

LEARNING AND TEACHING DIRECTORATE - EQUITY

Using picture books for intercultural understanding

Learning across the curriculum



Geography, History, English, Creative Arts K–10

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About this resource

'As windows and mirrors, picture books can be a powerful vehicle in the classroom in terms of intercultural education for all learners'. Anne Dolan, 2014 (author of *You, Me and Diversity: the Potential of Picture Books for Teaching Development and Intercultural Education*).

When developing intercultural understandings, picture books can be both a:

- window into other cultures, providing a view of the world through a different lens, and a
- mirror that reflects back the experiences of other people, which, through reflection, can help the reader better understand themselves and their own perspectives (Dolan, 2014 and Corapi and Short, 2015).

This project was funded by Equity, Learning and Teaching Directorate of the NSW Department of Education. It aims to:

- explore dimensions of intercultural understanding
- provide learning activities intended to develop students' knowledge, skills, behaviours and dispositions in intercultural understanding
- suggest learning activities based around picture books selected for their value in developing intercultural understandings and their literary worth
- offer snapshots of learning that integrate intercultural understandings into history, geography, English and visual arts
- inspire K–10 teachers to seek out and integrate picture books that develop intercultural understandings.

Also applicable to the NSW syllabuses, the learning snapshots in this resource are guided by the Australian Curriculum, Assessment and Reporting Authority (ACARA) intercultural understanding learning continuum. In the learning continuum, the key ideas for intercultural understanding are organised into three interrelated elements:

- recognising culture and developing respect
- interacting and empathising with others
- reflecting on intercultural experiences and taking responsibility.

These elements can be synthesised into Respect–Understanding–Action, a framework proposed by Dolan (2014) to provide multimodal approaches for 'critical multicultural analysis' of picture books (p 103). Written as a sequence of activities, the learning snapshots use Dolan's framework, informed by the ACARA continuum.

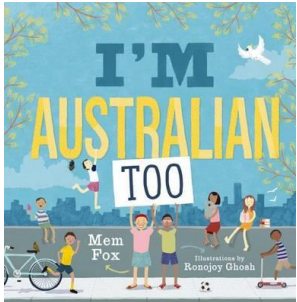
Two picture books per stage have been suggested as examples. Some of the books are suitable for multiple stages and syllabus content and many of the activities can be applied to other books. It is hoped that teachers will look beyond their stage and subject area and adapt and modify the activities for their students. Other picture books suitable for developing intercultural understandings are listed in the [Guide to Using Picture Books in Geography K–10](#) and the [Guide to Using Picture Books in History K–10](#).

We have tried to select books that relate to various cultural groups, link to syllabuses, are not already extensively expanded upon in teaching and learning resources, and are available in Australia. If copies of books are not locally available, there may be video readings on YouTube or Vimeo. Single books, or class sets, may be available for loan through the Department of Education's [Henry Parkes Equity Resource Centre](#).

We suggest that the first reading of a picture book be collectively shared and enjoyed in its entirety in a comfortable, relaxed space. For students learning English as an additional language or dialect it is important to build the field by ensuring they are familiar with all new culture specific vocabulary. Having available a class set, or several copies of the picture books, enables active student engagement in the text.



'Literature can...provide a space for children to imagine, or recognise, what it is like to be a stranger, a foreigner, someone who is different.' Mallan, et. al (2014)

I'm Australian Too by Mem Fox and Ronojoy Ghosh

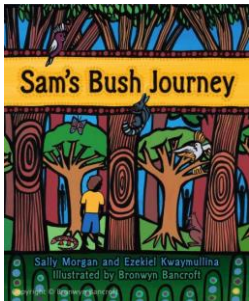
Early Stage 1 – History – Personal and Family Histories	
 <p>I'm Australian Too by Mem Fox and illustrated by Ronojoy Ghosh, published by Scholastic Australia, 2017.</p>	<p>Synopsis</p> <p>From countries near and far, many have made their home in Australia, sharing it with the original inhabitants, and living in peace beneath the southern stars. (Premier's Reading Challenge 2018, K–2)</p> <p>Historical concepts and ideas</p> <p>Cause and effect, Perspectives, Empathetic understanding</p> <p>Birthplaces and heritage of family members. Stories of families from the past.</p>
Intercultural understanding element	<p>Interacting and empathising with others</p> <p>Communicate across cultures: Students recognise that people use different languages to communicate.</p>
English concepts	Point of view; Representation
Selected syllabus content	<p>How stories of the families and the past can be communicated</p> <p>Who the people in their family are, where they were born and raised and how they are related to each other (ACHHK001).</p> <p>How the stories of families and the past can be communicated, for example through photographs, artefacts, books, oral histories, digital media and museums (ACHHK004). Students:</p> <ul style="list-style-type: none"> • discuss where members of their families were born and locate countries of origin of students' families in the class • use a variety of sources including photographs or a treasured object from their homes, to recount stories about their families and discuss how sources are used to answer the question 'How do we know?' • discuss the significance of the chosen treasured object or photograph • pose questions about another's object or photograph. <p>History K-10 Syllabus © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2012</p>
Engaging with the text	<p>Building the field: What are some of the countries in the world?</p> <p>Share the book with the students then re-examine the images, identifying the representations, viewpoints and familiar places.</p> <p>Making connections: Text to text – stories about places and families. Text to self – Who are the people in your family? Text-to-world – local advertisements for family events.</p> <p>What is your heritage? Where were members of your extended family born? What are their stories and how do they communicate them?</p>
Cross curriculum links	<p>English – Grammar: rhyming words, past tense. Punctuation: question marks</p> <p>Geography – People Live in Places: Locating places</p> <p>PDHPE – Relationships: getting along with each other</p>

Supporting texts and resource links	<p>Same, Same but Different by Jenny Sue Kostecki-Shaw</p> <p>Guji Guji by Chih-Yuan Chen</p> <p>Same, But a Little Dif'rent by Kylie Dunstan</p> <p>Intercultural Communication, NSW Department of Education and Communities</p> <p>I'm Australian Too Teacher Notes, Scholastic</p>
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I'm Australian Too – Learning snapshots



<p>Respect – birth places</p>  <p>Image – Students locating places on a globe. Pixabay. Public domain.</p>	<p>Where were my family members born?</p> <p>‘Our mob’s been here forever – now we share the place with you.’</p> <p>Reread ‘I’m Australian Too’. Locate each country on a map of the world. At home, students ask their parents or carers where their extended family members were born, completed as a paper or online survey. At school, on a large world map, and map of Australia, assist students in plotting the birthplace of their family members.</p> <p>In pairs, students make statements about their heritage. Using a world map and map of Australia (in an atlas), they locate where their family members were born. They change partners and repeat the process.</p>
<p>Respect – my family stories</p>	<p>What are the stories of my family members?</p> <p>‘My country was Afghanistan – we fled when I was small.’</p> <p>At home, students ask their parents about their story of coming to the place in which they now live. They ask them about the languages they spoke as a child and ask them to share photographs and treasured objects when telling their story.</p> <p>In sharing circles, students recount their family’s story and discuss the significance of the object or photograph. Students pose questions about other students’ stories and photographs. They practise intercultural communication by listening carefully to each other and showing respect for other students’ stories.</p> <p>As a class, discuss how family stories are communicated and shared, even when people come from faraway places in which other languages are spoken.</p>
<p>Understanding – communicating with each other</p>	<p>How do people communicate?</p> <p>‘My nonno came from Italy – his family followed after.’</p> <p>Students share the terms they call their grandparents. Why is using traditional names for our grandparents important to us and to others? Why is maintaining our first language important to us and others?</p> <p>Revisit the list of countries in ‘I’m Australian Too’ and identify the language spoken in each country. How would you communicate with a person from that country if you couldn’t speak their language? How would people know how you are feeling?</p> <p>Play ‘backs in’: students stand in a circle, facing out. The teacher describes brief scenarios that engender emotion, for example ‘you open your lunch box to find a treat’. Count in and on ‘one’ students face into the circle in a statue showing how they would react.</p> <p>How did you know how people were feeling? How did they communicate?</p>
<p>Action – welcoming others</p>  <p>Image – Children helping each other. Pixabay. Public domain</p>	<p>How can we make people feel welcome?</p> <p>‘We open doors to strangers. Yes, everyone’s a friend.’</p> <p>Examine the illustrations of people in ‘I’m Australian Too’. In each, what are the people feeling? How do you know? Recall the importance of non-verbal communication such as facial expression and body language.</p> <p>The teacher describes a scenario to the students of a new child joining the class who speaks another language, not yet able to speak English. Working in pairs, students take turns at being the new child and the ‘welcomer’. They role play actions they would undertake to include the child in the class and welcome them to their new school. (Adapted from Education Directorate, ACT, n.d.)</p>

Sam's Bush Journey by Sally Morgan, Ezekiel Kwaymullina and Bronwyn Bancroft

Stage 1 – Geography – People and Places	
 <p>Sam's Bush Journey by Sally Morgan, Ezekiel Kwaymullina and published by Bronwyn Bancroft. Published by Hardie Grant Egmont, 2011, Australia.</p>	<p>Synopsis</p> <p>Sam is a city boy who doesn't much care about the wonders of the bush. The shrubs are scratchy and the mosquitoes bite. To start, Sam thinks he wouldn't care if the bush disappeared but his attitude changes after his grandmother teaches him about the place. (Premier's Reading Challenge 2018, K–2)</p> <p>Geographical concepts and ideas</p> <p>Place, Environment, Interconnection</p> <p>Connections to places. Connections of people to local bushland environments.</p>
Intercultural understanding element	<p>Interacting and empathising with others</p> <p>Consider and develop multiple perspectives: Students express their own perspectives on familiar topics and texts, and identify the perspectives of others.</p>
English concepts	Character; Perspective; Representation
Selected syllabus content	<p>Local and global connections</p> <p>Students investigate connections that people, including Aboriginal and Torres Strait Islander Peoples, have to local and global places, for example: (ACHGK010, ACHGK011, ACHGK012)</p> <ul style="list-style-type: none"> – discussion of Aboriginal and Torres Strait Islander Peoples' connections with land, sea and animals of their place – description of reasons people are connected to places in Australia and/or countries across the world of birthplace. <p>Geography K-10 Syllabus © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2015</p>
Engaging with the text	<p>Before reading the words in the book, examine each of the illustrations and make inferences about the story, the main character and his feelings and actions. Define 'nanna' in the context of the story. Read the story, providing time to ponder over the illustrations.</p> <p>Making connections: Text to text – other texts illustrated by Bronwyn Bancroft, for example, Big Rain Coming. Text to self – own experiences in bushland. Text to world – local bushland and natural environments.</p> <p>Where does Sam's nanna live? What are the features of the place? What did Sam do with his nanna when staying with her? What did Sam's nanna teach him?</p>
Cross curriculum links	<p>English – Visual literacy: layout, colour, framing. Grammar: verbs. Punctuation: direct speech</p> <p>History – Present and Past Family Life: present and past daily lives and traditions</p> <p>Science and Technology – Living World: places that meet animals' needs</p> <p>Aboriginal and Torres Strait Islander histories and cultures – relationships with places and interconnections with environments</p>

Supporting texts and resource links	<p>The Lost Girl by Ambelin Kwaymullina and Leanne Tobin</p> <p>My Country by Ezekiel Kwaymullina and Sally Morgan</p> <p>Big Rain Coming by Katrina Germein and Bronwyn Bancroft</p>
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Sam's Bush Journey – Learning snapshots

<p>Respect – people's places</p>  <p>Image – Eucalypt forest. G Braiding</p>	<p>What are the features of places and how do we perceive them?</p> <p>'Her house was surrounded by bush.'</p> <p>Re-read 'Sam's Bush Journey', noticing the features of the forest, both in the illustrations and the words, eg 'buzzed with mosquitoes'. Walk through a forested area of the school grounds or take a virtual walk using photographs and videos.</p> <p>With a partner, students imagine they are in the forest with Sam and his nanna and they describe their inferences of the sights, sounds, smells and textures. In role as Nanna, then as Sam, students lead a blindfolded partner on an imaginary physical journey of the forest in which they verbally describe the features.</p> <p>How were the journeys led by Sam and Nanna similar and different? Why? What are their connections to the place?</p> <p>What places have your grandparents or parents taken you that you liked? Are there places you didn't like at first? What did the place mean to your grandparents? In pairs, students repeat the blindfolded journey exercise, taking each other on a 'virtual' journey to a place visited with their grandparents or family.</p>
<p>Understanding – varying perspectives</p>	<p>How are people's perspectives on places similar and different?</p> <p>'Nanna liked to walk deep into the gum forest.'</p> <p>Read the first three pages of 'Sam's Bush Journey'. Identify and discuss Nanna's and Sam's feelings about the forest.</p> <p>Using the sentence starter, 'Nanna liked to... but Sam...' students write or speak three sentences that express Sam's and Nanna's feelings about the forest. Why do you think they have different feelings and perspectives about the place?</p> <p>In groups, students discuss how Sam's experience connects to their experiences. Are there places your family likes to visit that you don't like? How do you react?</p>
<p>Understanding – heart maps</p> 	<p>How does understanding of places affect our perceptions?</p> <p>"I hope you'll learn to love the bush one day, Sam,' his Nanna said. And she told him about all the good things it had to offer.'</p> <p>Read the remainder of 'Sam's Bush Journey'. What did Sam's nanna teach him about the forest? How would Nanna have learnt her bush knowledge?</p> <p>List Nanna's teachings in a table headed 'Nanna's said' and 'How Sam used it'. Does Sam like the forest now? Why or why not?</p> <p>Working in groups, students create a 'heart map' for Sam and his nanna. In a large heart shape, students list or draw the feelings and attitudes that Sam has about the bush. They repeat the process for Sam's nanna. How are the heart maps of Sam and Nanna similar and different? Why?</p>
<p>Action – caring for places</p>	<p>How can we care for places?</p> <p>'The birds at the waterhole made a racket as Sam and Nanna arrived.'</p> <p>How could Nanna and Sam care for the waterhole so the water stays fresh for people and animals? How could they care for the forest and all the bush animals?</p> <p>Students discuss how they can respect and care for what is important to people.</p> <p>Students create an artwork about a place with which the students have a connection, from their past or present. They write sentences, or explain verbally, how they can care for the place and be respectful of its users.</p>

New Year's Surprise by Christopher Cheng and Di Wu

Stage 1 – History – Families Past and Present



New Year Surprise! By Christopher Cheng and illustrated by Di Wu. Published by National Library of Australia, 2016.

Synopsis

The whole family is excited about the New Year Spring Festival. Everyone has a special job and Little Brother is anxious to know what his will be. His big brother says that Little Brother is too small to help out. But, Father says that he has a special job. The story follows Little Brother through the new year preparations until he finally finds out his special job. (Premier's Reading Challenge 2018, K–2)

Historical concepts and ideas

Change and continuity, Empathetic understanding, Significance
Chinese New Year Spring Festival celebration set in Northern China.

Intercultural understanding element

Reflecting on intercultural experiences and taking responsibility

Reflect on intercultural experiences: Students identify and describe what they have learnt about others from intercultural encounters and culturally diverse texts.

English concepts

Character; Context; Representation

Selected syllabus content

Significance of time

How the present, past and future are signified by terms indicating time such as 'a long time ago', 'then and now', 'now and then', 'old and new', 'tomorrow', as well as by dates and changes that may have personal significance, such as birthdays, celebrations and seasons (ACHHK029). Students:

- identify days, holidays, events celebrated by students and their families and discuss cultural differences in days celebrated
- define and use terms relating to time, sequencing objects or photographs from the past, eg then and now, past and present, a long time ago.

[History K-10 Syllabus](#) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2012

Engaging with the text

Before reading the words in the book, examine each of the illustrations and make inferences about the story, the family, their roles and traditions in their celebration.

Making connections: Text to text – Texts about Chinese New Year celebrations.
Text to self – family celebrations of Chinese New Year and other special events.
Text to world – Chinese cultural influences in Australia.

Share some of the factual information provided in the last two pages of the book. Use this to discuss how the author and illustrator obtained information for their writing and illustrations and, in particular, the role of primary sources.

Cross curriculum links

English – Grammar: descriptive verbs, proper nouns. Punctuation: direct speech.
Visual literacy: vectors, colour

Geography – People and Places: Local and global connections

Creative arts – explore how artists reflect upon different aspects of the world through artworks and artmaking. Traditional Chinese music and dance.

Asia and Australia's Engagement with Asia – Chinese cultural traditions

Supporting texts and resource links


Fang Fang's Chinese New Year by Sally Rippon

New Year's Reunion by Yu Li-Qiong and Zhu Chen-Liang

[Intercultural Communication](#), NSW Department of Education and Communities

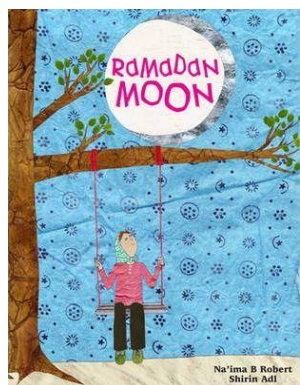
[New Year's Surprise! Teacher Notes](#), National Library Australia

New Year Surprise! – Learning snapshots

<p>Respect – Chinese New Year event</p>  <p>Image – Chinese New Year dragon. Pixabay. Public domain</p>	<p>When is Chinese New Year and how is it celebrated?</p> <p>‘Everyone in our village is preparing for the new year Spring Festival.’</p> <p>Locate China, and its northern area, on a map or globe. Locate Australia. View the illustrations in ‘New Year Surprise!’ to describe the weather during Chinese New Year in northern China. Note that it is also called the new year Spring Festival.</p> <p>Mark the date of Chinese New Year on a calendar, stating the month and identifying the season in Australia. Explain that in the northern hemisphere this is the beginning of spring, marking a new year of growth, but in northern China it is still very cold and snowy.</p> <p>Re-read ‘New Year Surprise!’ and jointly construct a written or visual timeline representing the sequence of preparations and celebrations shown in the book.</p> <p>Invite parents with Chinese heritage to explain their families’ Chinese New Year preparations and celebrations. Students also share their own experiences. How are students’ experiences similar and different to those represented in the book?</p> <p>Students create a visual Venn diagram that shows differences and similarities in the celebration between northern China and local places.</p>
<p>Understanding – Chinese New Year in northern China</p>	<p>How does the northern Chinese family celebrate Chinese New Year?</p> <p>‘When the relatives arrive we give them tea.’</p> <p>Revisit the illustrations in ‘New Year Surprise!’. Students ‘step into the story’ to create a freeze frame of each part of the new year celebrations. For instance, the first freeze frame will be a group of eleven students recreating the illustration of the extended family sharing tea. What are the roles of the various family members?</p> <p>On a signal, students bring the freeze frame to life, adding speaking and actions. These could be videoed and spliced together to create a movie of the sequence of celebrations. Students describe the feelings of the characters they played.</p>
<p>Respect – family celebrations</p>	<p>What special events does my family celebrate and when are they?</p> <p>‘Father has already pasted the red banners with Spring Festival messages on the front door.’</p> <p>Revisit the illustrations in ‘New Year Surprise!’ to identify the Chinese New Year decorations. When does your family display decorations and what do they mean? What special events does your family celebrate? How do you know when they occur and to prepare for them?</p> <p>Students ask their parents or carers for a list of dates of their main family celebrations. At school, students plot the dates onto a personal yearly calendar, adding an illustration, symbol or decoration that represents each special day.</p> <p>Working with a partner, students compare their calendars and explain the events. Generate a class list of special events celebrated and discuss cultural differences.</p>
<p>Action – consensus board</p>	<p>What have I learnt about others?</p> <p>‘Together we will lead the Dragon and he will bring good fortune to our village.’</p> <p>Working in groups of four, students create a consensus board. Using one section each, students write what they personally learnt about others through the ‘New Year Surprise!’ story and activities. Students share these with their group, listening carefully to each other and showing respect for other students’ thinking. They come to consensus on what their group learnt and write this in the centre to share with the class.</p>

Ramadan Moon by Na'ima B Robert and Shirin Adl

Stage 2 – History – Community and Remembrance



Ramadan Moon by Na'ima B. Robert and published by Shirin Adl. Published by Frances Lincoln Children's Books, 2009, Great Britain.

Synopsis

Muslims all over the world celebrate the month of Ramadan. The story explains a family's special activities during the celebration, and the significance of Ramadan, which starts with a new moon and continues to the first sighting of the second new moon. This marks the end of the month of fasting and commencement of the big celebration, Eid-ul-Fitr. (Premier's Reading Challenge 2018, 3–4)

Historical concepts and ideas

Continuity and change, Empathetic understanding, Significance

The significance of Ramadan and how it is celebrated by Muslim families across the world.

Intercultural understanding element

Recognising culture and developing respect

Explore and compare cultural knowledge, beliefs and practices: Students describe and compare a range of cultural stories, events and artefacts.

English concepts

Code and convention; Context; Point of view

Selected syllabus content

Celebrations and commemorations in other places

Celebrations and commemorations in other places around the world; for example, Bastille Day in France, Independence Day in the USA, including those that are observed in Australia, such as Chinese New Year, Christmas Day, Diwali, Easter, Hanukkah, the Moon Festival and Ramadan (ACHHK064). Students:

- identify global celebrations and commemorations, including those of the major world religions
- describe the origin of these celebrations.

[History K-10 Syllabus](#) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2012

Engaging with the text

Share the book with the students, or view the Storytime for Kids reading of the book. When is Ramadan? What are its origins and how is it celebrated?

Making connections: Text to text – texts about significant celebrations from around the world. Text to self – global events celebrated by students' families. Text to world – Muslim influences in our local areas and cities.

What national and global events does your family celebrate? What family traditions are a part of your celebrations?

Cross curriculum links

English – Grammar: lyrical poetic form, similes, repetition, conjunctions, noun groups. First person narrative. Visual literacy: layout, demand

Geography – Places are Similar and Different: Similarities and differences between places


Creative Arts – explore how artists can interpret the world and traditions

Supporting texts and resource links

[Storytime for Kids: Ramadan Moon](#) (Islam Channel), Na'ima B. Robert, 2015

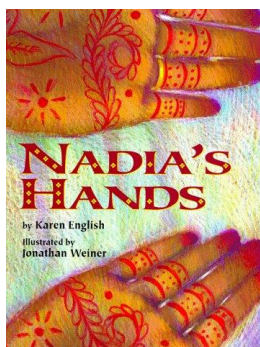
	<p>Ramadan, Behind the News, ABC, 2024 (3:16 min)</p> <p>Under the Ramadan Moon by Sylvia Whitman and Sue Williams</p> <p>Lin Yi's Lantern by Brenda Williams and Benjamin Lakombe (PRC K–2)</p> <p>Mooncakes by Lorretta Seto and Renne Benoit</p> <p>Intercultural Communication, NSW Department of Education and Communities</p>
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Ramadan Moon – Learning snapshots

<div>Respect – Ramadan celebration</div> <div></div>	<div>What are the origins of Ramadan and how is it celebrated?</div> <div>‘Ramadan, the month of fasting, doesn’t begin all at once. It begins with a whisper and a prayer and a wish.’</div> <div>Re-read ‘Ramadan Moon’ to develop an understanding of the origins and elements of the Ramadan celebration. Invite students of Muslim faith to provide information on their experiences of Ramadan and Eid activities and celebrations. Students demonstrate respectful and empathetic listening and questioning.</div> <div>Students view the 3:16 min video Ramadan, Behind the News, ABC, 2024, as an additional source of information. They create a table to summarise the main elements of the Ramadan celebration.</div> <table><tr><th>Moon phase/sunrise, sunset</th><th>Signifies</th><th>Activities</th><th>How I know</th></tr><tr><td></td><td></td><td></td><td></td></tr></table>	Moon phase/sunrise, sunset	Signifies	Activities	How I know				
Moon phase/sunrise, sunset	Signifies	Activities	How I know						
<div>Respect – local global celebrations</div>	<div>What celebrations and commemorations are held in other places around the world, including those observed in Australia?</div> <div>‘Muslims of every nation, of every age and every hue will join the celebration.’</div> <div>Examine the illustration of the globe in ‘Ramadan Moon’. What visual elements reinforce the observance of Ramadan globally? For what other global celebrations would this illustration be suitable? What global celebrations are celebrated locally?</div> <div>Students undertake independent research into a global celebration that their family does not observe. Suggested celebrations: Chinese New Year, Moon Festival, Easter, Christmas, Rosh Hashanah, Hanukkah, Diwali.</div> <div>Students organise their information and reactions in a table. They share their information with other students in respectful sharing circles.</div> <table><tr><th>Question</th><th>Answer</th><th>Source</th><th>Reactions</th></tr><tr><td></td><td></td><td></td><td></td></tr></table>	Question	Answer	Source	Reactions				
Question	Answer	Source	Reactions						
<div>Understand – cultural X-ray</div>	<div>Who are we? How are our cultural values and attitudes similar and different?</div> <div>‘As I look out on the night sky, my smile is bittersweet.’</div> <div>Revisit the illustrations in ‘Ramadan Moon’ and locate the narrator in each illustration. Use the words and pictures to identify her feelings on each page.</div> <div>Students create a ‘cultural X-ray’ of themselves and of the narrator or her brother. They draw an outline of a body shape with a large heart shape inside. In the heart they write their inner values and beliefs, and people and events important to them. Guide students by asking questions such as: What do you like? What are your beliefs? Who is important to you? What events are important to you? Around the body shape, students describe outwardly known aspects of their identities, eg age, language, heritage. Students repeat the exercise for the narrator or her brother.</div> <div>Students compare the two cultural X-rays, identifying similarities and differences between them. (Adapted from Short, n.d.)</div>								
<div>Action – reflection</div>	<div>How can we understand and respect what is important to people?</div> <div>Reflect on the cultural X-rays activity. What did you learn about yourself and your peers? Discuss the concepts of uniqueness, diversity, respect, empathy and understanding as they relate to the class, school and local community.</div> <div>Students use Think-Pair-Share to answer the question: How can we understand and respect cultural and religious values that are important to people?</div>								

Nadia's Hands by Karen English and Jonathon Weiner

Stage 2 – Geography – Places are Similar and Different



Nadia's Hands by Karen English and published by Jonathon Weiner. Published by Boyds Mills Press, 1999, United States.

Synopsis

Nadia has Pakistani heritage and is chosen to be the flower girl at her aunt's traditional wedding. In preparation for the wedding, Nadia's hands are decorated with mehndi. Nadia has mixed thoughts about her decorated hands and is concerned about the students' reactions at her school. In the end, Nadia is proud of her decorative hand designs and Pakistani heritage.

Geographical concepts and ideas

Place, Interconnection

Lives and cultural traditions of people with Pakistani heritage.

Intercultural understanding element

Recognising culture and developing respect

Develop respect for cultural diversity: Students identify and discuss the significance of a range of cultural events, artefacts or stories recognised in the school, community or nation.

English concepts

Characterisation; Perspective; Representation

Selected syllabus content

Similarities and differences between places

Students investigate the settlement patterns and demographic characteristics of places and the lives of the people who live there, for example: (ACHGK019)

- examination of the varying settlement patterns and demographics of places
- comparison of the daily life of people from different places.

[Geography K-10 Syllabus](#) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2015

Engaging with the text

Build the field: List, define and practise saying the Urdu words used in the story, as defined on the first page of the book: kabab, mehndi, shalwar, kameez, sabr.

Share the book with the students, reminding students of word meanings.

Making connections: Text to text – stories about cultural traditions. Text to self – personal experiences of cultural traditions. Text to world – Pakistani and Indian cultural influences and traditions in the local community and cultural events.

How does Nadia's experiences connect to your experiences?

Cross curriculum links

English – Grammar: direct speech, verbs

History – Community and Remembrance: Role of diverse backgrounds in the development of the local community

Asia and Australia's engagement with Asia – diversity within and between countries of the Asian region in societies, cultures and beliefs

Supporting texts and resource links

Herman and Rosie by Gus Gordon (New York) (PRC 3–4)

My Father's Boat by Sherry Garland and Ted Rant (Vietnam) (PRC 5–6)

	<p>Mirror by Jeannie Baker (Morocco) (PRC 5–6)</p> <p>Our Village in the Sky by Janeen Brian and Anne Spudvilas (Himalayas) (PRC 5–6)</p> <p>I Live in Tokyo by Mari Takabayashi (Japan)</p> <p>Intercultural Communication, NSW Department of Education and Communities</p>
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Nadia's Hands – Learning snapshots

Respect – characteristics of a place



Image – Schoolgirls in uniform of white shalwar (pants) and blue kameez (tops) in Abbotabad, Pakistan (cropped). [UK AID](#). [CC BY 2.0](#)

What are Pakistan's geographical characteristics?

'The aunties came one by one to help with the wedding preparations. One brought the silky, peach-coloured shalwar and kameez Nadia would wear...'

Re-read 'Nadia's Hands' and identify aspects of Pakistani culture. Locate Pakistan on a map or globe, identify its neighbouring countries. View Internet images of Pakistan's people, culture, cities and landscape for a visual overview. Investigate the demographics of Pakistan to identify the most widely spoken languages, population and where most of the population live.

Students read the Pakistani media article making claims on Pakistan's unique features: [7 Pakistani Things That No Other Country Has](#), The Nation, 17 February 2016. Working in jigsaw groups, they research then share a unique aspects of Pakistan, as claimed by The Nation: Pakistani barbecue recipes, cricket, weddings, Shandur polo festival, Pakistani trucks, Eid al-Fitr, trekking and mountain climbing.

Respect – mehndi and henna

What is the cultural significance of mehndi and henna?

'Nadia ... had amber hands with deep orange flowers and swirls and stars.'

Revisit the illustrations in 'Nadia's Hands' of the mehndi process and designs. Does it relate to your own experiences? What else would you like to know about it?

Invite students who have cultural experiences of henna or mehndi to share their knowledge. Other students may have received henna art at local market stalls. Students research the significance of henna patterns in three different countries.

Country or culture	Symbolism	Design elements	Example (image)

On a traced outline of their hand, students create a henna or mehndi design that incorporates the design elements from one of their researched places. In groups, they explain their choice of design.

Understand – role play



Image – Mehndi on hands. [Pixabay](#). Public domain

How can we show understanding of cultural differences?

'She didn't want these hands that didn't look like her hands.'

Re-visit the words and pictures in 'Nadia's Hands' that express Nadia's concerns about having mehndi on her hands. What was she worried about? Have you been in a similar situation? If you were in Nadia's class, how would you have responded in a supportive way? How did Nadia resolve her concerns?

Provide scenarios for the students, relevant to the students' contexts, which describe situations of cultural differences, similar to Nadia's. Students role play the scenarios, demonstrating empathy and consideration of the feelings of others.

Action – Sketch-to–Stretch

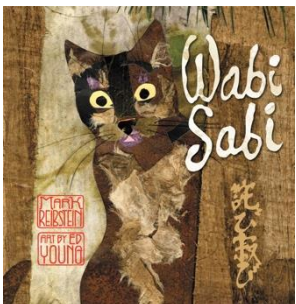
How are cultural traditions important to people?

'Grandma whispered, 'When I look at your hands, it's as if I'm looking at my past and future at the same time.'



Students reflect on their new understandings from the book 'Nadia's Hands', and associated activities, to explain how cultural traditions are important to people.

	<p>They create a sketch or other visual representation that illustrates grandma's statement to Nadia, quoted above. In small sharing circles, students present their sketch and explain their thinking. Alternatively, they photograph their representation and digitally record their explanation of their thinking.</p>
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Wabi Sabi by Mark Reibstein and Ed Young

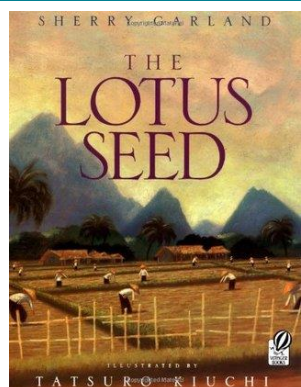
Stage 3 – Visual Arts	
 <p>Wabi Sabi by Mark Reibstein and illustrated by Ed Young. Published by Little, Brown & Company, 2008, United States.</p>	<p>Synopsis</p> <p>Wabi Sabi, the little cat, sets out to find out the meaning of her name. The cat visits a cat and a dog friend and then a bird suggests she visit the wise monkey, Kosho, across the city and living on Mount Hei. Through a traditional tea ceremony he hints at the meaning of Wabi Sabi. The story is told and illustrated in the Japanese style with a special form of stylised Haiku poetry as a main feature. (Premier's Reading Challenge 2018, 5–6)</p> <p>Visual arts concepts and ideas</p> <p>Artists, artworks, the audience, the world</p> <p>Expression in art can communicate tradition.</p>
	<p>Intercultural understanding element</p> <p>Recognising culture and developing respect</p> <p>Investigate culture and cultural diversity: Students identify and describe the roles that culture and language play in shaping group and national identities.</p>
English concepts	Connotation, imagery, symbol; Representation
Selected syllabus content	<p>Making</p> <p>VAS3.2: Makes artworks for different audiences assembling materials in a variety of ways.</p> <ul style="list-style-type: none"> • Explores the aesthetic qualities of loose, found natural materials. • Experiments with media and techniques to represent haiku poetry. • Explores ceramic techniques. <p>Appreciating</p> <p>VAS3.4: Communicates about the ways in which subject matter is represented in artworks.</p> <ul style="list-style-type: none"> • Identifies, describes, analyses and interprets the representation of subject matter, and the Japanese aesthetic of wabi sabi, in artworks. CA <p>Creative Arts K-6 Syllabus © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2006</p>
Engaging with the text	<p>Share the book with the students, providing time for students examine the illustrations. Also share the explanation of wabi sabi at the front and the information and haiku at the end. This can inform a second viewing of just the illustrations.</p> <p>Making connections: Text to text – collage illustrations in other texts such as Jeannie Baker's picture books. Text to self – meanings of names, travels to Japan. Text to world – Japanese cultural influences in the local area and Australia.</p> <p>How is the meaning of wabi sabi communicated throughout the text? What are the multiple modes of delivery? What does the text make you think and wonder?</p>
Cross curriculum links	<p>English – Grammar: noun groups, descriptive verbs. Haiku poetry</p> <p>Geography – A Diverse and Connected World: The world's cultural diversity</p> <p>Asia and Australia's Engagement with Asia – Asian societies, cultures, beliefs and environments</p>
Supporting texts and resource links	<p>Mark Reibstein: Wabi Sabi, BookVideosTV, 2008 (4:16min)</p> <p>Wabi Sabi Educator's Guide, LB Kids</p>

Wabi Sabi – Learning snapshots

<p>Respect – wabi sabi awareness</p>  <p>Image – Nature art with autumn leaves. PxHere. Public domain</p>	<p>What is wabi sabi?</p> <p>“She looked carefully at the woods surrounding them.”</p> <p>Appreciating artworks: View the 8:42min video, History of Ideas: Wabi Sabi. The School of Life, 2015. Define the term ‘wabi sabi’.</p> <p>Re-read the book ‘Wabi Sabi’. Students either use sticky notes through the text, a shared ‘graffiti board’, or their visual arts process diary, to write and sketch the components of the book that explain or exemplify the meaning of wabi sabi. They also note their personal reactions, questions and reflect on how wabi sabi sits with their worldview. Students share their response with their groups.</p> <p>Re-read the page with autumn leaves. Discuss what materials the illustrator used in his illustrations and how the choice of material and composition enhanced meaning.</p> <p>Making ephemeral artworks: Take students outside into a natural area of the school grounds or local area. Provide time for the students to explore independently and to sit quietly and make observations using all their senses. Students collect loose found natural objects to create an in-situ ephemeral artwork that embodies the meaning of wabi sabi. As an option, they create a haiku to accompany their work. Record students explaining how their artwork embodies wabi sabi.</p>
<p>Understanding and action – collage</p>	<p>How can wabi sabi embodied in collage artworks?</p> <p>“Am I beautiful or ordinary? Can anyone explain wabi sabi to me?”</p> <p>Appreciating artworks: View the 4:16min video, Mark Reibstein: Wabi Sabi, BookVideosTV, 2008.</p> <p>Re-examine the composition of the illustrations in ‘Wabi Sabi’. Compare to images of traditional Japanese artworks. What traditional elements are incorporated?</p> <p>Making collage artworks: Students imagine the class has been commissioned to create artworks to illustrate the Japanese haiku that appears decoratively throughout ‘Wabi Sabi’, and translated on the last page. They select one haiku and use materials and techniques shown by illustrator, Ed Young, to create an artwork that embodies wabi sabi and traditional Japanese art.</p>
<p>Understanding and action – ceramics</p> 	<p>How can wabi sabi be embodied in ceramics?</p> <p>‘He moved slowly but gracefully, as if he were dancing, and he handled his things as if they were gold, although they were wooden or clay.’</p> <p>Appreciating artworks: View a short video demonstrating a traditional Japanese tea ceremony, eg Japanese Tea Ceremony: A Moment of Ritual, Tealeaves, 2017 (1:50min). Notice the ceramics and other objects being used.</p> <p>View and compare examples of Japanese ceramics that embody wabi sabi from the University of Michigan’s gallery: Less than perfect – Wabi sabi: Beauty in Imperfection.</p> <p>Making ceramic artworks: Students use clay, such as air-drying clay, to create usable vessels that embody wabi sabi. They explain how their artwork embodies the wabi sabi aesthetic.</p>

The Lotus Seed by Sherry Garland and Tatsuro Kiuchi

Stage 3 – History – Australia as a Nation



The Lotus Seed by Sherry Garland and published by Tatsuro Kiuchi. Published by Perfection Learning, 1997, United States.

Synopsis

A young Vietnamese girl's grandmother took a lotus seed from the Imperial garden to remember the emperor. She treasured the seed through her life, including fleeing the war and migrating to a safe country. Her distress at the seed's disappearance turns to joy and rekindles memories of her homeland when it blooms into a lotus flower.

Historical concepts and ideas

Cause and effect, Perspectives, Empathetic understanding

Story of a Vietnamese family who fled their war-torn home and migrated by boat. The sharing of family stories of home.

Intercultural understanding element

Interacting and empathising with others

Consider and develop multiple perspectives: Students explain perspectives that differ to expand their understanding of an issue.

English concepts

Code and convention; Point of view; Representation

Selected syllabus content

Stories of migration

Stories of groups of people who migrated to Australia (including from ONE Asian country) and the reasons they migrated, such as World War II and Australian migration programs since the war (ACHHK115). Students:

- use sources such as oral history to research stories of migration to Australia, including the experiences of ONE Asian family, explaining reasons for migration
- explain how migrants have contributed to Australian society.

[History K-10 Syllabus](#) © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2012

Engaging with the text

Share the book with the students, providing time to consider the visual layout and visual elements of the story.

Making connections: Text to text – texts relating to refugees and migration. Text to self – personal migration heritage. Text to world – media articles about refugees, detention, migration, war and conflict.

What are your first impressions of the family's story? How does it make you feel? How does it connect to your experiences? How is it similar and different to your family's story?

Cross curriculum links

English – Grammar: Noun groups. Language forms and features: Poetic form, first person narrative, figurative language. Visual literacy: salience, angles, colour



Geography – A Diverse and Connected World: Connections shape perceptions

PDHPE – roles and responsibilities in maintaining positive family relationships

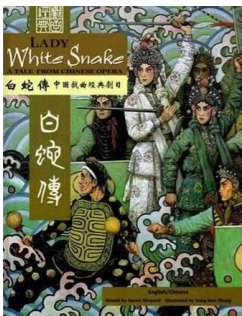
Creative arts – explore signs and symbols such as light, tone, scale to create meaning in artworks

Asia and Australia's Engagement with Asia – Asian societies and environments

The Lotus Seed – Learning snapshots

<p>Supporting texts and resource links</p>	<p>The Little Refugee by Anh Do, Suzanne Do and Bruce Whatley (PRC 3–4)</p> <p>My Two Blankets by Iren Kobald and Freya Blackwood (PRC 3–4)</p> <p>The Peasant Prince by Li Cunxin and Anne Spudvilas (PRC 5–6)</p> <p>Out by Angela May George and Owen Swan</p>
<p>Respect and understanding – graffiti boards and tableaux</p>  <p>Image – Vietnamese refugees awaiting rescue, 1984. US Navy. Public domain</p>	<p>What are some Vietnamese people’s experiences of migration?</p> <p>‘One terrible day her family scrambled into a crowded boat and set out on a stormy sea.’</p> <p>Re-read ‘The Lotus Seed’ and identify the reasons the family fled their village and migrated to another country. Read the author’s note on the last page. Examine the images and discuss the feelings and emotions of the grandmother and her family fleeing their home, travelling by boat and arriving in a new and foreign land.</p> <p>Read just the words of the story. Students create ‘graffiti boards’ to represent their thinking as the story is read. They jot words or sketch images showing their connections to the people, places and the story, note ponderings and questions, and write key words and phrases from the text. In small groups, students discuss their graffiti boards and clarify their thinking. (Adapted from Griffith, n.d.)</p> <p>Students create a series of tableaux to represent the key stages in the family’s migration journey. Whilst ‘frozen’ the teacher ‘taps in’ to bring some characters to life. To ‘tap in’, the teacher signals a student to come to life and state their actions, feelings and emotions for that moment in time.</p> <p>De-role the students then debrief the activity: Do you think everyone would feel or act the same way? How could people’s experiences shape their actions? How can people respond in a supportive way? What do we all have in common?</p>
<p>Respect – migrant stories</p>	<p>Why did Vietnamese people migrate to Australia between 1965 and 1990?</p> <p>‘She arrived in a strange new land ...’</p> <p>Whilst ‘The Lotus Seed’ is set in America, Australia was also a destination for Vietnamese migrants. Using information from the Migration Heritage Centre’s Australian Migration History Timeline 1965–1990, students create a chronological cause and effect chart of Vietnamese migration to Australia. In addition, they locate, save and caption three photographs that provide evidence of Vietnamese people’s migrant experiences between 1969 and 1990.</p> <p>How have Vietnamese migrants contributed to Australian society? What opportunities does cultural diversity offer?</p>
<p>Understanding and action – treasures</p>  <p>Image – Lotus flower. Pixabay. Public domain</p>	<p>What is important to others and how can you show your regard?</p> <p>‘Bà cried and cried when she found out the seed was gone.’</p> <p>Revisit the illustrations in ‘The Lotus Seed’, examining the journey and significance of the lotus seed the grandmother collected as a child. Why was the seed so important to Bà? What did it represent for her? Note that under Australian customs law it is illegal to bring seeds and plant material into Australia.</p> <p>Students create a visual map that sequences the journey of the seed. At each step in the seed’s journey, they use thought bubbles or callout boxes to state the seed’s significance to Bà, eg ‘for good luck, long life and many children’.</p> <p>What do families and individuals hold onto and treasure to connect them to their heritage? How do migrants maintain their heritage and cultural identity in their new country? What are the advantages of a culturally diverse society?</p> <p>From the perspective of maintaining cultural heritage, students visually map the journey of an aspect of heritage treasured by a contemporary migrant family, such as, language. This could be the student’s own personal journey, that of a friend, or through research. What is important to others? How can you show your regard?</p>

Lady White Snake by Aaron Shepard and Song Nan Zhang

Stage 4 – Visual Arts	
 <p>Lady White Snake by Aaron Shepard and Song Nan Zhang. Published by Pan Asian Publications, 2016, United States.</p>	<p>Synopsis</p> <p>'Lady White Snake' is the retelling of one of the most popular Chinese operas. The tale is about a thousand year old white snake that travels to the human world and falls in love with a mortal. Lady White gathers all her powers to stay with her husband despite a local abbot's attempts to separate the couple. The story is told through words and highly detailed illustrations of ornate costumary and mask-like theatre makeup.</p> <p>Visual arts concepts</p> <p>Proportion, representation, symbolism</p>
Intercultural understanding element	<p>Recognising culture and developing respect</p> <p>Develop respect for cultural diversity: Students understand the importance of maintaining and celebrating cultural traditions for the development of personal, group and national identities.</p>
English concepts	Character; Context; Representation
Selected syllabus content	<p>Artmaking</p> <p>A students:</p> <p>4.4 recognises and uses aspects of the world as a source of ideas, concepts and subject matter in the visual arts</p> <p>4.6 selects different materials and techniques to make artworks.</p> <p>Critical and historical studies</p> <p>A student:</p> <p>4.7 explores aspects of practice in critical and historical interpretations of art</p> <p>4.8 explores the function of and relationships between the artist – artwork – world – audience.</p> <p>Visual Arts 7-10 Syllabus © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2003</p>
Engaging with the text	<p>Share the book with the students, enabling them to examine the details in the illustrations.</p> <p>Making connections: Text to text – traditional Chinese tales. Text to self – personal experiences of Chinese performing arts. Text to world – Chinese opera and other Chinese performing arts events.</p> <p>What is the coda, or key message, in the tale? How does the story connect to your experiences? What additional meaning do the illustrations provide?</p>
Cross curriculum links	<p>English – Cultural expression in texts. Visual elements that create layers of meaning</p> <p>History – Depth Study 3a: The Asian World – China</p> <p>Asia and Australia's Engagement with Asia – Chinese culture and traditions</p>

Supporting texts and resource links	<p>Grandpa's Mask by Jing Jing Gup and Di Wu</p> <p>Mulan: A Story in Chinese and English by Li Jian and Yijin Wert</p> <p>The Emperor Who Built the Great Wall by Jillian Lin and Shi Meng</p> <p>Intercultural Communication, NSW Department of Education and Communities</p>
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Lady White Snake – Learning snapshots

Respect – Chinese opera face painting



Image – Chinese opera performer painting his face. [PxHere](#). Public domain

What is the symbolism of Beijing opera facial painting?

“How handsome he is!” said Blue, and Lady White agreed.”

Read ‘Lady White Snake’ to the students, projecting magnified views of the illustrations. Use the notes on Chinese opera at the back of the book to explain the origins of the tale and the form and traditions of Chinese opera.

View short excerpts of a video of Lady White Snake being performed as an opera, eg [Chinese Opera: Lady White Snake](#), Veevid4u, 2016 (5.33min). How has the illustrator, Song Nan Zhang, created operatic effects in his illustrations? What do you notice about the performers’ faces and costumes?

Practice – critical and historical studies: Introduce students to the art and significance of Beijing Opera facial painting through the 1:02min video, [Who is the Bad Guy? Explore Secret Colours of Beijing Opera Face Painting](#), New China TV, 2016. Students research the meaning of the colours of Beijing opera masks/face painting. In their visual arts process diaries they provide an illustration of each of the eight masks and what the colour signifies. They outline the origins and artistic function of the face painting and its importance in maintaining cultural traditions.

Understanding – masked

Why do some people hide their identity? What makes people feel unseen?

‘She hides her true nature for now, but one day she will surely turn on you ...’

Recall the actions of White Lady to hide her true identity. Discuss situations in which people use disguise, or on the flip side, feel unnoticed and unseen.

Practice – critical studies: Just as Lady White hid her true identity, masks can be worn to change people’s identity. Examine contemporary Chinese artist, [Zeng Fanzhi’s Mask Series No. 6](#). With reference to the opera mask research, what is the significance of the yellow background? Analyse other works in Fanzhi’s mask series. What is he communicating? How does it make you feel?

Practice – artmaking: In groups, with a photographer and against a blank background, students create compositions wearing blank face masks. Firstly they replicate Fanzhi’s work and then compose their own communicating emotions listed for the Beijing opera masks. Students digitally manipulate the images and print for display. How do the masked works make you feel? How does it impact on identity? How are emotions communicated? How does this connect to our lives?

Action – cultural identity masks



Image – Venetian decorative mask. [Pixabay](#). Public domain

How can I represent who I am?

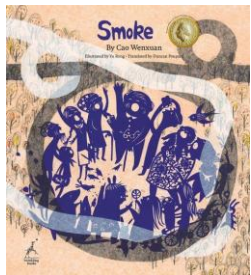
‘... he found on the bed not his lovely wife but a huge snake.’

Practice – critical and historical studies: Masks can have strong cultural significance. Examine the masks in the Google Arts and Culture gallery, [Mask from Around the World](#), and the contemporary 2.3m high [Sugu Mawa \(Octopus Mask\)](#) by Torres Strait Islander artist, Alick Topoti (National Museum Australia).

Practice – artmaking: Students add colour and materials to their blank face masks to create a mask that represents their cultural identity. They first reflect on what is important to them, brainstorming aspects of their identity and creating sketches of their ideas. They consider colours and collage materials that best represent their identity, strengths and unique qualities. Students make reference to the colours in the Beijing opera masks and the story of Alick Topoti’s octopus mask.



Students display their works. How are the masks similar and different? What do we all have in common? How can we show respect for diversity?

Smoke by Cao Wenxuan, Yu Rong (ill.), Duncan Poupard (trans.)


Stage 4 – Geography – Place and Liveability	
 <p>Smoke by Cao Wenxuan, illustrated by Yu Rong, and translated by Duncan Poupard. Published by Eunoia Publishing Limited, 2017, New Zealand.</p>	<p>Synopsis</p> <p>Living on opposite sides of the river, Mr Pang and Mr Shou cannot get along and forbid their families from having anything to do with each other, including their dogs. When the white smoke from one family's cooking fire mixes with the black smoke from the other family's cooking fire, the families notice a light grey cloud of smoke and come together, resolving their differences and sharing their harvests.</p> <p>Geographical concepts and ideas</p> <p>Place, Interconnection, Change</p> <p>Factors that influence people's perceptions of liveability. Interactions between people and the effects on liveability. The impact of social connectedness on wellbeing and liveability.</p>
Intercultural understanding element	<p>Interacting and empathising with others</p> <p>Empathise with others: Imagine and describe the feelings and motivations of people in challenging situations.</p>
English concepts	Connotation, imagery and symbol; Representation
Selected syllabus content	<p>Community</p> <p>Students investigate the influence of social connectedness and community identity on the liveability of places, for example: (ACHGK046)</p> <ul style="list-style-type: none"> – identification of the characteristics of places that influence community identity eg culture, environment, public events, religious beliefs – discussion of factors that enhance social connectedness eg transport, technology, open spaces, meeting places, employment. <p>Geography K-10 Syllabus © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2015</p>
Engaging with the text	<p>Share the book with the students, providing time for examination of the illustrations.</p> <p>Making connections: Text to text – Texts about families and communities. Text to self – What do the behaviours of the characters remind you of? Text to world – conflict, tension and cohesiveness in communities at school, locally and globally.</p> <p>What is the setting of the text? How are the behaviours of the characters represented? What are the characteristics of the community and how did they change? What is the moral of the story?</p>
Cross curriculum links	<p>English – Combinations of language and visual choices. Visual elements that create layers of meaning</p> <p>PDHPE – Social co-operation and support of others, sense of self, management of challenging circumstances, development of caring and respectful relationships</p> <p>Creative arts – explore ways of organising and assembling materials to communicate meaning</p>
Supporting texts and resource links	<p>Belonging by Jeannie Baker</p> <p>The Curious Garden by Peter Brown</p>

	<p>Too Many Cheeky Dogs by Johanna Bell and Dion Beasley</p> <p>Innocent Bystander, Racism No Way.</p> <p>Yu Rong – Chinese Writer and Artist from Cambridge, brahr3, 2013. 8:16min</p> <p>Intercultural Communication, NSW Department of Education and Communities</p>
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Smoke – Learning snapshots

<p>Respect – for others</p>  <p>Image – Two boys making eye and hand contact. Pexels. Public domain</p>	<p>What behaviours affect social relationships?</p> <p>‘They started arguing, and neither would give way to the other.’</p> <p>Re-read ‘Smoke’ and identify the socially connecting and disconnecting behaviours of the members of the families, and of the smoke, represented in the words and the illustrations. Students use a T-chart to list the behaviours, eg disconnecting: name calling, fighting, aloofness, ignoring; and connecting: playing, complimenting, sharing.</p> <p>Discuss the effects of the disconnecting behaviours on the two families. Discuss how the connecting behaviours changed the relationships and affected liveability.</p> <p>How does the book connect to your own experiences? What are examples of socially connecting and disconnecting behaviours within the school community? What are the effects on people and on the community cohesion within the school?</p>
<p>Respect, understanding, action – cultural diversity and traditions</p>	<p>What factors enhance social connectedness?</p> <p>‘Both dogs began barking at the sky. Both families, munching on their apples, looked up.’</p> <p>Examine the end papers of ‘Smoke’. How are people connecting socially in the illustration? What factors enhance social connectedness within this community?</p> <p>Students brainstorm factors that enhance social connectedness within communities. They analyse the listed factors to identify factors that also maintain or celebrate cultural traditions, and factors that also cater for diversity.</p> <p>Students research their local government area’s demographics. In a table, they list the top five birth countries, top five languages spoken at home, and main religions.</p> <p>Students use their local government website to gain an overview of the council’s services, facilities, places, events and strategies designed to promote social connectedness and social sustainability. How does the council engender social connectedness and maintenance of cultural traditions for its demographic?</p> <p>Provide the scenario that a new family has moved into the suburb, from the second highest language group of the council demographic. Using role play or hot seating, students empathise with the family and describe what they imagine their feelings would be. Individually they create an annotated Google My Map of services, facilities and events that will enable the new family to feel socially connected.</p>
<p>Action – community identity</p>  <p>Image – People at a community event. Pexels. Public domain</p>	<p>How does community identity affect liveability?</p> <p>‘The black smoke and the white smoke had mixed together, forming a light grey cloud that was floating off into the distance.’</p> <p>In ‘Smoke’, re-examine the pages showing the boat and grey cloud. Discuss the symbolism of these images. How else is inclusion and unity symbolised in the words and illustrations? For example, mirrored images, repetition of phrases.</p> <p>On the second last page of ‘Smoke’ we see the Shou and Pang families as a community of ‘apple eaters’. How might they now move forward as a community?</p> <p>Provide each student with a 1m x 5cm strip of paper to create a ‘story ray’ (Short, 2009). Using sketches, symbols, words and colours, they create the ‘next chapter’ of ‘Smoke’ showing how the families live and work in harmony. In their story ray, students include characteristics of places that enhance community identity. Display the strips intertwined to represent harmony among communities.</p>

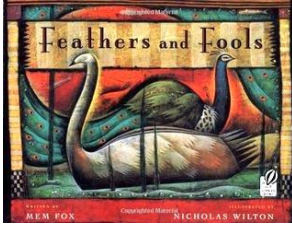
Feathers by Phil Cummings and Phil Lesnie

Stage 5 – English	
 <p>Feathers by Phil Cummings and illustrated by Phil Lesnie. Published by Scholastic, 2017, Australia.</p>	<p>Synopsis</p> <p>A sandpiper bird heads south for its annual migration journey. As it flies over unseen borders and dramatic landscapes, it drops single feathers that land in the hands of people from diverse cultures facing a range of challenging situations. These include the plight of people affected by conflict and natural disasters.</p> <p>English ideas</p> <p>Use of language devices and effects to evoke a response. Use of visual literacy to communicate meaning. Critical literacy.</p>
<p>Intercultural understanding element</p>	<p>Recognising culture and developing respect</p> <p>Develop respect for cultural diversity: Students understand the importance of mutual respect in promoting cultural exchange and collaboration in an interconnected world.</p>
<p>English concepts</p>	<p>Connotation, imagery and symbol; Perspective</p>
<p>Selected syllabus content</p>	<p>Outcome 8</p> <p>Students:</p> <ul style="list-style-type: none"> analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices (ACELY1749) analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices (ACELY1749). <p>English K-10 Syllabus © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2012</p>
<p>Engaging with the text</p>	<p>Share the book with the students, firstly as a blind reading to focus on the power of the language and enabling students to imagine their own visual representations. Read the text a second time, with the illustrations.</p> <p>Making connections: Text to text – texts about migration and refugees. Text to self – difference and diversity in friendship groups. Text to world – media articles about the plight of people due to natural disasters, conflict and human rights issues. Articles about migratory species and their journeys.</p> <p>How does this book make you feel? Where do you feel secure? Is Australia a 'lucky country'? Why or why not? What do you wonder about after reading the book?</p>
<p>Cross curriculum links</p>	<p>English – Visual literacy: layout, reading paths, offer, vectors, angles, colour. Language forms and features: similes and metaphors</p> <p>Geography – Changing Places: International migration; Human Wellbeing: Spatial variations in human wellbeing</p> <p>History – Depth Study 5: The Globalising World – 5c Migration experiences</p>
<p>Supporting texts and resource links</p>	<p>Circle by Jeannie Baker</p> <p>Refugees by David Miller</p> <p>Feathers: Teacher Notes, Scholastic Australia, 2017</p> <p>East Asian-Australasian Flyway Partnership</p> <p>Intercultural Communication, NSW Department of Education and Communities</p>


Feathers – Learning snapshots

<p>Respect – interconnections</p>	<p>How is interconnectedness represented?</p> <p>‘It knew it was time to leave so it took flight.’</p> <p>Re-read ‘Feathers’ and look for representations in the words and the illustrations of the concept of interconnection, both physical and metaphorical.</p> <p>Read the teacher notes (Scholastic, 2017) to identify the intent of the author and illustrator, flight path of the sandpiper, and devastated countries represented in the text. Locate the East Asian-Australasian Flyway, China, Myanmar and Cambodia and identify their locations in relation to Australia.</p> <p>Whilst the plight of the people represented in the text have cultural differences, and differing circumstances, similarities are also represented. What is similar across each group of people? Students create a three circle Venn diagram to represent the similarities and differences among the three groups. They analyse their diagrams and discuss the notion of mutual respect as it relates to cultural diversity.</p> <p>On the theme of interconnection, students complete a mind-map of visuals and text. They undertake a ‘free write’ in which students write continuously, or sketch, their thoughts about, and responses, to the text in a timed five to ten minute period. This may take the form of a map that represents the journey of the sandpiper. Students discuss their key ideas.</p>
<p>Understanding – walking in another’s shoes</p>	<p>How do words and pictures operate to evoke response?</p> <p>‘A girl at the end of the line had her world bundled on her back.’</p> <p>Read just the words in ‘Feathers’. What imagery is created through the words alone? How is this achieved? Read the text with the illustrations. What is the relationship between the words and the illustrations? How do they work, or not work, together?</p> <p>How is the reader involved in the text? Students analyse the visual language of the text: layout, offer, vectors, angles, colour. They jot their thoughts onto sticky notes through the text, or jotted onto personal or group ‘graffiti boards’.</p> <p>How does the text make you feel? How did it evoke this response? What is the symbolism of the fallen feather through the progress of the text? What is its meaning to each recipient?</p> <p>Students select one of the characters who picked up a feather. In role as that person, they generate a story board of their journey, demonstrating empathy with the plight of their character. What effect has empathising with a person had on your own feelings? What effect might this have on your future interactions with people?</p>
<p>Action – plight and plea</p>  <p>Image – Sandpiper. Pixnio. Public domain</p>	<p>What intercultural communication strategies do global partners use?</p> <p>‘Not far from Mia’s house, the bird rested at the water’s edge ... safe and warm.’</p> <p>The sandpiper is just one of many migrating bird species. What threats might these birds face in their migration journeys? What organisations work towards building global agreements to protect migrating birds and their habitats? How can this be achieved in a culturally diverse world? What role would cultural mediation play?</p> <p>Students view the social media feeds of the East Asian-Australasian Flyway Partnership (EAAFP) organisation. They identify partners and how they post.</p> <p>Students take on role as an EAAFP representative, negotiating to protect threatened habitat. They role play scenarios that demonstrate intercultural communication skills. How can you relate this to your life? What intercultural communication skills will you use and when?</p>

Feathers and Fools by Mem Fox and Nicholas Wilton

Stage 5 – Geography – Human Wellbeing	
 <p>Feathers and Fools by Mem Fox and illustrated by Nicholas Wilton. Published by Harcourt Brace, 2000.</p>	<p>Synopsis</p> <p>A modern fable about a pride of peacocks and flock of swans that allow their irrational fear of each other to destroy them. Their fear of their differences grows and a misperception has devastating consequences. (Premier's Reading Challenge 2018, 5-6)</p> <p>Geographical concepts and ideas</p> <p>Place, Interconnection, Sustainability</p> <p>Misconceptions and perceptions of individuals and the consequences. Individual actions that can improve wellbeing.</p>
	<p>Intercultural understanding element</p> <p>Reflecting on intercultural experiences and taking responsibility</p> <p>Mediate cultural differences: Students recognise the challenges and benefits of living and working in a culturally diverse society and the role that cultural mediation plays in learning to live together.</p>
English concepts	Connotation, imagery, symbol; Perspective
Selected syllabus content	<p>Improving human wellbeing</p> <p>Students investigate initiatives to improve human wellbeing in Australia and other countries, for example: (ACHGK081)</p> <ul style="list-style-type: none"> – evaluation of initiatives by governments and non-government organisations to reduce spatial variations in human wellbeing – discussion of the role individuals play in improving human wellbeing – proposal for action by governments, organisations or individuals to improve the wellbeing of ONE group in Australia. <p>Geography K-10 Syllabus © NSW Education Standards Authority (NESA) for and on behalf of the Crown in right of the State of New South Wales, 2015</p>
Engaging with the text	<p>Share the book with the students, providing time to examine the illustrations.</p> <p>Making connections: Text to text – texts about difference, diversity, relationships, wellbeing. Text to self – personal relationships and effects of misunderstandings. Text to world – media articles about local and global conflict; varying views on human rights and social justice issues.</p> <p>Symbolism is embedded in the illustrations in the text through various visual literacy strategies. What is the symbolism of the plants represented on each page? How are flowers and plants connected to human wellbeing in our everyday lives? What can we do to maximise human wellbeing for those around us?</p>
Cross curriculum links	<p>English – Visual literacy: layout, framing, angles, colour. Symbolism.</p> <p>Creative arts – explore symbol and meanings within artworks such as the illustrations in 'Feathers and Fools' and those in Graeme Base's books</p> <p>PDHPE – Support their own and others' sense of self; factors that contribute to positive, inclusive and satisfying relationships</p>
Supporting texts and resource links	<p>Once There Was a Boy by Dub Leffler</p> <p>Nasreen's Secret School: A True Story from Afghanistan by Jeanette Winter</p> <p>Intercultural Communication, NSW Department of Education</p>

Feathers and Fools – Learning snapshots

<p>Respect – prepare and observe</p>	<p>How do stereotypes and misconceptions affect human wellbeing?</p> <p>“I fear the swans,’ he said. ‘They have great strength. If they wished, they could turn us out of our gardens ... ‘Alas!’ cried one. ‘No home! No happiness! No life!’”</p> <p>Re-read ‘Feathers and Fools’ and identify the stereotypes and misconceptions stated by both the peacocks and the swans of each other. How did they come to these conclusions about each other? Students construct a flow chart to represent the flow-on consequences of the statement made about the swans’ strength.</p> <p>In groups, students discuss what may have happened if the peacocks and swans had gathered factual knowledge, not made assumptions, and had withheld judgement. Students role play an alternative conversation and response to the quote above. The alternative should employ the strategies of gathering facts, withholding judgement, not jumping to conclusions and showing mutual respect.</p> <p>How does this connect to your experiences? How does it connect to situations relating to intercultural understanding and human wellbeing in Australia?</p>
<p>Understanding – Closing the Gap</p>	<p>What government initiatives are working towards improving the wellbeing of Aboriginal and Torres Strait Island people?</p> <p>‘A cloud of feathers rose into the sky and haunted the sun.’</p> <p>In ‘Feathers and Fools’, view the double page illustration representing the violent demise of the population of the swans and peacocks. In the framed illustration we see their world split in two. What does this divide represent?</p> <p>“You’re just like me,’ said the first. ‘You’re just like me,’ said the second.</p> <p>Examine the second last page in ‘Feathers and Fools’ showing the young swan and peacock looking at each other. What are the symbolic elements of the framed illustration? How is the duality of difference and equality represented? How is empathy represented? How does empathising affect working together?</p> <p>Closing the Gap</p> <p>The goal of the Australian Government’s Closing the Gap initiative is to support equal opportunity for Australian Aboriginal and Torres Strait Islander people.</p> <p>In groups, using a jigsaw strategy, each student is allocated one chapter of the Closing the Gap web-based report. For one or more of the targets, they summarise the key points and a local solution. Students present their information to their group. As a group, they identify five ways that Closing the Gap is making improvements to human wellbeing in Australia.</p>
<p>Action – working together</p>  <p>Image – Closing the Gap Report 2017 (cropped), © Commonwealth of Australia 2016, CC BY 4.0</p>	<p>How can individuals improve human wellbeing?</p> <p>‘So off they went together, in peace and unafraid, to face the day and share the world.’</p> <p>Students read the Closing the Gap page, A New Way of Working Together. They create a concept map to represent the strategies outlined and their proposed flow-on effects.</p> <p>In the style of the illustrations in ‘Feathers and Fools’, using symbolic imagery, students create a visual representation of the goal of the Closing the Gap program.</p>

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