, wriggled and pushed my way through the knot of limbs and torsos, and peeked around the doorframe (pages 16—17).’

Another example occurs the morning Mare passes away when José closely monitors his father’s non-verbal communication:

‘I studied Pare’s countenance in the dying candlelight. Upon witnessing his furrowed brows, watery eyes and downturned mouth, I knew something bad had happened. The message was written on his face like the day of the beekeeper’s passing’ (page 26).

- **Subtext and inference:** Highlight to students how the author uses descriptions—for example, ‘furrowed brows’ and ‘watery eyes’—to convey Pare’s emotional and psychological state without relying on explicit exposition.

- **Analysis:** Next, direct students to analyse the scene where Pare tells José his mother has passed away or when Àvia paces the room keening for her lost daughter. Use the following discussion prompts to guide their textual analysis:
 - i) **The physicality of grief:** What physical actions and changes in facial expressions does José observe in the adults around him?
 - ii) **The power of inference:** How does the author utilise José's naïve, childlike perspective to force the reader to infer the immense, unspoken depth of the adults' internal thoughts and emotions?
 - iii) **Narrative strategy:** Why does the author choose to filter this heavy adult trauma through a child's eyes instead of deploying an omniscient voice to state exactly what the adults are thinking? What is the impact of this?
- **Classroom activity: Character mapping**—Instruct students to collaborate in small groups to create a Pare's Perspective Silhouette Chart. Groups will draw a large silhouette outline of Pare on a sheet of butcher paper and use textual evidence from the chapter to map out his internal and external realities across the following dimensions:
 - **The head (cognitive state):** What silent thoughts, anxieties and worries are racing through Pare's mind during this crisis?
 - **The eyes (perception):** What does Pare stare at to anchor himself after witnessing such a tragedy? What memories might he be seeing in his mind?
 - **The mouth (withheld communication):** What words of comfort, warning or shared grief do you think Pare desperately wants to say to young José but actively chooses to withhold to preserve his stoic role?
 - **The heart (deep emotions):** What emotions is he experiencing as he processes this profound loss?
 - **Hands and feet (physical expression):** What immediate physical actions does Pare take during the scene, and what do these movements reveal about his internal emotional state?
 - **Outside the silhouette (external forces):** What macro-forces are affecting Pare? Consider the weight of sudden grief, haunting memories and family responsibilities.
- **Collaborative workshop and writing extension:** Following the completion of the mapping activity, transition students into a creative peer-review exercise.

- **Collaborative review:** Direct students to compare and discuss their character map with a partner from a different group. Debate any differing interpretations of Pare's internal state.
- **Creative empathy task:** Using the completed chart as a blueprint, students will compose a short narrative piece (150–200 words) written entirely from Pare's first-person point of view during this scene. The writing must capture his unspoken thoughts, triggering memories and emotional reactions.

6. **Collaborative reflection on agency and transformation:** Working in pairs or small groups, compare your responses and discuss the following:
- a) Which of José's actions or mindsets were most helpful in surviving his initial hardships?
 - b) How did the actions of the people around him—like his grandmother's storytelling or his father's pragmatism—influence his ability to move forward?
 - c) Were there times when his focus on his childhood vow made things harder for himself or his family?

Next, consider the following analytical questions:

- a) What does José learn about the unpredictable nature of life from the challenges he faces in his home village?
- b) How does his character change as he transitions from a naïve child to a young man entering the workforce?
- c) Is José merely 'recovering' to the person he was before tragedy struck, or is he transforming and moving forward into a completely new identity?
- d) What advice would you give José at critical turning points in these early chapters?

Activity: In three to four sentences, explain what *After the Tempest* suggests about resilience, growth and moving forward after difficult experiences. Use examples from the text to support your ideas. Also consider that some of the most important moments in the novel aren't the big ones—they're the small, quiet acts of ambition. José going to work every day in the cane fields. José imagining a castle rising from the ground. Real ambition often looks like one small, hard thing. Think of an ambition—however small or big—you have. Write it down, then answer in two to three sentences: Why is it hard? What might it change?

7. **Resilience and rebuilding after loss:** In *After the Tempest*, José doesn't simply recover from the sudden, devastating loss of his mother and home in Catalonia—he is forced to move forward in a life that has changed forever. Throughout the narrative, José encounters many setbacks, emotional grief and threats, but he finds ways to adapt and honour his childhood dream, ultimately evolving from a vulnerable youth into a resilient man. Create a Tempest Moments Chart for José. As you read, identify key moments when José faces a challenge or disappointment, and for each moment, record the following:
- What happened?
 - How did José respond?
 - Who or what helped him move forward?
 - What else could José have done?

8. **Creative reflections:** Authors use metaphors (figures of speech that describe one thing as if it were another—For example, '*...and finally me, the twitching tail of the family, rushed forth with the frantic wind*' (page 3).—and similes (figures of speech that compare two different things using the words *like* or *as*—for example, '*We lived in an old two-room cottage like penned rabbits*' (page 3).—to build imagery, enhance depth and help readers empathise with a character's emotions rather than act as passive observers.

In *After the Tempest*, the author portrays José's world with vivid, familiar images, so that we can better understand his feelings of grief, frustration and isolation. Which of the following is a simile and which is a metaphor?

- '*We were as poor as the mice scurrying about the village church*' (page 4).
- '*Àvia was a severe-looking woman with a face as hard as the iron the village boys nailed onto the hooves of the once wild horses*' (page 5).
- '*Outside, the midnight moon hung like a clock in the violet sky*' (page 26).
- '*A pregnant silence hung in the stagnant air for what seemed like an age*' (page 26).
- '*The cottage was no longer a home but a coffin, and Mare had died at its edges*' (page 28).
- '*...she lamented that her joints were not only consumed with arthritis but the weight of grief, for it was a terrible thing to bury a child*' (page 32).

List other similes and metaphors you can find.

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9. **The Writer's Tree of Knowledge:** The roots represent research and gathering raw material; the trunk represents structure and technique; the branches represent creative expression; and the fruit represents the shared wisdom the text cultivates. This collaborative activity centred on the Writer's Tree of Knowledge is designed to help students develop notes from the text. The pedagogical focus of this exercise centres on three core literary pillars: **language and style**, **setting**, and **point of view**. Divide the classroom into collaborative groups of three. Allocate the five parts of the novel across the groups. Assign each group one of the core literary pillars:
- a) **Language and style:** Examine things like tonal shifts and grammatical pacing.
 - b) **Setting:** Explore the contrasting atmospheres of Catalonia and the harsh Australian frontier.
 - c) **Point of view:** Analyse the limitations and reliability of the first-person perspective.

Direct students to draw a leaf—students can draw it in the shape of a Kauri Pine leaf to represent the Kauri Pines José planted around the castle ground—and cut it out. Each leaf will represent one of the core literary pillars. (Light green for language and style, dark green for setting and brown for point of view.) Get the students to colour in their leaf. Working collaboratively, students must synthesise information from their allocated chapter and record the following information on their leaf artifact:

- **The structural analysis:** Detail how their assigned literary pillar operates within that chapter.
- **Textual evidence:** Provide at least two direct quotes demonstrating the technique, making sure to reference page numbers.

The leaves can be placed on the wall in a shape of a tree and used as a reference point for the remainder of the novel study. This interactive visual installation will function as a scannable, crowdsourced reference for students to utilise when drafting essays or preparing for exams throughout the remainder of the unit study.

(AC9E8LY05)

10. **Timeline:** Divide the class into pairs or into two groups. One half of the class will complete the first timeline activity, and the other half will complete the second. Timelines may be horizontal or vertical, and students may use online timeline generators. Students should also use encyclopaedias for research when making the historical timeline.

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- a) **Activity 1.** Create a timeline of key events in José's journey throughout *After the Tempest*. For each event, record what happened, how José responded, and what the event reveals about his character at that point in the story. Include moments such as his mother's death, his struggles with grief, career changes, his car accidents and his growing connections with people in his community.
- b) **Activity 2.** Explore key historical events José mentions or refers to, such as World War I, and create a timeline.

Class discussion: Once the timelines are completed, have a class discussion about how José's personal events correlated with historical world events. For example, talk of war, which became known as World War I, prompted José to leave Spain for Australia.

Writing activity: Conclude by writing a paragraph that compares José at the beginning and the end of the novel, using evidence from your timeline to show how he has changed.

Place José's timeline on the wall and the world timeline next to it.

(AC9E8LA07) (AC9E8LY07)

11. **Mapping activity:** Utilising the timeline, create a map of where José lived and moved over the years and how he travelled without modern transport. For example, when he moves to Girona, he walks down the hill, then travels by horse and cart. Students are to develop four maps:

- a) Spain—Map José's movement in Spain.
- b) Spain to Australia—Map his journey from Spain to Australia.
- c) Australia—Map his movements in Australia.
- d) Australia to Spain and back—map his movements after he receives the threat from the Black Hand all the way until his return.

(AC9E8LE01)

12. **Facing adversity and the cultural identity of 'the battler':** José undertook these journeys largely due to socio-economic pressures. This cross-continental adaptability is a foundational building block for the national archetype of 'the battler'.

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This archetype celebrates early inhabitants as fundamentally robust, inventive and highly resilient when pitted against hostile environmental or systemic conditions. Students are to select one of the historical milestones below and investigate the structural (unfair rules), financial and physical adversity communities encountered during early European-Australian history:

- a) **Migration patterns:** Investigative regional displacement, rural-to-urban population movements and underlying socio-economic drivers and environmental effects. For example, Southern Europeans leaving Europe due to rising political unrest.
- b) **The Australian dream:** Evaluate the hazardous realities of achieving the dream of property ownership. For example, labouring in the cane fields and being exposed to illness, injury and death; and having to navigate the strict property ownership laws.
- c) **Macroeconomic collapses:** Dive into the global devastation of the Great Depression in the 1930s.
- d) **Global warfare (World War I and/or II):** Analyse the domestic impacts, resource rationing, societal anxiety, and community mobilisation on the home front.
- e) **Public health crises and medical isolation:** Track the spread of deadly infectious diseases (such as the Spanish flu or Weil's disease), geographical isolation and systemic barriers to professional medical expertise.
- f) **Educational access:** Document the early struggles to establish schools and educational networks across remote areas to learn English.

10. **Presentation and report activity:** Students are required to produce and submit **two** (a presentation and report) interconnected pieces of historical research based on their chosen focus area.

- a) **A PowerPoint presentation:** Students will source 4–6 historical images that document the hardships early inhabitants faced. They should utilise sources such as Wikimedia Commons and take care to make sure the images used are in the public domain. Students must also present a speech to accompany the presentation slides, explaining the historical significance of each primary source image.
- b) **Written report:** Utilising the research, students are to compose a report detailing:

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- i) **The systemic cause:** What historical, geopolitical and economic forces directly triggered the specific adversity?
- ii) **The adaptive response:** How did citizens and broader communities respond to the crisis?

Resource ideas:

- The National Library of Australia
- The National Museum of Australia

(AC9E8LA07) (AC9E8LY05)

14. **Creative scene recreation** Choose any scene from the book—such as Àvia telling José a fairy tale by the light of the oil lamp (page 5; the chaos following the bee attack on Senyor Soler (page 11 onwards); or the sombre night Pare delivers the tragic news about Mare’s death (page 26)—and recreate it in **one** of the following formats:

- a) **A text message thread:** Rewrite the scene as a series of text messages sent between two family members (e.g., from José to his brother Pere in Girona) or as a group chat (e.g. José to his brother Pere in Girona and other brother Fruitos.)
- b) **An epistolary thread (a series of letters):** Rewrite the scene as a series of letters or urgent telegrams sent between family members.
- c) **A Dramatic script:** Format the scene as a stage or screenplay, complete with dialogue, character entrance/exit directions, and parenthetical acting notes describing the characters’ emotions.
- d) **A Graphic novel panel/comic script:** Draw or outline a multi-panel storyboard with speech bubbles and descriptive captions illustrating the visual contrasts of the scene.
- e) **A ballad (narrative poem):** Re-imagine the events using poetic devices, focussing on the recurring themes of weather, isolation, memory, folklore and dreams.
- f) **A tiny little poem:** Tiny little poems on X (formerly Twitter) are micro-poems originally written to fit within the platform’s strict character limit (traditionally 140 characters or less). Visit <https://www.nytimes.com/2011/03/20/weekinreview/20twitterature-poems.html> to see you people express themselves using this format.

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15. **Perspectives and things left unsaid:** The characters in *After the Tempest* all have things left unsaid amid the sudden tragedies and strict societal expectations of their lives. Now, it's your turn to say them. Choose **one** of the following options and write 150–200 words—keep in mind your writing must take a clear position and use specific moments scenes or historical details from the book as evidence.
- a) **An unsent historical letter:** Write a letter from one character to another containing something they never got to say (for example, a letter from José's father, Pare, expressing the hidden grief or dreams he buried to keep the family alive, or a message from José to his late mother, Mare).
 - b) **A defence speech:** Write a short speech defending a character's actions or emotional distance at a moment when they were at their most vulnerable or unyielding (for example, Pare defending his decision to pull José out of school to work, or José defending the fact he did not write home for over a decade).
 - c) **A persuasive piece:** Write a persuasive piece arguing what path José should take next in his life journey now that he has reached manhood, faced systemic poverty, and must decide how to achieve his ultimate dream of building a castle.

Afterwards, share your draft with a peer to see if they agree with your argument.

(AC9E8LA03) (AC9E8LY01)

16. **Comparison with other texts:** Working in pairs, students will use **Learnist**, a digital curation and social learning platform (or an equivalent collaborative digital pinboard like **Padlet**), to create a board that connects the themes of resilience, migration and the evolution of Australian identity. Explore how different historical experiences, like WWI and WWII, shaped a unified cultural narrative. Students must embed at least **two different mediums** (e.g., historical archival film clips, spoken-word poetry recordings, digitised museum exhibits) into their curated space.
- **Extension layer (advanced track):** Extension students will add an extra comparative segment analysing how contemporary Australian society has shifted from celebrating strictly Anglo-warranted wartime archetypes towards embracing multi-ethnic migrant narratives of resilience.

(AC9E8LA07) (AC9E8LE01)

17. **Comparative analysis:** *After the Tempest* is a story with universal themes that gets told across cultures and centuries: a narrative of loss, identity and finding your purpose in the world. But every author uses a different approach, setting and voice to explore these ideas. Choose **one** of the following to compare with your reading of *After the Tempest*:

- a) **A coming-of-age novel:** A book you have read that focuses on a young protagonist navigating family obligations, poverty or the transition into adulthood.
- b) **A film about reinvention:** A movie you have seen centred around a main character who must leave their home behind to start over in an unforgiving or foreign environment.
- c) **A historical memoir or biography:** A book you have read that details the true account of a person's lived experience with grief, immigration or building a dream from the ground up against heavy systemic odds.

18. **Comparative response:** In a short response of 200–250 words, compare your chosen text with *After the Tempest* across these three specific areas:

- a) **Voice:** How does the narrator use a unique cultural or historical perspective to draw you into their world and make you trust their account of their life?
- b) **Structure:** How does the author structure the passing of time and the shift of seasons to mirror the character's internal emotional atmosphere and trauma?
- c) **Emotional truth:** Which specific moments of hardship, family duty or personal grief felt the rawest and most believable, and why?

19. **Rich Assessment Task 1 (Receptive):** Comparative text analysis—Students are to undertake a close reading of **one** excerpt from the book and make cross-textual comparisons with **one** other media:

- a) **Visual art:** For example, matching José's isolation in the rainforest with a specific landscape painting.
- b) **Traditional bush poetry or folklore:** For example, comparing traditional Australian bush ballads with the folklore of José's native Catalonia. Students can analyse how early Australian writers romanticised surviving the isolated wilderness, and contrast that with the childhood fairy tales that inspired José to build a castle in the middle of a tropical rainforest.

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- c) **Cinematic adaptations:** For example, analysing documentary footage or Australian period films about migrant labour and the sugar cane industry. Students can examine the harsh physical realities of early 20th-century immigrant life and find parallels to José's own gruelling years working as a cane cutter.

Students will conduct research, then synthesise said research in a structured analytical essay composed in the following format:

- **Introduction:** Introduce the topic being investigated and highlight the comparison being made. In short, which chapter or section of the novel is being explored and what (art, poetry, film) is it being compared to?
- **Body paragraph 1:** Find an excerpt in the book that summarise how José embodies what it means to be a Southern European immigrant in Australia. Think about both cultural identity and self-identity.
- **Body paragraph 2:** Examine how your comparison media represents early Southern European immigrants. Again, think about cultural identity and self-identity.
- **Body paragraph 3:** Summarise how early Southern European immigrants viewed themselves based on the two media (the chosen excerpt from the book and the comparison media).
- **Extension paragraph:** Compare this view to how Australians see themselves today. How has our cultural identity changed? Does modern media reflect this change? Think about modern movies, TV shows and advertising.

The assessment rubric for Rich Assessment Task 1 (Receptive) can be found at the end of this document.

(AC9E8LA04) (AC9E8LA09) (AC9E8LE01) (AC9E8LE03) (AC9E8LY05)

20. Rich Assessment Task 2 (Productive): The task is designed as a direct creative response to the core themes of narrative voice, personal resilience and structural instability explored in *After the Tempest*.

- a) **Part 1: The Autobiographical Narrative**—Students will compose a short autobiographical narrative of 300—400 words focussing on the following central theme: **How a crisis builds individual identity and cultural/collective identity.** Students may select one of two structural pathways for their composition:

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- i) **The linear pathway:** A chronological first-person narrative that explores a real childhood experience/milestone.
 - ii) **The subversive pathway:** An advanced track where students deliberately play with narrative distance, emotional bias, or selective memory gaps to construct an unreliable narrator. Students opting for this pathway should look at how young José's naïve perspective filters adult trauma to experiment with concealing full disclosure from the reader.
- b) **Part 2: The Statement of Intention**—To ensure students are conscious of their own literary craft, they must submit a formal Statement of Intention alongside their creative piece. This short analytical reflection of 150–200 words requires students to step back from their work and critique themselves as authors. Students must address the following criteria:
- i) **Grammatical and stylistic auditing:** Identify specific language features deliberately embedded within their story (e.g., contrasting short simple sentences for stark clarity against long compound sentences; and employing metaphors or similes to anchor emotions and descriptions).
 - ii) **Targeting reader response:** Provide a clear, evidence-based justification for these choices by explaining the precise emotional or psychological effect they intended to trigger in the reader.
 - iii) **Manipulating authenticity:** Explicitly articulate how they used vocabulary, tone or perspective to intentionally manipulate factual reality, reliability and emotional truth.

The assessment rubric for Rich Assessment Task 2 (Productive): can be found at the end of this document.

(AC9E8LA04) (AC9E8LA08) (AC9E8LA09) (AC9E8LE06) (AC9E8LY04) (AC9E8LY06)

Assessment Rubric: Rich Assessment Task 1 (Receptive)—Comparative Text Analysis

Criteria	High Achievement (A-B)	Satisfactory (C)	Developing (D-E)
Knowledge and Understanding (AC9E8LA04, AC9E8LE01)	Demonstrates a deep understanding of early European-Australian history and cultural identity. Highly effective close reading of the text and comparison media.	Demonstrates a clear understanding of the text and comparison media. Identifies relevant connections regarding immigrant experiences and cultural identity.	Demonstrates limited or superficial understanding of the text and media. Connections are weak, inaccurate or missing.
Analysis and Evaluation (AC9E8LA09, AC9E8LE03)	Provides insightful, nuanced analysis of how cultural identity, isolation, and resilience are represented across both texts. Effectively contrasts historical realities with folklore/art.	Analyses the texts appropriately, discussing cultural identity and self-identity. Clear comparison is made between the novel and the chosen media.	Description of texts is provided rather than analysis. Lacks clear comparison or understanding of the central themes.
Synthesis and Extension (AC9E8LY05)	Synthesises research seamlessly to compare historical perspectives with modern Australian identity, offering sophisticated insights into media evolution.	Synthesises research adequately to draw comparisons between historical views and modern Australian identity.	Shows minimal synthesis of research. The extension discussion on modern identity is brief, missing, or irrelevant.
Structure and Text Features (AC9E8LY05)	Composes a highly structured analytical essay following the prescribed format. Paragraphs flow logically with sophisticated transitions and evidence.	Follows the required essay structure (Introduction, Body Paragraphs, Extension). Ideas are organized clearly with appropriate evidence.	Structure is disorganized or incomplete. The essay format is not maintained, and evidence is lacking.

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Assessment Rubric: Rich Assessment Task 2 (Productive)—Creative Response and Statement of Intention

Criteria	High Achievement (A-B)	Satisfactory (C)	Developing (D-E)
Creative Writing and Narrative Voice (Part 1)	Crafts an engaging, purposeful narrative exploring identity through crisis. Successfully executes the chosen pathway (linear or subversive with an unreliable narrator).	Composes a coherent narrative of 300–400 words exploring identity and crisis. The narrative pathway is clear and recognizable.	Narrative is underdeveloped, significantly off the word count, or fails to address the core theme of identity and crisis.
Literary Craft and Style (Part 1)	Deliberately manipulates language features, sentence structures, and metaphors to create a distinct tone, tension, or emotional distance.	Uses varied sentence structures and figurative language appropriately to construct the narrative and convey meaning.	Relies on basic or repetitive language. Minimal use of stylistic features or deliberate narrative control.
Critical Reflection and Auditing (Part 2)	Provides a sophisticated Statement of Intention (150–200 words) that accurately audits grammatical choices, stylistic features and narrative reliability.	Submits a clear reflection identifying specific language features used and explaining the intended effect on the reader.	Reflection is superficial, missing components, or fails to link authorial choices to reader responses.
Audience and Authenticity Manipulation (Part 2)	Offers an articulate, evidence-based justification of how tone, vocabulary and perspective were manipulated to influence factual or emotional truth.	Explains how perspective or tone was used to shape the authenticity and reliability of the narrative voice.	Demonstrates little to no awareness of how authorial choices impact reader perception or narrative reliability.

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