

Scan

the journal for educators



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In this issue

- Representation in English
- Picture books for geography
- History and historical fiction
- Art and innovative thinking
- Archives

Scan

Connecting quality learning and literature

'Scan' is a quarterly refereed journal that focuses on information in a digital age and effective student learning. 'Scan's' articles and reviews explore the use of curriculum resources in the learning environment.

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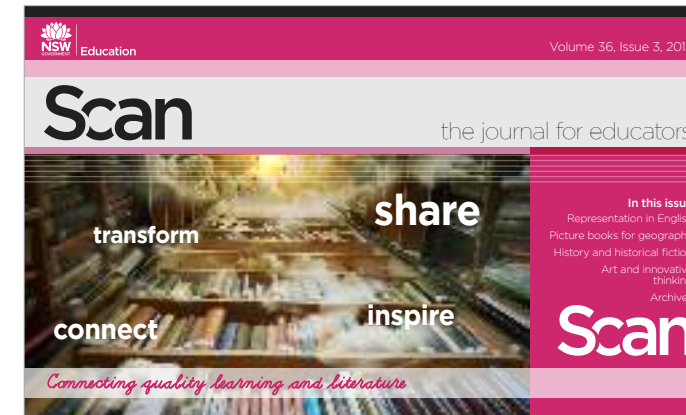
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from the editor

Welcome to the third issue of Scan for 2017.

Quality literature is a focus for this issue. A deeper look at representation from [English Textual Concepts](#) with examples for all stages as well as an exploration of using picture books for geography provides stimulus for teaching and learning ideas. Historical fiction provides a basis for how the teaching of history may be enhanced. Archives and art explore procedures and innovative artmaking to complete this issue.

Enjoy the informative content in this Scan and remember to share it with your colleagues.

Cheers,
The Scan Editorial team



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Representation in English



James Hoffman
K-6 English Advisor | Learning & Teaching -
Early Learning & Primary Education

Take a moment to reflect upon how the syllabus intent is demonstrated in teaching programs, lessons and student work. Can students articulate the big ideas with a sense of confidence?

The core knowledge and ideas inherent in the NSW English K-10 syllabus have been identified by the [English Textual Concepts](#) (2016). This article draws upon the English Textual Concepts resource to investigate 'representation'. What it is and why it's important will be discussed, as well as suggestions for how representation can be used to enhance the teaching and learning of English in years K-6.

The [English Textual Concepts](#) clearly defines the concept of representation.

The depiction of a thing, person or idea in written, visual, performed or spoken language. In representing we make choices from the language offered by these modes. Representation may aim to reflect the natural world as realistically as possible or may aim to convey the essence of people, objects, experiences and ideas in a more abstract way. There are many different ways of seeing the world as our view is framed by context

and culture. This means that representation cannot mirror actual reality but each representation offers a different construction of the world and of experience in it.

Like the way in which a sculpture or painting represents an artist's ideas or a building represents an architect's ideas, a text can be considered the representation of a composer's ideas. Moon (2001) states that representations are

... textual constructions that arise from habitual ways of thinking about or acting in the world. Although they seem to refer to the 'real world', they actually refer to the cultural world which members of a society inhabit.

This suggests that the language, symbols and images we use to represent the world are open to interpretation and are heavily influenced by the context in which they were created. It means that students can learn to use language, symbols and images as tools to represent their own ideas and opinions and position their audience in a particular way.

By the end of Stage 5, students need to understand that

... representations are not neutral. All representations carry personal and cultural meanings and have personal and social effects. Sometimes these meanings are produced through a composer's conscious choices of language and structure and at other times they may be unconscious reproductions of attitudes, beliefs and values in the world. This leads to the potential for different readings of texts as representations are questioned and reinterpreted. Students need to be aware

of the range of choices available to them in representing people, objects, experiences and ideas as well as how cultural convention may put limits on representation, so positioning them to respond to the world in particular ways.

English Textual Concepts resource, 2016

The expectations above help teachers design learning for high intellectual quality and students' deep understanding of representation. Developing a better understanding of the complexity and breadth of representation in the syllabus enhances teachers' ability to devise rigorous and challenging learning experiences. The [English Textual Concept progressions](#) summarise and make explicit what is important to teach and learn. The progression statements provide a clear picture of what representation looks at each stage of learning and how student understanding develops from Early Stage 1 to Stage 5.

Building students' understanding of representation can be easily achieved. This knowledge is powerful and transferable. Students can apply their knowledge of representation in other contexts and even other key learning areas. What follows are some practical suggestions and lesson ideas for teaching representation through quality texts.

Teaching ideas for Early Stage 1

'Into the Forest' by Anthony Browne, Walker Books, London (2004)



Image from 'Into the Forest' by Anthony Browne, Walker Books, London (2004)

Understanding representation in Early Stage 1

By the end of Early Stage 1, students understand that aspects of the real world and of their imagination may be represented in different modes and media.

Planning to teach representation

Author Anthony Browne is considered by many as the master of representation. This page from the text could be used to create a lesson sequence. Initially, it's important to interrogate the text and ask: 'What representation is happening here?' The codes and conventions, including visual literacy, used to create representation could be recorded prior to programming.

Relevant English K-10 syllabus content

ENe-8B

A student demonstrates emerging skills and knowledge of texts to read and view, and shows developing awareness of purpose, audience and subject matter.

- explore the different contribution of words and images to meaning in stories and informative texts (ACELA1786)

ENe-2A

A student composes simple texts to convey an idea or message

- experiment with basic visual, multimodal and digital processes to represent some simple ideas expressed in texts and to convey experience.

Lesson purpose

To understand how an emotion can be represented using words and images.

Scaffolding student understanding of representation

How does the boy feel?

- Explain the purpose of the lesson to students.
- Read the text *Into the Forest* as a whole class (the text may have already been read in a previous lesson).
- Display the page above for individuals or groups of students.
- Pose the question: How does the boy feel? Allow thinking time then take responses from across the class. Guide students in reaching consensus that the boy is sad.

How do we know the boy is sad?

- Engage students in a Think, Pair, Share using the question above. Allow adequate time for rigorous discussion.
- Take responses from across the class and record students' ideas.
- Explain to students that we're going to investigate the ways composer, Anthony Browne, has used words and pictures to tell us the boy is feeling sad.

How has the composer used words and pictures to tell us the boy is feeling sad?

- Model to students how Anthony Browne has represented sadness through words and images.
 - Repetition of 'come home dad' sign reinforces the idea that the boy misses his dad.
 - Framing focuses viewer's attention on the passing of four periods of time and indicate the extent to which the boy has thought about dad.
 - The shadow cast by the boy takes up a large space creating a sense of gloominess.
 - Use of the verb 'missed'.
 - The boy's posture and body position, slumped over with head tilted down at the end of the table alone suggests he is sad and lonely.

What words and pictures could you use to represent a character as feeling sad?

- Have students experiment with using words and images to represent a different character as feeling sad.
- Share individual techniques used by particular students. Discuss whether some techniques were more/less effective than others in representing sadness.

Teaching ideas for Stage 1

'Lots' by Marc Martin, Penguin Books Australia (2016)



Image from 'Lots' by Marc Martin, Penguin Books Australia (2016)

Understanding representation in Stage 1

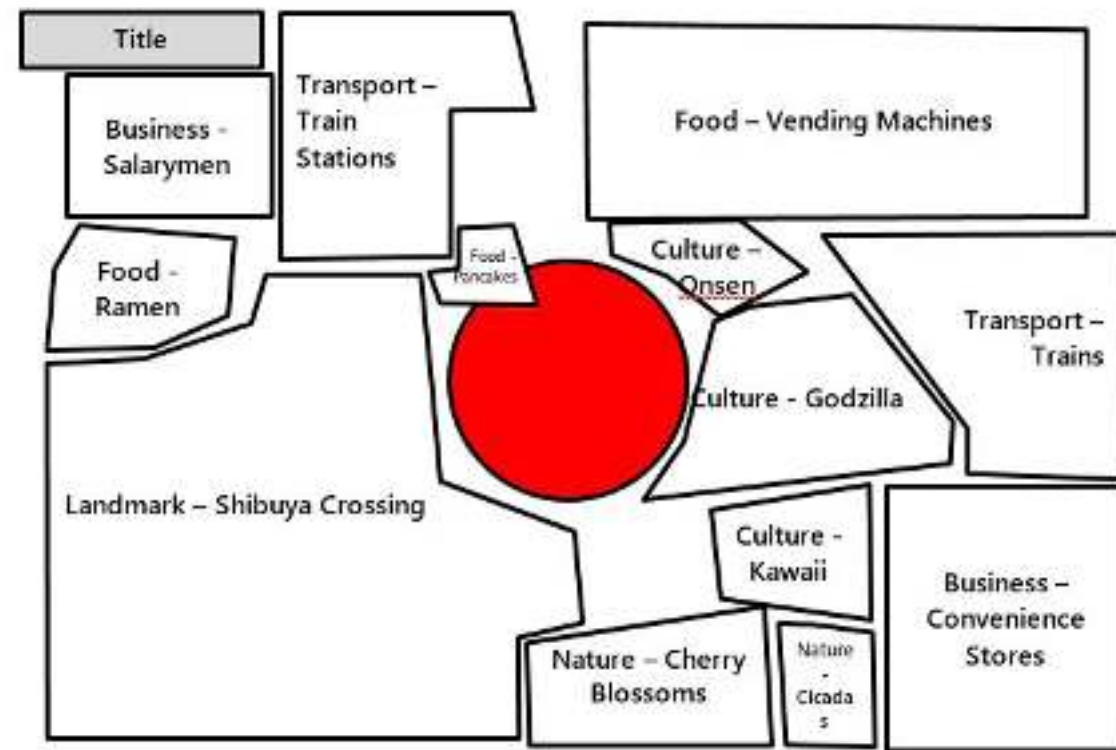
By the end of Stage 1, students understand that there may be different representations of the same objects, events, people, emotions and ideas.

They learn that differences in representation can occur

- through different contexts, modes and media or
- through different choices within these.

Planning to teach representation

This text typifies a trend of representing large amounts of information creatively and is frequently encountered by students. It marks a breaking away from traditional informative text structures that organise information and ideas in a more linear fashion, like Wikipedia. The ideas and information represented in such texts are very dense and may prove somewhat difficult for students to navigate and make meaning. The use of a graphic outline may be helpful in visualising how the composer has organised the text.



This graphic outline shows how the composer has organised information about Tokyo and also reveals the representation of the Japanese flag. Colour coding different sub-headings may also be useful (for example, business = blue, food = green, culture = pink, etc).

Relevant English K-10 syllabus content

EN1-8B

A student recognises that there are different kinds of texts when reading and viewing and shows an awareness of purpose, audience and subject matter.

- understand simple explanations in diagrammatic form, including flowcharts, hierarchies, life cycles

EN1-2A

A student plans, composes and reviews a small range of simple texts for a variety of purposes on familiar topics for known readers and viewers.

- create short imaginative, informative and persuasive texts using growing knowledge of text structures and language features for familiar and some less familiar audiences, selecting print and multimodal elements appropriate to the audience and purpose (ACELY1661, ACELY1671)
- compose texts supported by visual information (such as diagrams and maps) on familiar topics.

Lesson purpose

To understand how information and ideas can be represented differently using text structure, words and images.

Scaffolding student understanding of representation

How have words been used to represent information about Tokyo?

- Explain the purpose of the lesson to students.
- Read the text 'Lots' as a whole class (the text may have already been read in a previous lesson). Due to the way in which the text has been organised and the density of information, the reading may need to

be spread over a number of lessons. It may also be useful to have students read sections of the text in small groups.

- Display the double-page spread above for individuals or groups of students.
- Pose the question: How have words been used to represent information about Tokyo? Allow thinking time then take responses from across the class. Record student's ideas in the left column of a t-chart under the heading 'words'.
 - Title and sub-headings
 - Labels
 - Listing of facts (bullets)
 - Use of captions, etcetera.
- Use a graphic outline (as shown previously) to model to students how the text has been structured.
- Allow students more time to add ideas to the list.

How can drawing, writing and digital forms of communication be used together to represent information about Tokyo?

- Engage students in a Think, Pair, Share using the question: How have images been used to represent information about Tokyo?
- Record students' responses under the right column of the t-chart under the heading 'images'.
 - Close up of trains representing different sizes
 - Vending machines displayed in grid to represent variety
 - Bird's eye view of Shibuya Crossing to represent it as the world's busiest intersection

- Red circle in centre of page on a white to represent Japanese flag
- It may be useful to refer to the graphic outline to assist students in responding.
- Using the completed t-chart have students discuss what effect these representations have on the audience.

How might your choices of print and images to represent information about Tokyo be different to those of composer Marc Martin?

- Provide students with a list (bullet points) of facts about two topics not depicted in the text
 - Sports – Sumo Wrestling
 - Landmarks – Buildings
- Read through these topics and explain to students.
- Ask students to choose one topic of interest to them and experiment with representing this information using images and words.
- Share the different representations across the class and discuss the effectiveness of certain choices.

How can we represent the same objects, events, people, emotions and ideas differently?

- Display the following digital text, [‘Interesting Facts about Tokyo for Kids’](#).

5. Vending machines



As we can see in so many Japanese movies or documentary about Tokyo or Japan in school, we can see a lot of vending machine available almost in every side of Tokyo city. Because vending machine are super popular in Japan and also in Tokyo.

Vending Machine image from [‘Interesting Facts about Tokyo for Kids’](#)

6. Iconic intersection

Yup: since a lot of Japanese would rather choose walking than using motorcycle, car or any other vehicle, we will find a lot of people walking in the street. And when we are in intersection, we will find so many people crossing the street. This view can be seen almost in every intersection in Tokyo.

But if you wish to see the most crowded, biggest and busiest intersection in the world, you can come and visit Shibuya Crossing. It is easy to identify since there are about 2,500 people crossing the street at one time. Woooooww!!!

Iconic Intersection image from [‘Interesting Facts about Tokyo for Kids’](#)

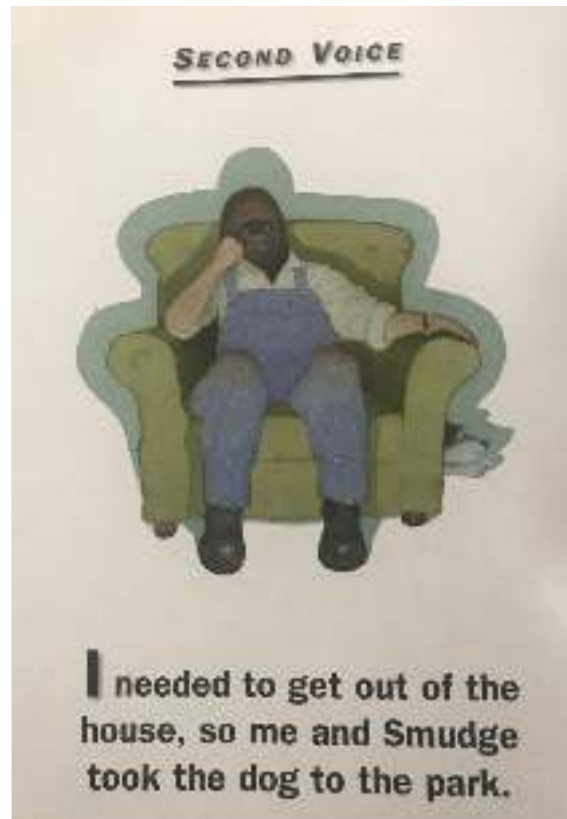
- Have students compare and contrast the ways in which the same information about vending machines and Shibuya Crossing have been represented. A Venn diagram may be useful in recording the ideas.
- Discuss which representation of information and ideas is more effective.

Teaching ideas for Stage 2

‘Voices in the Park’ by Anthony Browne, Doubleday, London (1998)



Images from ‘Voices in the Park’ by Anthony Browne, Doubleday, London (1998)



Images from 'Voices in the Park' by Anthony Browne, Doubleday, London (1998)

Understanding representation in Stage 2

By the end of Stage 2, students understand that representations are varied and reflect individual experiences and contexts.

They learn that representations

- are deliberately constructed for particular audiences and purposes and vary according to the capabilities of mode or medium
- may reflect stereotypic ideas rather than actuality
- vary because of different composers or situations.

Planning to teach representation

Four pages from this masterful text by Anthony Browne have been selected to teach a lesson on representation. The text has been organised around the 'voices' of four characters. Voices in the Park would also be a suitable text for exploring character.

Relevant English K-10 syllabus content

EN2-10C

A student thinks imaginatively, creatively and interpretively about information, ideas and texts when responding to and composing texts.

- use visual representations, including those digitally produced, to represent ideas, experience and information for different purposes and audiences
- justify interpretations of a text, including responses to characters, information and ideas, for example, 'The main character is selfish because ...'

EN2-11D

A student responds to and composes a range of texts that express viewpoints of the world similar to and different from their own.

- experiment with visual, multimodal and digital technologies to represent aspects of experience and relationships.

EN2-2A

A student plans, composes and reviews a range of texts that are more demanding in terms of topic, audience and language.

- create imaginative texts based on characters, settings and events from students' own and other cultures using visual features, for example perspective, distance and angle (ACELT1601, ACELT1794)

- experiment with visual, multimodal and digital processes to represent ideas encountered in texts.

Lesson purpose

To understand how representations reflect individual experiences and contexts.

Scaffolding student understanding of representation

How have the two characters been represented?

- Explain the purpose of the lesson to students.
- Read the text Voices in the Park as a whole class (the text may have already been read in a previous lesson). It's great to embellish your speech to reflect the voices of each of the four characters.
- Display the four pages above for individuals or groups of students.
- Pose the question: How have the two characters been represented? Allow thinking time then take responses from across the class.
- Explain to students that the characters have been represented coming from two distinct social classes.

What words and images have been used to represent the two characters?

- Create two [AnswerGarden's](#) for students to generate words and ideas that come to mind when they think of the two social classes: upper class and working class. Depending on students' prior learning, these terms may require further explanation. Take screenshots or save the resultant word clouds from each AnswerGarden. Discuss these ideas with the class.

- Divide the class into small groups. Allocate each group one of the two characters.
- Have students identify and record the words and images that have been used to represent the character.
 - The first character is well-dressed with hat and scarf while the second character is dressed in paint-splattered overalls clearly representative of working class.
 - The first character's body position is upright and pretentious while the second character's body position is slumped over representing tiredness/defeat.
 - Different fonts have been used to represent the different speech and language used by each of the characters (elaborate vs simple).
 - The difference in the way the dogs have been represented also shows separation of the social classes (Victoria, our pedigree Labrador vs the dog).
 - The deliberate choice of children's names also represents the difference in social class (our son Charles vs Smudge).
 - The use of bright colours has been used to represent the first character while drab and dark colours have deliberately been used to represent the second character
- Have each group report their findings back to the class. Each group can add to the ideas of the previous group.

How is the audience affected by the representation of each character?

- Using the information collected, ask students to share how the representation of each character made them feel.
- Encourage students to move beyond making meaningless statements (such as, good, bad) by providing a list of words depicting positive and negative emotions. Have students justify their responses by using a stem such as
 - The representation of the _____ character made me feel _____ because _____
 - Anthony Browne has used _____ to represent _____
 - Positive: interested, satisfied, pleased, surprised, reassured, comforted, optimistic, curious
 - Negative: irritated, incensed, disappointed, discouraged, upset, perplexed, unsure, frustrated.

How do we know that both characters have been represented fairly?

- Ask students to reflect upon whether both characters have been represented fairly. Share responses across the class encouraging students to justify their opinion/s.
- Have students reform the small groups in which they investigated one character. Ask them to discuss what information is unknown about that character that may have influenced or changed the composer's decision to represent them in that way.
- Share responses across the class.
- Ask each student to choose one of the two characters and experiment with using images and words to best represent them.

- Share student-created texts across the class.
- ### How can knowing about the composer's context influence the way ideas are represented?
- Investigate composer Anthony Browne and his creation of the text Voices in the Park.
 - Ask students to identify any elements of the composer's context that may have influenced the way he represented characters in the text.
 - Engage in whole class discussion, sharing ideas and opinions.

Teaching ideas for Stage 3

Print advertisements for Band-Aids



Band Aid Hulk, advertisement



[Winning Hurts – Band Aid](#), advertisement

Understanding representation in Stage 3

By the end of Stage 3, students understand that representations position audiences to adopt a particular response.

They learn that

- information and ideas may be represented symbolically
- representation in each mode operates according to its own codes and conventions
- representations may be adapted for different audiences
- representations influence response.

Planning to teach representation

Advertisements are ideal for teaching representation. They make creative use of a range of multimodal elements at composers' disposal to communicate layers of meaning.

Relevant English K-10 syllabus content

[EN3-2A](#)

A student composes, edits and presents well-structured and coherent texts

- compose increasingly complex print, visual, multimodal and digital texts, experimenting with language, design, layout and graphics.

[EN3-3A](#)

A student uses an integrated range of skills, strategies and knowledge to read, view and comprehend a wide range of texts in different media and technologies

- summarise a text and evaluate the intended message or theme.

[EN3-5B](#)

A student discusses how language is used to achieve a widening range of purposes for a widening range of audiences and contexts

- recognise the techniques used by writers to position a reader and influence their point of view
- identify and use a variety of strategies to present information and opinions across a range of texts.

[EN3-7C](#)

A student thinks imaginatively, creatively, interpretively and critically about information and ideas and identifies connections between texts when responding to and composing texts.

- analyse and evaluate similarities and differences in texts on similar topics, themes or plots (ACELT1614).

[EN3-8D](#)

A student identifies and considers how different viewpoints of their world, including aspects of culture, are represented in texts.

- recognise how the use of language and visual features can depict cultural assumptions in texts.

Lesson purpose

To understand how representation can position audiences to adopt a particular response.

Scaffolding student understanding of representation

How do representations influence response?

- Explain the purpose of the lesson to students.
- Provide students with a copy of the Hulk advertisement. Alternatively, display the text on a smartboard.
- Have students work in pairs to discuss and record answers to the following questions.
 - What's happening in this text?
 - What's the message or theme?
 - What affect did this text have on you?
 - Was there anything specific about the way the composer used representation that affected you strongly?
 - What audience has the composer targeted?
- Allow time for students to analyse the text.
- Share responses across the class.
- Provide students with a copy of 'Winning Hurts' advertisement.

- With the same partner, students work through the same questions then discuss their findings across the class.
- Using the findings from analysis of both texts, ask students to determine which text is most effective in persuading people to buy Band-Aids. Have them justify their decision by using evidence from the text and/or their analysis.

What techniques were used by the composers to represent their ideas through words and images?

- Have students form small groups and select one text on which to focus. Ask them to investigate and identify the specific tools and devices used by the composers in representing their ideas through words and images in the text. It may be useful to provide checklists to aid identification.
 - Oral and written language (use of vocabulary and grammar), for example, phrase, clause, noun, verb, adjective
 - Images, for example, colour, vectors, viewpoint
 - Facial expression and body language, for example, movement, speed, stillness, body position, smile, eye contact
 - Position, layout and organisation of objects in space (physical, screen), for example, proximity, direction, foreground, background.
- Have students share their responses with the class. Encourage them to discuss the resultant effects and effectiveness of both advertisements.

The Hulk

 - Monochromatic colours and the band-aid on the Hulk's finger are juxtaposed with the Band-Aid

- box making the product stand out. Simple for audience to grasp concept of the advertisement.
- Band-aid has been placed in the centre giving viewers no choice but to focus on it.
- Intertextuality (The Hulk is an iconic fictional character) has been used to create humour and also target children (as well as Hulk fans from all ages). It also suggests that something as indestructible as the Hulk needs something as simple as a band-aid, ergo everyone needs a band-aid from time to time.
- Creative use of lighting to illuminate the Hulk's hand, which has a somewhat angelic glow, as if the band-aid is doing something incredible and glorifying.

Winning Hurts

- Use of soft colours and very soft focus in the background to draw viewer to the band-aid.
- The band-aid has been placed in the centre of the advertisement to draw viewer attention.
- The placement of the athlete and the bar at the top of the image (bottom-up view) indicates the level of difficulty and hints at the metaphor of reaching new heights, breaking limits, etcetera.
- Size, placement and type of font (digital stopwatch) represents the importance of results. The use of the band-aid in the time suggests that it is a necessary part of the process and that elite athletes aren't robots and need support (in the form of band-aids).
- The use of opposites in the phrase Winning Hurts. Winning usually has positive connotations while

hurting is usually negative. The two are not often associated and suggests that success can be achieved through hard work/sacrifice.

How might representations be adapted for different audiences?

- Pose the following questions then engage in whole class discussion, sharing ideas and opinions.
 - What beliefs and positions are dominant and how has this been achieved?
 - What beliefs and positions are silenced and how has this been achieved?
 - What do I think about the way these ideas have been presented and what alternatives are there?
- Form small teams and challenge students to compose their own band-aid advertisement experimenting with language, design, layout and graphics to represent the ideas and information. Prior to starting, ensure teams have selected a target audience for their advertisement (for example, parents, children, pet owners, gardeners, book lovers, car owners, etcetera).
 - Have each team share their texts and compare the audience's response to that of the two original advertisements.

Developing a better understanding of the complexity and breadth of representation in the syllabus enhances teachers ability to devise rigorous and challenging learning experiences.

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Value of using picture books in geography



Jennifer Curtis, HSIE Advisor 7-12, Secondary Curriculum, Learning and Teaching Directorate

Why use picture books in geography teaching and learning

Reading is the thing that, when you're young, can really make you see that there's another life outside your world, no matter what sort of world you're born into. And sometimes it reflects your own life – you get your own situation into perspective.

Alison Lester, author and illustrator (2012)

Stories have always been a part of human culture and have been used for thousands of years to teach and entertain, impart laws and lessons, preserve culture and beliefs, and pass on values and knowledge. Picture books add visual representations to the story and enable us to engage with a multiplicity of people and places.

In geography teaching and learning, picture books can:

- increase engagement and stimulate interest
- open up the world and bring places to life
- engage students' imagination and provoke curiosity and inquiry
- provide a diversity of perspectives and build empathy and understanding
- make connections to students' lives and encourage reflection and comparison
- introduce geographical issues, themes and dilemmas which engage the emotions
- model visual representations and exemplify language forms and features
- inspire creative and imaginative interpretations and responses
- provoke an emotional reaction that translates to personal action
- cater for a variety of different learning styles
- bring joy to the learning.

Picture books should firstly be enjoyed in their whole, and for pleasure, rather than being geographically dissected as they are read. They can be re-read for geographical information, ideas and discussions but in doing this, care needs to be taken not to 'ruin' the book with over-dissection (Lewis, 2010).

Windows to the world

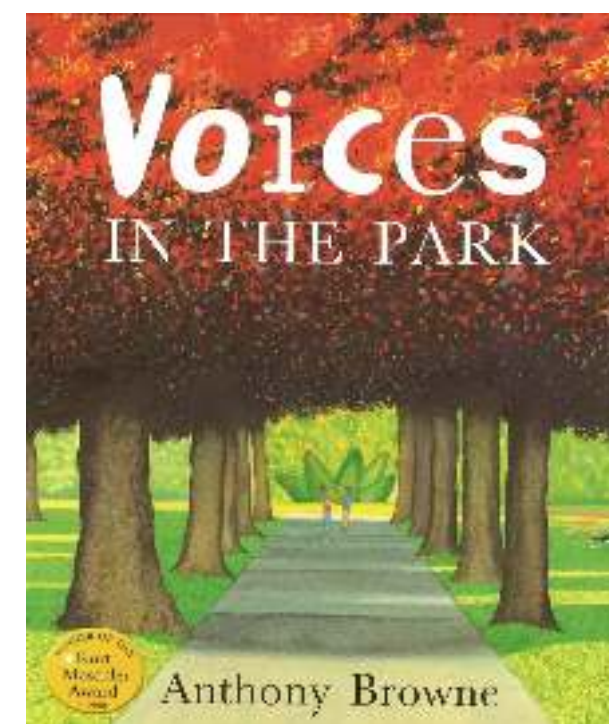
The place and setting of picture books provide geographical locations enabling students to virtually visit diverse places around the globe and to develop knowledge and understandings of difference and

diversity. Places can be located on globes and maps, and satellite and Google Street View images can be examined for real views of vegetation, land uses and street level surroundings. Supplementary photographs and videos of people in places can introduce a global perspective and enhance intercultural understanding. Books such as 'Possum Magic' by Mem Fox and Julie Vivas give Stage 1 students a taste of the diversity across Australia. 'Mirror' by Jeannie Baker immerses Stage 2 students in daily lives in a Moroccan village and an Australian city, as does 'Sacred River: The Ganges of India' by Ted Lewin for Stage 3 students. The deeply moving book, 'A Thirst for Home: a Story of Water across the World' by Christine Ieronimo and Eric Velasquez, engages Stage 5 students in a child's connection between her birth country of Ethiopia and her new home of America as well as the issue of inequitable distribution of resources.

Variety of perspectives

Picture books enable students to 'step into the story' to imagine and infer the experiences and perspectives of the people within, and to build empathy and understanding of their lives. Perceptions of and connections between characters and places can be expanded and explored imaginatively using process drama strategies such as role-play, conscience alley and mantle of the expert that can then lead to written work.

In one Stage 1 class using 'A New Year's Reunion' by Yu Li-Qiong and Zhu Cheng-Liang, the students spoke of young Maomao as if she was an extra member of the class and explored her connections to people and places through writing, music, dance and art.



Voices in the Park by Anthony Browne

'Voices in the Park' by Anthony Browne enables Stage 4 students to explore varying perceptions of the liveability of places as does 'Cat and Fish' by Neil Curtis and Joan Grant for Early Stage 1 students.

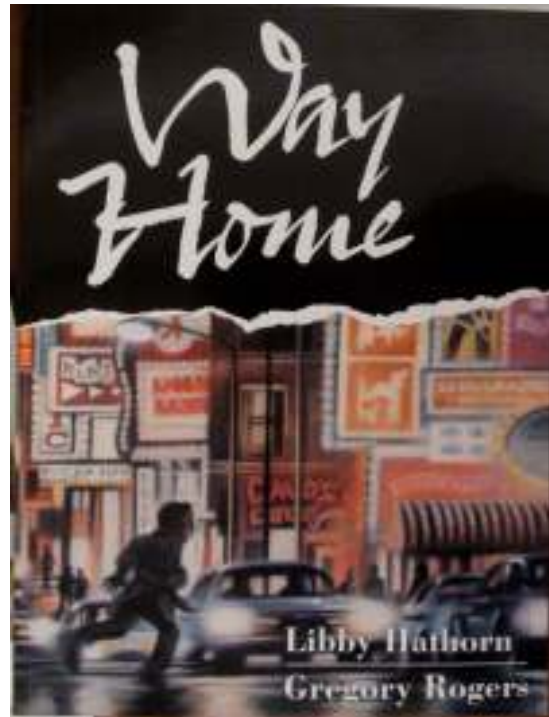
The wordless book 'Zoom' by Istvan Banyai can challenge Stage 3 and 4 students' perceptions of the world.

Visual representations

Illustrations in picture books are a major factor in their appeal. They are works of art in themselves and model creative representations of real and imagined worlds using a variety of media and techniques that can inspire creative responses in students (Dolan, 2013).

Using visual literacy strategies and geographical processing skills, critical analysis of illustrations enables students to extract meaning, purpose, perspective and bias and generate further inquiry. In picture books places are represented from a variety of view-points including eye level, oblique angle and vertical aerial (birds' eye) view which can be deconstructed from a geographical tools approach, for example, Bronwyn Bancroft's colourfully patterned 'Why I Love Australia' representing Australia's diverse

features for Stage 2 students and the black and white landscape silhouettes in 'Round Trip' by Anne Jonas for Stage 4 students.



Way Home by Libby Hathorn & Gregory Rogers

Demonstrating a host of symbolic visual strategies, picture book illustrations communicate peoples' emotions, experiences and perspectives in various life situations such as the challenges of homelessness in 'Way Home' by Libby Hathorn and Gregory Rogers for Stage 5 students.

Communication of issues

Picture books deal with wide ranging issues as their context. These include environmental and social justice issues, natural and human-induced disasters, cultural diversity and connections between people and places. When investigating an issue, it is important that our students are left with hope for the future. 'The Curious Garden' by Peter Brown does this and illustrates the impact a small curious boy, and subsequently the community, can have on greening a city, modelling how to care for a place to Stage 1 students and how to enhance sustainability in urban places for Stage 5 students.

'Sparrow Girl' by Sara Pennypacker and Yoko Tanaka also demonstrates the power of one in changing biomes (Stage 5), in both creating devastation and restoring it. Whereas, 'Cat on the Island' by Gary Crew and Gillian Warden provides a confronting account of environmental devastation for Stage 3 and Stage 5 students and so should be balanced with good news accounts such as 'Belonging' by Jeannie Baker and 'The Tin Forest' by Helen Ward and Wayne Anderson.

How to use picture books in geography teaching

In geography lesson planning, picture books can be used:

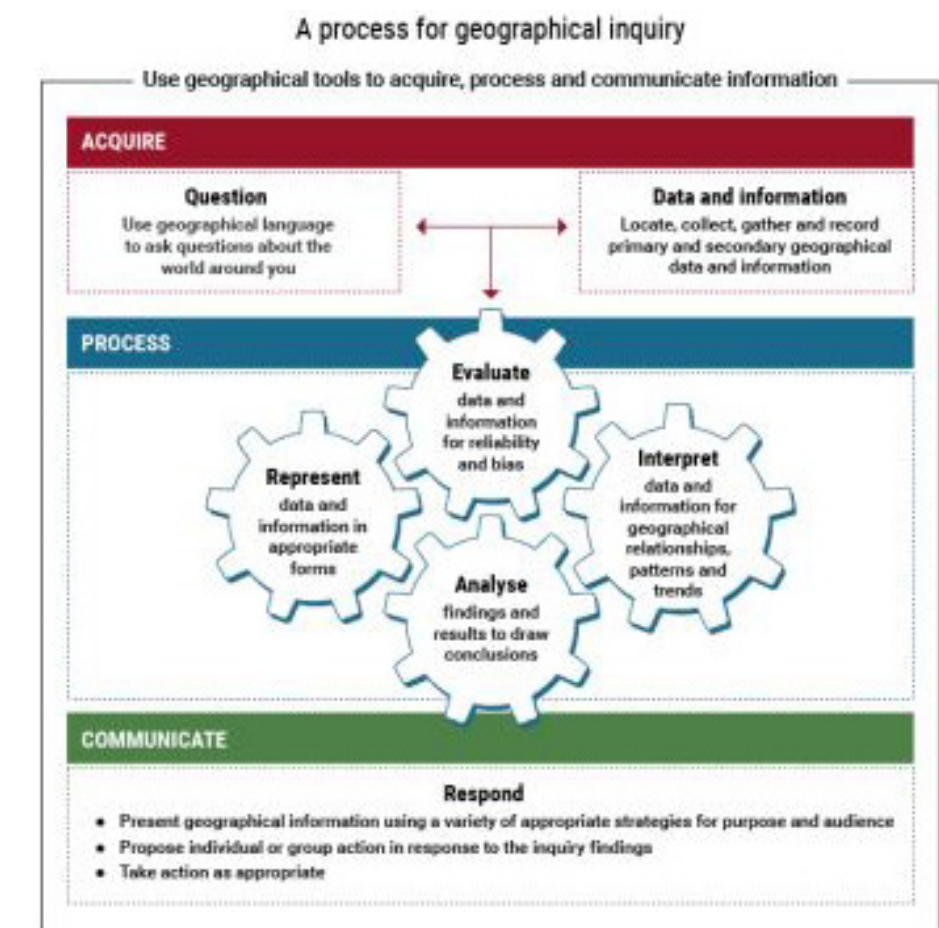
- as an engaging stimulus when introducing a geographical inquiry
- as a core text for a geographical inquiry used as a reference point or springboard for inquiries
- to illustrate or explain a geographical concept or idea
- as a core text for an integrated conceptual unit of work of which a geographical inquiry is part
- to practise and apply visual literacy skills in both literary and geographical analysis
- as an additional resource for reference and research.

When one copy of a book is available it is preferable to sit in a comfortable relaxed space and read the picture book through first for pleasure as a shared reading. This creates the sense of storytelling. The book can be re-read with interpretations and explanations many times after the initial reading. In some cases a blind first reading may be appropriate: reading the text without showing the illustrations.

This enables the students to imagine the setting and features of places and to create their own visualisations of them.

Following a shared reading, having available a class set or several copies of the picture book enables students to actively engage with the book at their own pace either individually or collaboratively.

Picture books and the geographical inquiry process



Where do they fit?

Picture books can be used in all stages of the geographical inquiry process. They are particularly useful as stimulus material to launch an inquiry but also provide a valuable resource to dip in and out of during the inquiry.

In the acquire step, a picture book can set the context of the inquiry and stimulate curiosity. It can provide the springboard for formulating a set of inquiry questions to guide the inquiry.

As visual representations, picture books can be used as a geographical tool for acquiring information. They provide a secondary source of information represented from the perspective of the author and illustrator.

Picture books are created with a specific purpose and as such the intent of the creators needs to be evaluated by students in the process step of a geographical inquiry. Symbols and icons used in illustrations in picture books can be used as models when students represent their own geographical information. Students can replicate these in maps, infographics and diagrams.

A communication product in themselves, picture books provide an example of how geographical information and sustainable actions can be communicated in a multimedial form using words and pictures. Students can compose their own picture books, cartoon strips and digital texts to communicate information and to promote individual and group action.

The Curious Garden – an analogy for the geographical inquiry process

What would happen if an entire city decided to cooperate with nature?

Peter Brown, author

The Curious Garden by Peter Brown can be used as an analogy for the geographical inquiry process.

The protagonist, Liam, is a curious boy with an inquiring mind who likes working geographically in the outdoors. His actions lead to extensive change.

Question

The first step in a geographical inquiry is to formulate a geographical question and a set of inquiry questions that ask What is where? Why there? Why care? When Liam stumbled on a dark stairwell, he asked himself: What is up there? and Where does it go?

At the top of the abandoned railway Liam noticed plants that were brown and dying. He didn't spend much time on the question: Why there? but moved straight to Why care? and returned to water and prune the plants.

Acquire data and information

... the plants waited patiently while Liam found better ways of gardening.

'Liam found better ways of gardening' is the acquiring data and information step in the geographical inquiry process. Liam acquired primary data in the field through fieldwork that immersed him in the patch of garden. He probably used the visible thinking strategy of 'see-think-wonder'. We know he experimented with gardening methods and made insightful observations.

Over the next few months, Liam and the curious garden explored every corner of the railway.

In his fieldwork, Liam gathered primary data through immersive and sensory experiences. He learnt the smallest details of the natural and human features of the place, tuned into its sounds, smells, colours and textures. He observed the interconnections between plants and animals in the garden and of people in the city. He would be able to sketch it, map it and describe how it made him feel.

Rather than waste his winter worrying about the garden, Liam spent it preparing for spring.

Liam used his indoor time for researching secondary information. He acquired it from books, perhaps from gardening shows on television and by interviewing and surveying his family and neighbours about plant care.

Process geographical information

We don't know how Liam processed his primary and secondary information in order to make connections and draw conclusions. Perhaps he generated a chart of plants and their habitat requirements, perhaps graphed their growth and/or mapped their spread. Maybe he created a KWL chart to list what he still wanted to know or created a futures chart to predict the spread of the garden.

After three cold months ... Liam rolled his new gardening gear over to the railway.

Communicate geographical information

Through his visible actions, and through the expansive spread of the garden, Liam communicated what he had learnt. The community watched with interest and were inspired to join in.

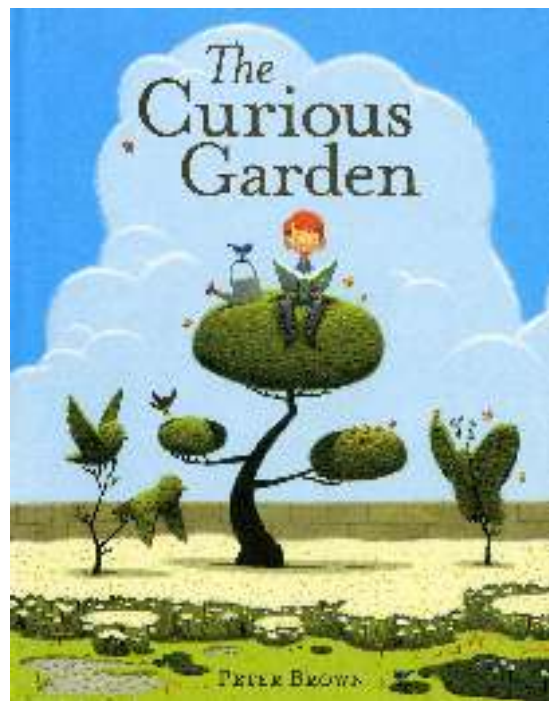
Respond

As his response, Liam applied his knowledge and undertook individual action. He could predict that the garden would continue to explore the rest of the city as a result of his actions, but he didn't expect its far-reaching impact of engaging the community and bringing them together.

But the most surprising things that popped up were the new gardeners.

Suggested learning and teaching activities

Stage 1 – Features of Places – The Curious Garden by Peter Brown



The Curious Garden by Peter Brown

Synopsis

Liam is a curious boy who likes to be outdoors exploring his drab city. He notices a dark stairwell and discovers some struggling plants growing along an unused railway track above the city. He nurtures them and together they explore and spread into all sorts of unexpected places. Armed with new knowledge after winter Liam's city is transformed through his actions and those of his community.

Geographical concepts and ideas

- place, space, environment, interconnection
- natural and human features of an urban place
- ways places change
- active role of citizens in caring for places.

English concepts

- advocacy, characterisation, setting.

Selected geography syllabus content – features of places

- Students investigate features of places and how they can be cared for, for example (ACHGK005)

- description of the natural and human features of places
- consideration of how a place can be cared for, such as, a park, farm, beach, bushland.

Engaging with the text

- Building the field
 - define curious as eager to learn and as odd or unusual. Which definition does the cover suggest?
- Sitting outdoors, in natural places, share the book with the students.
 - What are the features of the place?
 - How did they change?
 - How would we describe Liam?
 - How did he care for his place?
- Making connections
 - text to text – texts about place and environments
 - text to self – school vegetable garden and natural spaces, own and grandparents' gardens
 - text to world – vertical gardens, community gardens.

Cross curriculum links

- **English**
 - characterisation – character web about Liam, personification of the garden, Venn diagram of how Liam and the garden are similar and different
 - writing – sensory writing outdoors in nature, diary writing in Liam's narrative voice.
- **science and technology**
 - living world – explore needs of living things and

places where their needs are met, apply science knowledge in caring for living things

- built environments – places and spaces.
- **creative arts** – representations of gardens in paintings, for example, Monet and Matisse
- **sustainability** – caring for places.

Supporting texts and resource links

- 'So Many Wonderfals' by Tina Matthews
- 'My Country' by Ezekiel Kwaymullina and Sally Morgan
- 'Last Tree in the City' by Peter Carnavas
- '[The Curious Garden Educator's Guide](#)' by Peter Brown
- 'Local Places and Spaces: Geography Teaching Framework' by NSW DoE.

Curiosity – fieldwork

What are the features of our school grounds?

Liam was a curious boy who liked to explore outside. Take the students outside to explore the school grounds. Enable slow sensory exploration through:

- nature spot – sitting still and silently in a spot observing the surroundings
- collecting colours – collect and display loose leaves of various colours
- scrunch and sniff – aromatic leaves, cup hands to smell flowers (don't pick)
- secret places – shine torches or mirrors into dark crevices and holes
- shoes off – walk on grass, rocks, sand.



Investigating the school grounds.
Royal NP EEC

Features of places

What are the features of, and activities in, Liam's gardens?

Examine the series of frames of people in the gardens in *The Curious Garden*. What is happening in each frame? What are people doing in these spaces?

In which frame would you like to

be? What would you hear, smell and see? What would you like to do in the spaces? How would the space make you feel?

On an enlarged copy of a favourite frame, students label the human and natural features and the imagined sounds and smells. They enact being in the frame then question each other about the space and what they imagine it would be like.

Tour of your place

What are the features of, and activities in, our school grounds?

In pairs, students take a favourite soft toy on walk through the school playground. They explain the natural and human features to their toy and show their toy how they use and care for the spaces.

Students take photographs of their toy in favourite places of the school grounds. These can be collated by the students into annotated photographic collages.

Survey students from other grades on favourite uses of the school grounds. Graph and analyse the collected data.

Dream garden

How can places change?

Ask students to examine the first and last double page spreads in *The Curious Garden*. Students use sticky notes to identify the changes that were made to the cityscape and then record them in a Venn diagram. What have been the consequences of the community's teamwork? How did Liam lead and inspire the change?



Plan of dream garden created using loose natural materials. G Braiding

In teams, students design and create a model of their dream garden. These can be ephemeral models constructed outside using loose natural materials. Students provide verbal explanations of the features and uses of their garden.

School habitat garden

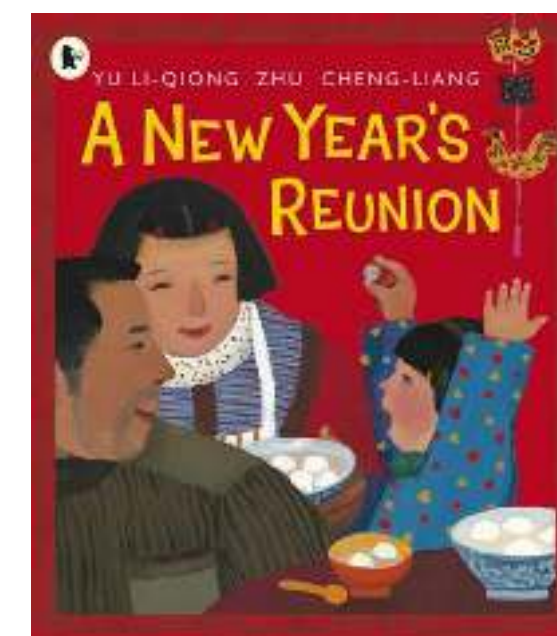
How can we care for and improve our place?

View [images of the High Line](#) in New York City that inspired the writing of *The Curious Garden*. Is there an area of your school grounds that could be improved through a planting project? Perhaps a native garden could be restored or a vegetable plot planted.

Photograph potential areas for improvement and link them to a school site.

As a class, reach consensus on an area for improvement and develop an action plan. Take photographs and videos to record the project's progress. Compile into a digital multimodal text for sharing with other grades.

Stage 1 – People and Places – A New Year's Reunion by Yu Li-Qiong and Zhu Chen-Liang



Book cover: A New Year's Reunion by Yu Li-Qiong and Zhu Chen-Liang

Synopsis

Set in China, young Maomao's father has been working away from home for the year. He returns for a few days to join the family in celebrating Chinese New Year. Almost a stranger to her at first, Maomao and her father become closer as they get ready for the celebrations. Together they put up banners, make sticky rice balls, go New Year visiting

and watch a dragon dance from the roof top. After just a few days Maomao has to farewell her father again but she gives him her fortune coin as a connection across time and distance.

Geographical concepts and ideas

- place, interconnection, scale
- natural and human features of places in the world
- Chinese daily life, cultural customs and traditions
- connections and links people have with people and places.

English concepts

- culture, cultural identity, narrative voice (first person), symbol.

Selected geography syllabus content – local and global connections

- Students investigate connections that people, including Aboriginal and Torres Strait Islander Peoples, have to local and global places, for example (ACHGK010, ACHGK011, ACHGK012)
 - description of reasons people are connected to places in Australia and/or countries across the world, for example, birthplace.

Engaging with the text

- Building the field
 - What do you know about Chinese New Year?
- Share just the illustrations and ask for predictions. Then read with words.
- Making connections
 - text to text – What colours are used in Chinese New Year celebrations?

- text to self – Have you been a part of Chinese New Year celebrations? What cultural events does your family celebrate?

If you were with Maomao and her father watching the dragon dance, what else would you see? What noises would you hear? What have you learnt about Chinese culture from Maomao's story?

Cross curriculum links

- **English**
 - visual literacy – framing, salience, angles, colour and symbols
 - grammar – descriptive noun groups, proper nouns.
- **creative arts**
 - music and dance related to Chinese New Year
 - visual arts – Chinese artworks and calligraphy; decorate red money envelopes.

Asia and Australia's engagement with Asia

- Chinese culture.

Supporting texts and resource links

- 'Fang Fang's Chinese New Year' by Sally Rippin
- 'Grandpa's Mask' by Jing Jing Guo
- 'We All Went on Safari: A Counting Journey through Tanzania' by Laurie Krebs and Julia Cairns
- 'Around the World: Geography Teaching Framework', NSW DoE
- '[People and Places - Chinese Australians](#)' unit, State Library of NSW.

Faraway places

What are some places far away from Australia?

Why does Maomao's father build houses in places far

away from his home? Define far away with reference to a map of Australia and the world. Do you have grandparents or relatives that live in faraway places?

Locate your approximate current school location on a globe. Locate China and birth countries of students and/or their families. Students use wool or string to measure distances to China and familiar countries from their current location.

Graph and compare the distances from Australia to other places. Which are the most faraway? (Each piece of string can be pinned or pasted to form the graph.)

Working with globes builds understandings of Australia's location in relation to other parts of the world. Provide time for exploration in addition to the set task.

Lucky fortune coin



How do people connect to family and friends in faraway places?

What activities do Maomao and her father do together during his stay? Jointly construct a diary of the activities, writing in Maomao's voice, for example,

Day 1 – put up banners, made sticky rice balls, snuggled in bed. How do her feelings change?

Chinese fortune coins symbolise good luck and good fortune. Why was Maomao's coin so special? Why does she give it back to her father?

What activities do you do with loved ones you see just once or twice a year? Is there a special activity that connects you together? Using a T-chart, students

draw themselves with a grandparent, relative or friend that lives far away. On one side they draw and label how they stay in touch when apart, and on the other, special activities they do together when they visit.

Links between Australia and China

How is Chinese New Year celebrated in China and Australia?

How is Chinese New Year celebrated in Maomao's town? How is it celebrated in Australia? View images and videos of Chinese New Year celebrations in the students' suburb or city. Invite students with Chinese heritage to show and explain some of their family's traditions for the celebration.

Students make banners and lanterns to create a Chinese New Year classroom display. Students could also make sticky rice balls, respond to music and participate in a dragon dance.

Why is Chinese New Year celebrated in Australia and other countries around the world as well as in China? Students put on their 'expert hat' to explain global connections through Chinese New Year celebrations in Australia.

Chinese New Year

What symbols are used in Chinese New Year celebrations?

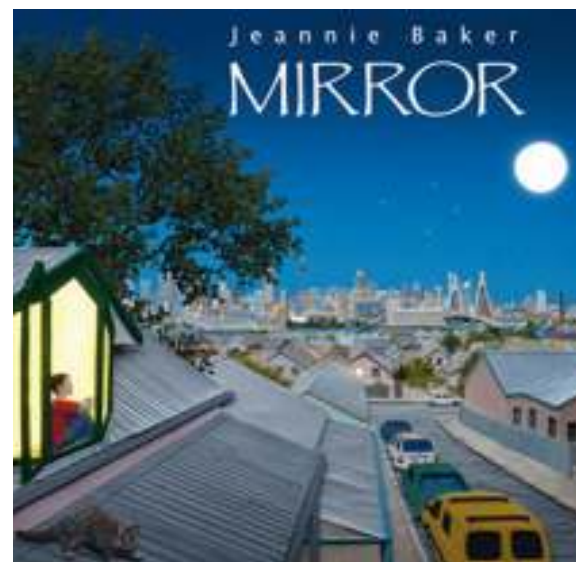
The making and eating of sticky rice balls is a Chinese New Year tradition in Maomao's family. They are a symbol of reunion. What other foods are eaten during Chinese New Year and what do they symbolise?

Examine the illustrations in *A New Year's Reunion* and identify Chinese New Year symbols, such as red lanterns, banners, fortune coin, red envelopes, broom (cleaning).



Students collect and label images of Chinese New Year symbols. They create a table of symbols and write or provide verbal explanations of their meanings.

Stage 2 – Places are Similar and Different – Mirror by Jeannie Baker



Mirror by Jeannie Baker

Synopsis

Through wordless images, the daily lives of two boys are illustrated. One lives in inner city Sydney, Australia, and the other in a remote village in the Valley of Roses, Morocco. Commencing with breakfast with their families, they travel

through contrasting landscapes to their day's tasks. These two boys don't ever realise their connection through a hand-woven rug. Written as two stories, the book is intended to be read simultaneously, one from left to right and the other from right to left.

Geographical concepts and ideas

- place, space, interconnection, scale
- demographic characteristics and daily life in a remote village in Morocco and inner city Sydney, Australia. What it would be like to live in each place. Similarities and differences between places.

English concepts

- culture, cultural identity, setting, theme.

Selected geography 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.

Engaging with the text

- Building the field
 - name each place and language. Locate Morocco and Sydney
- Share the book with the students
 - view the covers and ask students to predict what the book is about
 - read both stories simultaneously. When reading, provide time for close observation of the images.

Several copies will enable thorough examination by students.

- Making connections
 - text to text – stories of other places, stories in Arabic
 - text to self – What does the Arabic on the first page say? What places do the images remind you of?
 - text to world – rug store advertisements.
- What are the features of each place? What would it be like to live in each?

Note – This text is suitable as a core text for an in-depth conceptual unit of work.

Cross curriculum links

- **English**
 - visual literacy – layout, reading paths, framing, salience, colour, vectors.
- **creative arts**
 - collage techniques, weaving with natural fibres.
- **mathematics**
 - financial literacy – travel budget, cost of freight for rug.
- **Asia and Australia's engagement with Asia**
 - connections.

Supporting texts and resource links

- 'Our Village in the Sky' by Janeen Brian and Anne Spudvilas (Himalayas)
- 'I Live in Tokyo' by Mari Takabayashi
- 'Herman and Rosie' by Gus Gordon (New York)
- 'My Father's Boat' by Sherry Garland and Ted Rant(Vietnam)

- '[Mirror – by Jeannie Baker](#)', Classroom Ideas, Walker Books Australia
- 'Australia's Neighbours: Geography Teaching Framework', NSW DoE.

Where in the world



Where is the Valley of Roses, Morocco and inner city Sydney, Australia? Locate Morocco, and Sydney, Australia, on a globe.

Students examine the illustrations in Mirror, one story at a time, identifying the main geographical features of each

place. Provide several copies for close examination.

Students use digital maps to view satellite images of Rozelle, NSW (the story's setting) and the Valley of Roses, Morocco, locating some of the features identified in the book's illustrations. They digitally label or annotate a screen shot of each place.

What are places like?

What are the geographical characteristics of Rozelle, NSW, Kalaat M'Gouna, Morocco, and my home town?

Students make comparisons between the following three places:

- Kalaat M'Gouna, Tinghir Province, Morocco – main town in the Valley of Roses
- Rozelle, NSW, Australia – an inner-west suburb of Sydney
- village, town or suburb in a neighbouring country, as described in one of the supporting texts, for example, 'Our Village in the Sky' or 'I Live in Tokyo'

- identify natural features (climate, landscape, plants, animals) and human features (population, land use and settlement patterns, occupations, daily activities).

Using a jigsaw strategy, pairs of students create and share illustrated geographical fact sheets for each place.

Individually students create a three circle Venn diagram to show similarities and differences.

Daily life interviews

What is the daily life like of people in other places?

Revisit the breakfast and dinner scenes in each story in Mirror. Identify the characters on each page and examine the sequences of small images. Who lives in each house? What are their roles and responsibilities? Students construct a comparison table describing the roles of mother, father and son.

What were the activities of each family over the day? Students plot the daily activities of each family along a timeline of a day.

What would the family members be saying to each other at dinner? Students add sticky note speech bubbles to the characters in the illustrations. They either enact the scenes with dialogue, recounting their day, or 'drop in' and interview family members on their day's activities.

Magic carpet

How would you travel to the Valley of the Roses and what would you see?

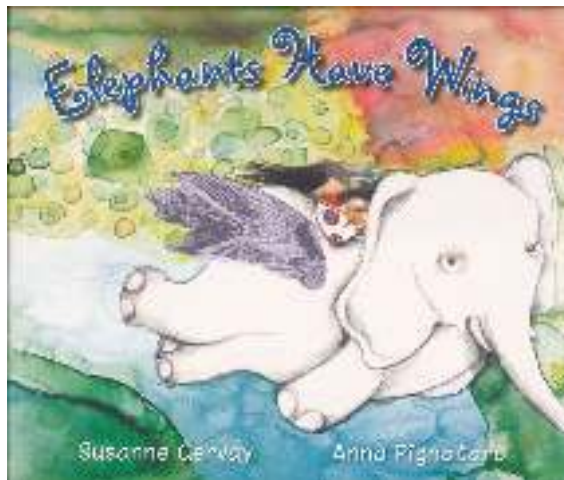
View the last page of the Sydney story in Mirror. Imagine that the Sydney family are inspired by their son's painting of his family on the magic carpet and decide to travel to Morocco's Valley of the Roses.



Small town on the Oued m'Goun (cropped), James Merhebi

Students work as travel consultants and plan an itinerary for the family to travel from Sydney to Marrakech, then to the Valley of the Roses for the Rose Festival in May. Students plan flights, internal transportation in Morocco and sights to see in Marrakech and the Valley of Roses.

Stage 3 – A Diverse and Connected World – Elephants Have Wings by Susanne Gervay and Anna Pignataro



Elephants Have Wings by Susanne Gervay and Anna Pignataro

Synopsis

Two children ask their father to tell them their grandfather's story. He tells them his grandfather's version of the parable the blind man and the elephant. The children then travel across a diversity of landscapes to discover the secret:

Everyone is different, but we're the same, too. The elephant is in all of us.

The parable of the blind man and the elephant is found in Hinduism, Jainism, Buddhism, Sufism (Islam) and contemporary philosophy.

Geographical concepts and ideas

- place, space, interconnection, scale
- retelling of the parable of the blind men and the elephant found in Hinduism, Jainism, Buddhism and Sufism faiths
- cultural diversity
- intercultural understanding.

English concepts

- culture, narrative voice (first person), symbol.

Selected geography syllabus content – the world's cultural diversity

- students investigate the world's cultural diversity, including the cultures of indigenous peoples, for example (ACHGK033)
 - identification of different cultural groups, including indigenous cultural groups, for example, Maori, Inuit, Sami, Dayak
 - examination of various cultures, for example, customs, beliefs, social organisation.

Engaging with the text

- Building the field
 - What is the cultural diversity of the class? What religions and faiths are represented in the school and community?
- Share the book with the students
 - differentiate between grandfather's story and the first person narrative. What is the moral (coda) of the story?

- Making connections
 - text to text – Is the story familiar? Are there familiar cultural symbols in the illustrations?
 - text to self – Have you been told stories passed through your family? Text to world – media stories, such as the plight of elephants.

Cross curriculum links

English

- visual literacy – use of colour, symbol, offer, framing
- grammar – direct speech, noun groups

drama

- enact the parable of the blind man and the elephant

creative arts

- Indian-style pattern making, mandalas using natural materials, for example, [Making Mandala Art with Kids](#)
- symbolism in artworks.

• Asia and Australia's engagement with Asia

- Indian and other Asian cultures.

Supporting texts and resource links

- 'Amma, Tell Me About Ramayana!' by Bhakti Mathur and Maulshree Somani (Ramayana stories are found in Indonesia, Thailand, Nepal, Cambodia)
- 'Our Village in the Sky' by Janeen Brian and Anne Spudvilas
- 'Look What Came From' series by Miles Harvey
- '[Elephants Have Wings: Page by Page Study Guide](#)', Susanne Gervay
- 'Engaging with Asia: Geography Teaching Framework', NSW DoE.

Asian religions

What are the major spiritual beliefs and religions across Asia?

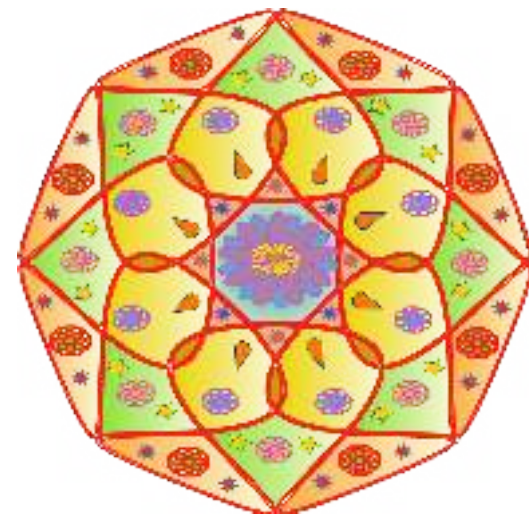
Elephants Have Wings retells the parable of the blind men and the elephant found in Hinduism, Jainism, Buddhism, Sufism (Sufi Muslim) Bahá'í.

What are the major religions or belief sets in Asia? What is the main premise of each? What is their spatial distribution?

Students construct a thematic map of the major religions in Asia.

Spiritual symbolism

How are important spiritual symbols similar and different in Asian cultures?



Mandala

View the mandala in Elephants Have Wings. In Hinduism and Buddhism mandalas have deep symbolic meaning. In the story's context the mandala illustration embeds across-cultural spiritual symbols and represents time for reflection (Gervay, 2014).

What are the main Hindu, Buddhist and Jain spiritual

symbols and their meanings? Students generate a comparison table and discuss similarities and differences.

Spiritual symbols are interspersed through the illustrations in Elephants Have Wings, for example, hand, lotus flower. Can you find them? What is their purpose? What other symbols are used in the text?

([Page by Page Study Guide](#)).

[The Mandala \(A Short Documentary of the Celestial Palace\)](#) by Trace5, Vimeo

[Mandala gallery](#) - Google Arts and Culture

Intercultural understanding

How does the parable of the blind men and the elephant teach intercultural understanding?

Everyone is different, but we're the same, too.
The elephant is in all of us.

Read or tell a Hindu version of the parable of the blind men and the elephant and compare it to the version told in Elephants Have Wings. How is the story similar and different? What is the author's intent of the children journeying across a variety of landscapes? How does the moral of the story vary between religions?

In groups, students enact the parable, adding elements (for example, multicultural costumes) to emphasise the coda of intercultural understanding.



Ganesha

Symbolic elephants

What are the symbolic meanings of elephants to people in Asian cultures?

Re-read Elephants Have Wings, examining the illustrations for representations of elephants. View images of the Hindu deity Ganesha and share cultural traditions for the Festival of Ganesh. What else do elephants symbolise in Asian cultures?

In groups, using a jigsaw strategy, each student selects one Asian culture and creates an annotated collage of images that illustrate the symbolic meanings of elephants for that culture. They present and explain it to their group. This can be followed with students composing an informative piece of writing on elephant symbolism in one Asian culture. Cultures - China, India, Myanmar (Burma), Thailand.

Stage 4 - Place and Liveability - Gary by Leila Rudge



Gary by Leila Rudge

Synopsis

Gary is a pigeon who lives with a flock of racing pigeons. But Gary can't fly and so stays at home organising his scrapbook when the flock race. One day he accidentally lands in the racing basket and finds himself in the city, lost. He uses his collection of travel mementos to help him interpret the signs and symbols in the city,

to access the transport services, and to eventually find his way home.

Geographical concepts and ideas

- place, environment, interconnection, scale
- effects of access to services and facilities that enhance mobility and people's wellbeing.

English concepts

- characterisation, setting, symbol.

Selected geography syllabus content – access to services and facilities

- Students investigate the influence of accessibility to services and facilities on the liveability of places, for example: (ACHGK044)
 - identification of services and facilities considered important to people's wellbeing
 - examination of variations in access to services and facilities between urban, rural and remote places
 - explanation of how limited access to services and facilities affects the liveability of ONE place for different groups of people, for example, young people, people with disabilities, the aged, rural and remote communities.

Engaging with the text

- Share the book with the students. Enjoy its humour and subject matter.
- Making connections:
 - text to text – books about journeys
 - text to self – travel adventures, access or lack of access to public transport, alternate modes of transport
 - text to world – accessibility issues.
- Leila Rudge has used symbols to represent what the racing pigeons are saying and what Gary is saying after his adventure. What might they be saying?

Cross curriculum links

- **English**
 - visual literacy – reading paths, colour. Impact on viewer of combination of illustration and words.

- use of language and images to create character.

• visual arts

- Friedensreich Hundertwasser's artworks – paintings 88, 125, 175, 241, 433, 525 available at Hundertwasser.com

• history

- everyday life of men, women and children in an ancient society.

• difference and diversity

- identify and empathise with varying perspectives.

Supporting texts and resource links

- 'Peggy' by Anna Walker
- 'Voices in the Park' by Anthony Browne
- 'Home' by Narelle Oliver
- 'Place and Liveability: Geography Teaching Framework', NSW DoE.

Travelling to school

How does access to services and facilities affect journeys from one place to another?



In 'Gary', view the double-page spread of Gary's route home. His experiences are represented in symbols on the following page. Compare these to personal travels.

Students log the time taken, modes of transport and distance for their journey to school. Compile the data into a class data table.

Students analyse the class data to determine the most common mode of transport to school and mean journey time. Discuss factors that affect travel time, and positive and negative aspects of transport modes.

Compare the class modes of transport with a random sample of 50 students from another area of NSW using the ABS CensusAtSchool Australia Random Sampler. If a city school, compare to a rural area and vice versa. (Adapted from GEO 12: Journey to School, Australian Bureau of Statistics.)

Journey map

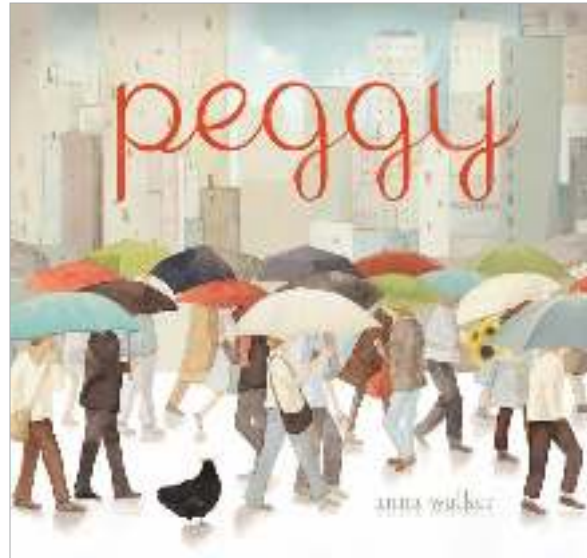
What services and facilities enhance our journeys to school?

Artist Friedensreich Hundertwasser's work, 175 The Almost Circle, shows a route around a city by bicycle. He comments, 'I have a bicycle. Paris is big. I want to say that the lines that I draw with my bicycle through this great city are extraordinary'.

Inspired by Hundertwasser's artwork, and Gary's route map, students create a representation of their journey to school. This can be created using spatial technologies, be an annotated printed satellite image, or a sketch map. Students use symbols to represent the services and facilities they have access to and/or use along their journey.

Accessibility

How does limited access to services and facilities affect liveability in our local area for people with disabilities?



Peggy by Anna Walker

Share the supporting text, Peggy, with the students. Enjoy the book's light-hearted humour. How would it have been different for Peggy and Gary, lost in the city, if they had a physical disability such as a vision impairment or limited mobility?

For the students' journey to school, students

identify the accessibility services and facilities available for people with disabilities.

Students imagine they are newly elected to the local council and want to improve access to services and facilities for people with disabilities. They research what is currently provided and, in role, present a verbal statement on the impacts on liveability of limited access. They provide suggestions for increased access.

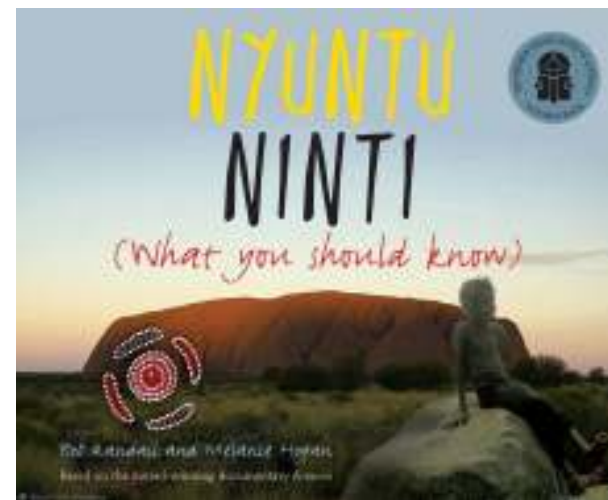
City vs rural and remote

What effect does access to services have on people's wellbeing?

Use the illustration of Gary in the city with his open scrap book as a springboard for a discussion on the provision of services and facilities in cities versus rural areas.

What do the symbols in the illustration represent? Which of these services and facilities are available in your suburb or home town? Which of these services are not usually available in rural areas? What other services and facilities do cities provide that are not available in rural and remote places? Does this impact significantly on people's reasons for living in a place? Following research on the provision of services and facilities for a city and rural area, students construct a Venn diagram that compares services and facilities provided in a city with those provided in a rural or remote area.

Stage 5 – Environmental Management – Nyuntu Ninti = What You Should Know by Bob Randall and Melanie Hogan



Nyuntu Ninti = What You Should Know by Bob Randall and Melanie Hogan

the Anangu people to Uluru, the surrounding country and to all living things. He highlights the importance of looking after the land and living in harmony with it.

Geographical concepts and ideas

- place, environment, interconnection, sustainability.

Synopsis

Meaning 'what you should know', Nyuntu Ninti is written in the words of Bob Randall (c.1934–2015), a Yankunytjatjara elder, songwriter and NAIDOC Person of the Year, 1999. Bob explains the longevity of Aboriginal people and the connection of

English concepts

- culture, cultural identity, setting, theme.

Selected geography syllabus content – environmental management

- students investigate environmental management, including different worldviews and the management approaches of Aboriginal and Torres Strait Islander Peoples, for example (ACHGK071, ACHGK072)
 - discussion of varying environmental management approaches and perspectives.

Engaging with the text

- share the book with the students. Provide time for carefully observing the photographs, in particular, people's interactions with the environment.
- making connections:
 - text to text – Aboriginal Dreaming stories
 - text to self – nature connections, environmental experiences, travel to Uluru and Kata Tjuta
 - text to world – land claims, land management
- Why is the book titled Nyuntu Ninti? What is the author's purpose? How do the words and photographs work together to achieve the purpose?

Cross curriculum links

• English

- explain and analyse cultural assumptions, including texts by and about Aboriginal Australians.

• science

- living world – contribution of Aboriginal and Torres Strait Islander peoples' cultural practices and knowledge to conservation and management of sustainable ecosystems.

- **visual arts**

- Western Desert Aboriginal Art Movement, for example, Papunya Tula artists.

- **Aboriginal and Torres Strait Islander histories and cultures**

- relationship with Land and Place, caring for Country.

Supporting texts and resource links

- ‘One Small Island’ by Alison Lester and Coral Tulloch
- ‘Phasmid: Saving the Lord Howe Island Stick Insect’ by Rohan Cleave and Coral Tulloch
- ‘[Nyuntu Ninti Teacher notes](#)’, Harper Collins
- ‘[Uluru-Kata Tjuta National Park Management Plan 2010-2020](#)’, Australian Government and Uluru-Kata Tjuta Board of Management
- ‘Environmental Management: Geography Teaching Framework’, NSW DoE
- ‘HSIE Learning Across the Curriculum: Aboriginal and Torres Strait Islander Histories and Cultures’, NSW DoE.

Value of Country

What is the importance of the economic, cultural, spiritual and aesthetic value of Country and Place for Aboriginal and Torres Strait Islander Peoples?

Share the book *Nyuntu Ninti* and learn about the values of the Uluru environment. Read the lyrics of Bob Randall’s song, ‘Where We Came From’ (last page) and view the author singing: [Bob Randall: Where We Come From](#), Global Oneness Project.

Students create a concept map identifying the values of Country to Aboriginal people, as explained by Bob Randall.



Kata Tjuta

Uluru-Kata Tjuta National Park management

How do worldviews of Aboriginal and Torres Strait Islander peoples influence approaches to environmental use and management?

Re-read *Nyuntu Ninti* and observe people’s interactions with the environment. Anangu are the custodians and owners of Uluru-Kata Tjuta National Park (Nguraritja) which is jointly managed with Parks Australia. Tjukurpa is the foundation of Anangu life and of the joint management of the park.

Read the following pages from the [Uluru-Kata Tjuta National Park Management Plan 2010-2020](#) to understand the guiding principles of environmental management

- Board of Management Vision and Foreword (pp. i-ii)
- ‘Working Together’ painting and its explanation (p. iv)
- Tjukurpa (pp. 3-4/8).

Students discuss how the worldviews of Anangu influence the approach to environmental use and management of Uluru-Kata Tjuta National Park. In the role as a newly trained tour guide for the park, they prepare and deliver an introductory statement to park visitors that express Aboriginal people’s interactions and connections with the environment.

Caring for Country

How do Aboriginal people use fire in caring for Country?



Controlled burn

Students use the following videos and explanations, and other sources, to create a cause and effect chart on the Aboriginal use of fire in caring for Country:

- [Through Our Eyes - Using Fire To Care For Country with Roy Barker](#) (Murrawari language group), Local Land Services Western Region, 2014

- [Aboriginal Fire Management](#), Creative Spirits
- [Fighting carbon with fire, Arnhem Land, Australia](#), UNUChannel.

Aboriginal knowledge and advice

Why is Aboriginal input and knowledge essential to effective environmental management?

Students:

- collaborate with local Aboriginal community members who have a role in environmental management of local natural areas
- visit a local area managed with input from Aboriginal people
- view [Through Our Eyes - Sustaining Animal Populations with Roy Barker](#) (Murrawari language group), Local Land Services Western Region, 2014.
- read extracts of [Uluru-Kata Tjuta National Park Management Plan 2010-2020](#)

Students discuss the statement, 'Aboriginal input and knowledge is essential to effective environmental management'.

Picture books enable students to 'step into the story' to imagine and infer the experiences and perspectives of the people within, and to build empathy and understanding of their lives

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'Mad Hatter', Year 9 visual arts

Developing innovative thinkers and positive risk-takers



Helen Yip teaches visual arts and photography, video and digital imaging at Asquith Girls High School. She offers insight and advice on how to embed creativity into classroom learning and teaching, with a focus on the nature of contemporary artmaking practice as an evolving process of research and experimentation - informing and developing students' own practice as artists.

Empowering student creativity

Albert Einstein once argued that 'creativity is intelligence having fun', alluding to the parallels between science and art in advancing society through innovative thinking, experiments, technologies, creations and ways of perceiving and responding to the world. My parents didn't think so, however, when I told them that I was going to study Art Education at university. 'What do you mean?' they asked, perplexed. 'You scored your highest marks in science!' Today's globalised society underlines our role as teachers to actively teach our students to become autonomous, empowered creative and critical

thinkers, risk-takers, solution-seekers and agents of change in their digitally-saturated, perpetually-transforming world. Embedding creativity into classrooms makes learning meaningful and authentic, and engenders creative thinking as a lifelong mindset and skill that enables students to become resilient individuals who will succeed and find fulfilment in their future pursuits.

As [Bloom's digital taxonomy](#) identifies, 'creating' is the highest order thinking skill and can include designing, constructing, planning, producing, inventing, devising, filming, animating, blogging, re-mixing, publishing and directing. Creativity involves the process of bringing into play something new or innovative, whether it be an idea, approach, action, product or representation. Every artwork, song, dance, play or text acts as an interpretation and re-presentation of the artist's world regardless of its expressive form or level of abstraction, and emerges as a result of something

that we have learned or discovered that brings about a change to our foundation; how we see, sense and understand our world and ourselves. Creativity implies and demands action, both conceptually and materially.

In the context of our classrooms, creativity is a teachable concept and skill that can never be 'used up', contrary to what some of my Year 7 students initially believe when they exclaim, 'bags that idea'. The history of Art testifies to this characteristic of creativity, revealing that the nature and significance of artists' practice and artworks is never static; rather, meanings and values constantly shift and evolve with audiences across time and place.

Visual arts, along with other creative arts subjects, functions as a universal language that involves visualisation, sensory experience, rhythm, composition, tone, gestures, performance, choreography, curation and direction.

At Asquith Girls High School, visual arts, music, dance and drama teachers regularly collaborate to design and implement cross-curricular tasks, workshop days and community events, with the aim of creating vibrant opportunities for creativity within and beyond the classroom.

The nature of artists' practice

It can be argued that it is the responsibility of artists to experiment, no matter what medium or expressive forms they are working with. Practice, in the context of artmaking, can be defined as a dynamic, reciprocal interplay of conceptual and material dimensions that continually evolve and transform in response to the world, informing the making and interpretation of art, including ideas, beliefs, values, intentions, choices,

actions, processes and ways of working. Enacted through a process of research, investigation and experimentation, it is inherently more complex and demanding than a simple act of repetition or routine practising of a skill.

Practice, as discussed and understood in the field of contemporary art and design, is a highly relevant model for understanding creative thinking and the process of learning itself. As artist Merylyn Fairskye illuminates,

... all artmaking can be considered as research – research into how we are situated in the world, what our concerns are and how we are thinking at a particular time.

Recent amendments made to the Visual Arts Stage 6 NSW syllabus, to be implemented by teachers for this year's Preliminary course and the HSC course from 2018, reflect and elucidate this interconnected nature of material and conceptual practice, focusing on the agency of artists, innovations and interdisciplinary approaches in the field of visual arts and design as well as broader cultural and technological realities, the simultaneity of emerging and re-emerging conventions, and how practice relates to the conceptual framework and the frames.

In the context of our classrooms, creativity is a teachable concept and skill that can never be 'used up'...

Amendments to syllabus content – syllabus element:

8.3 Practice in Artmaking Art Criticism and Art History

8.4 The Conceptual Framework – Agencies in the Artworld

8.5 The Frames

[It is to be noted that these amendments will not impact the design or conduct of the HSC examination in Visual Arts, and that there have been no changes to syllabus outcomes, objectives, structure of the course content, requirements or specifications in either the Preliminary or the HSC courses.]

These minor amendments to syllabus content are designed to provide teachers with clarity and guidance in:

- the content areas practice, the conceptual framework, and the frames
- the intended relationships and connections between the content areas practice, the conceptual framework, and the frames
- content statements that, within the scope of minor amendments, reflect changes in artworld practices.

[Summary of the Visual Arts Stage 6 syllabus amendments 2016](#), NESAs

The challenge, then, of teaching 'practice' to students and embedding this concept and process of creativity into everyday teaching and learning, involves developing students' critical judgment and understanding of practice as

making informed decisions and developing autonomous knowledge in responding to the world, making artworks and communicating with audiences.

Visual Arts Stage 6 syllabus, NESAs, 2016, p. 17

Finding and establishing a balance, between practical and theoretical components of the course across Stages 4-6, importantly enables students to perceive the reciprocal nature of artmaking, and art critical and historical investigations. With planned yet responsive lesson sequences, students can come to realise that exploring and responding to the practice of diverse historical and contemporary artists informs and enriches the development of their own conceptual and material practice in artmaking, and vice versa.



Students as artists

Teaching artmaking in ways that enable students to see themselves as artists and gain a sense of ownership and empowerment through developing their own artistic practice, is one of my primary aims as a visual arts teacher. It is extremely rewarding when students find flow, excitement and confidence in exploring their own creative potential and interests, and become so engaged that they feel as though they belong to their work.



'Put a Stamp on It', Year 11 visual arts

Motivation and the openness to take positive risks in learning is pivotal to the development and extension of students' practice as artists over time. Creativity takes courage and I often humour my students by highlighting and demonstrating that in artmaking, there is no 'right' or 'wrong'... just 'left'.

Designing investigations that model artmaking as a process of creative thinking, research and experimentation, grounding students in what they know while moving them beyond what they know, is key to developing innovative thinkers and positive risk-takers. Scaffolding tasks, explicit teaching of higher-order thinking strategies, practical workshops, structured experiments, and timely opportunities for feedback and feedforward, all encourage students to lose their fear of making mistakes and trust in

the process of artmaking as an evolving network of choices, intentions, material actions, reflection, reworkings and resolution, that is not strictly linear and that often involves accidents meeting an open mind.



'Moment to Memento', Year 11 photography, video & digital imaging

Programming approaches – developing students' practice

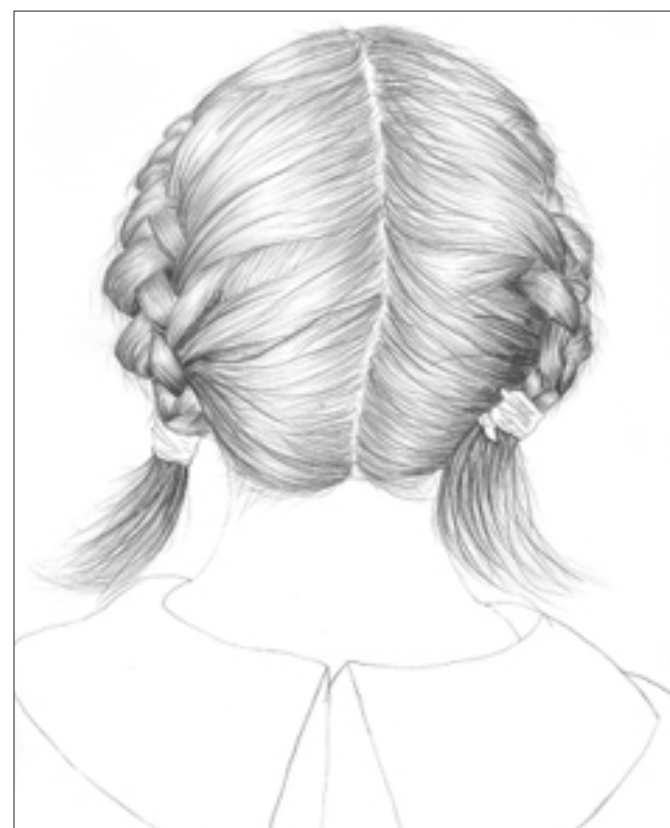
There are no exact methods for teaching students the dynamic and complex nature of practice in visual arts. Remaining learners ourselves and experimenting with new ideas, research, understandings and approaches in our own programming and teaching, is equally empowering for ourselves and our students.

In offering suggestions as to how practice can be authentically 'taught', I will discuss key aspects and strategies that I have found useful in designing and implementing tasks and units of learning across

Stages 4-6, aimed at developing students' practice as artists. These approaches allow for flexibility in terms of student interests and abilities, mediums and expressive forms, timeframes, and individual as well as collaborative artmaking investigations.

1. Conceptual inspiration

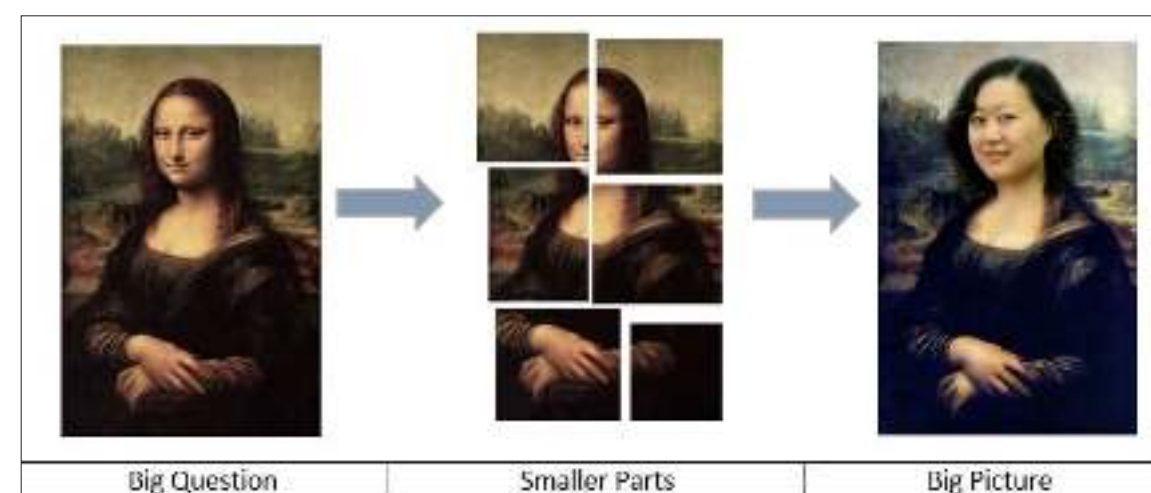
A rich conceptual starting point for any task, program or unit of learning is essential to direct and motivate students' research and inquiry through the artmaking process. Inspiring concepts can emerge and be sourced from the diversity of artists' practice, current exhibitions, art history, popular culture, fictional narratives, the everyday, the universal, visual or sensory qualities, contemporary issues and other limitless possibilities stemming from human experience and interdisciplinary knowledge.



'Reverse Portrait',
Year 8 visual arts

When deciding upon the conceptual basis for a program, unit or task, I critically consider its meaning, relevance, context and level of appropriateness and challenge for the class or year group I am targeting. I often pose thought-provoking, 'big' questions or scenarios to engage my students via active brainstorming, research, lateral

thinking and innovative inquiry into subject matter, viewpoints and relationships between the artist, world, artwork and audience. Students are, therefore, challenged to interpret an open concept, topic or scenario, and investigate this through sustained experimentation with selected materials and techniques. This approach enables student choice and voice while still providing a shared interpretive framework for the class or student group.



Jason Clarke, founder of [Minds at Work](#), highlights how this process of creative thinking involves moving from whole to part to whole again. Deep, idea-driven questions that incite curiosity and breadth of thinking about the 'big picture', can be broken down into smaller parts, specific details and evidence that provide depth of understanding. Students can be prompted to consider 'what if?' scenarios, connect different subject areas and visualise ideas via innovative forms of representation. Through the process of making artworks, students can deconstruct and reconstruct ideas and materials to resolve their own big picture that incorporates new insights, angles and findings, and re-presents their world to audiences.

2. Structured freedom

Creating engaging tasks, lesson sequences and units informed by the nature of artists' practice, requires a framework that has structure yet versatility. From experience, I have found that defining particular task criteria and boundaries actually gives students freedom and confidence to experiment and innovate, in both material and conceptual terms. Project-based learning is a useful model to which I refer when designing such artmaking investigations that involve students in sustained, meaningful inquiry.

To start with, I often introduce students to an authentic, conceptually-driven question, idea, issue or scenario, aimed at developing students' abilities, interests and critical thinking. We then break this down and interpret specific aspects and diverse ways of exploring this topic, via class discussion, brainstorming, mindmapping, visualisation and contextual considerations. Students then proceed with developing, researching and planning their own individual or collaborative concept or proposal in response to this challenging idea, scenario, issue or question.

Following this initial concept development, students engage with the process of material experimentation, exploring and manipulating media and techniques to convey and develop their intentions and concept over a specified timeframe.

I scaffold and chunk steps or actions to model the artmaking process, demonstrating and workshopping practical skills with students. They are then encouraged to act independently and take positive risks by experimenting with these further in relation

to their interests and intended concept, and applying these to new situations.

Timely verbal communication, positive reinforcement, constructive feedback, feedforward and opportunities for individual reflection and peer review of students' progress support student motivation, autonomy, collaboration, critical judgement and resilience in knowing when and how to proceed. Criteria regarding a range of materials and techniques to be selected from, and the number or form of artwork elements, layers or pieces to be resolved, also guide students' extended process of research.



'Central Park Excursion',
Year 10 visual arts

In resolving their work, students are encouraged to lay out all of their progressive experiments and work and reflect on how certain choices and actions in their artmaking will enable them to successfully resolve their work and the communication of their intentions to audiences.

To celebrate the achievement and significance of their finished work, I regularly get students to install,

'perform', project or exhibit their artworks within the school or community environment through site-specific installations, collaborative performances or documentation via photography, video or animation.

Project-based learning provides a rich opportunity for students to deepen their knowledge of practice, expand their repertoire of material and conceptual strategies, and enhance their confidence and trust in the creative learning process.

Elements of project-based learning

- Key knowledge, understanding, and success skills
 - the project is focused on student learning goals, including the development of critical thinking, creative problem solving and autonomy
- A challenging question or scenario
 - the project is framed by a big question or meaningful scenario to respond to, at an appropriate level of challenge for students' abilities
- Sustained inquiry
 - students engage in an extended process of research
- Authenticity
 - the project features an authentic context or impact, or speaks to students' personal interests and experiences
- Student voice and choice
 - students are involved in making their own decisions through the project, including choices and actions related to subject matter, selected

media and techniques and the form of their resolved artwork

- Reflection
 - students and teachers reflect on meaningful learning and how challenges can be overcome
- Review
 - students give, receive, and use feedback and feedforward to extend their process and work
- Public product
 - students share, exhibit and/or present their work to audiences within and beyond the classroom.

Adapted from '[What is Project Based Learning \(PBL\)?](#)', Buck Institute for Education, 2017

3. A site for developing practice

Development of students' critical understandings and judgment through the artmaking process can be strongly supported by promoting students' use of the Visual Arts Process Diary (VAPD) as a site and tool for formulating their conceptual intentions, recording research, planning actions, documenting experimentation with materials, and reflecting on challenges. The ability for students to generate ideas and record their investigations via a range of media as part of their VAPD, including drawings, sketches, notes, photographs, digital files and collections of objects, significantly enables them to make informed decisions and interpretations when developing and resolving their artworks and bodies of work.



'Inhabitation', Year 11 visual arts

4. The physicality of matter

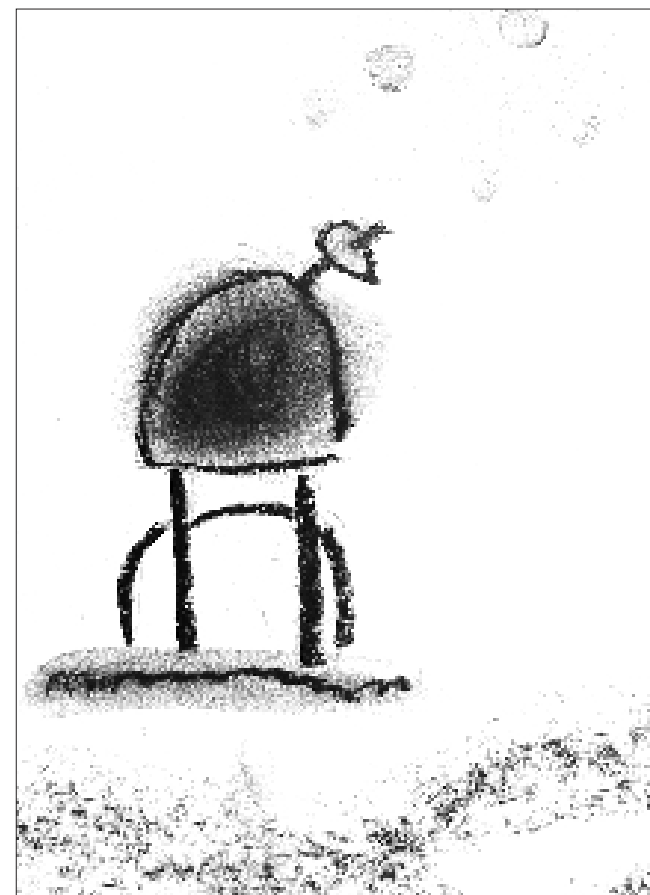
In today's digital screen-based culture, opportunities to engage with the physicality and symbolic potential of diverse materials can inspire students to take positive risks in their learning. Manipulating mediums, objects, images, texts, spaces, landscapes and other sensory elements of the world through a range of techniques and processes, allows students to visualise and materialise their ideas and aims in meaningful, innovative ways, and explore the hands-on approach of many contemporary artists.

Setting up experiences that focus on students' physical, bodily relationship with matter, in the form of experimental workshops, multi-modal lesson delivery, interactive resources, collaborative artmaking and hand-generated representations,

allows for spontaneous encounters as well as intentional actions that connect materials and concepts by novel means.

5. Thinking about thinking

Developing in students the skills and mindset required to respond to situations that do not have known outcomes or 'answers', is an important goal of artmaking and lifelong learning. When students become aware of their own nature, habits and progress as learners, they become more empowered to make conscious choices and decisions towards activating their creativity, autonomy and critical judgment in challenging scenarios.



**'Home is Where the Art is',
Year 7 visual arts**

Embedding the '[Habits of mind](#)' (2017) into everyday learning and teaching and the culture of the classroom, via modelling, direct discussion, using specific language, self-reflections and task design, can be highly effective in promoting students' positive risk-taking, metacognition, motivation and wonderment in response to experimental artmaking investigations.

Assessment for learning

Across all tasks and units that I develop, student artmaking is directed towards the development of conceptual strength and meaning, as well as resolution or the synthesis of students' conceptual and material practice, as reflected in the criteria for assessing HSC visual arts bodies of work and the HSC visual arts band 6 performance description.

The typical performance in band 6 demonstrates:

- a highly developed understanding of practice and a sustained reflective engagement informed by a knowledge of possibilities, conventions, processes and ways to proceed both practically and conceptually
- an authoritative understanding of the artworld acknowledging the complex and subtle relations among the artist, artwork, world and audience
- a sophisticated understanding of how different interpretive frameworks can be employed to represent a point of view
- a sophisticated understanding of how ideas and interests may be represented involving a synthesis of the interpretation of content/subject matter and the form of the work
- a highly developed understanding of how meaning is sustained at a number of levels through engagement with practice, artworld agencies and interpretive frameworks
- resolution, coherence, completeness which is outstanding, innovative and cutting edge.

[HSC Visual Arts Performance Band description: Visual Arts](#), NESAs, 2014

Throughout the artmaking process and at the conclusion of each artmaking task, students receive verbal and written constructive feedback and feedforward, aimed at developing their practice and artworks. Students also participate in self- and peer review activities to enhance their self-awareness as learners and understanding of task criteria and outcomes.

Example artmaking task

Preliminary Visual Arts – ‘Put a Stamp on It’ – Development of a Body of Work

Task description

In a digital age where a lot of images created on a computer tend to look like just that, many artists are using more traditional methods to visually interpret our ever-changing world. We are often nostalgic for the past and we are reassured by the familiar.

Collage is a medium that connects the past with the present, sometimes even offering a glimpse of what may be the future. From fashion show invitations to backdrops for music videos, from graphic design to book illustrations, contemporary collage has become a significant part of our visual landscape. The fusion of disparate and juxtaposed assemblage images provokes significant yet open-ended questions that we, as audiences, may not be able to answer in our postmodern world.

When did you last send or receive a postcard? Your task is to develop a series of four postcards that brings audiences back to the tactile, physical experience of a postcard with its traces of human touch, thought and communication. You are to develop an interesting concept for your series,

inspired by a particular perspective or point of view based on a selected ‘frame’ - subjective, structural, cultural or postmodern. For example, you may wish to focus on:

- personal emotions, memories and experiences
- a visual language of signs and symbols to be decoded by audiences
- issues, beliefs or events in society
- recontextualising ideas, images or texts to challenge conventional meanings.

Artmaking process

In developing your postcard series, you are to consider:

- the role of collage and other related media in our digital age
- how artists have pushed boundaries through the medium of collage in historical and contemporary contexts
- sensory and aesthetic qualities of the medium
- how postcards can act as an accessible means for mass and/or experimental communication.

You are to experiment with a range of media and approaches to develop material and conceptual layers in your work, documenting your experiments and artmaking process in your Visual Arts Process Diary:

Collage
Photomontage
Deshirage
Assemblage (relief)

Monoprinting
Lino cut
Drypoint
Screen printing
Solvent transfer
Drawing
Painting
Photography
Digital image manipulation

* Each of your postcards should demonstrate at least 1 of the above techniques on the left and at least 2 of the techniques on the right.

You may source materials from:

- original/found photographs, postcards or letters
- published media, for example, advertising, magazines, newspapers and/or posters from printed or online sources
- found textures and/or small objects.

In resolving your series, consider how audiences may interpret each of your postcards, and the visual and symbolic relationship between them. To create unity and emphasise your intended concept, you may choose to use visual or sensory cues, a metaphor, patterns or a particular motif to connect your 4 postcards. Also consider the final layout and presentation of your series to audiences, and how this may affect their interaction and interpretation of your work.

Example learning and teaching strategies for artmaking in Stage 6 visual arts

- Students learn about how artmaking practice requires an understanding of how a network of

procedures can be used to make art within the context of the art room. Through a sustained artmaking process and ongoing dialogue with their teacher, they develop their abilities to make informed judgements, decisions and actions.

- Students investigate the material, physical and virtual properties of different expressive forms and their significance and meanings, learning how to work in a range of forms and learn about the potential of materials, processes, techniques, styles and quality. Students are encouraged to think of their developing body of work in conjunction with theoretical course content.
- Students keep a Visual Arts Process Diary (VAPD) for their individual research, brainstorming, planning, experimentation and reflection. Students research and record connections to other artists and artworks.
- Students work individually, with regular verbal feedback and feedforward to guide their artmaking process. The VAPD acts as a site for ongoing exchange between student and teacher. It may be used to record discussions, planning and action lists to scaffold student autonomy and assist in the material and conceptual development of artworks.
- Work in progress is formally assessed and students receive detailed written feedback and feedforward to assist in developing and refining their body of work.
- Students evaluate their own progress and developing work on a regular basis to refine their intentions and approaches.
- Students visit current exhibitions independently and as a class, documenting their observations

and thoughts in their VAPD, and considering how they may apply material and conceptual strategies, including the presentation of work to audiences.

- Full-day workshops or incursions to support students' development and resolution of their body of work.



HSC visual arts body of work

Conclusion

To conclude, I hope you find as much joy as I do in developing innovative artmaking investigations that engage your students in positive risk taking and empower their creativity and minds as genuine, lifelong artists.

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Singleton High School library and archive



Martin Gray, teacher librarian, and Sally McTaggart, Singleton High School, share their two year journey to organise school records and memorabilia and create an effective school archive.

Let's organise the archive

One of the tasks which often falls to the school's teacher librarian is that of an archivist. The library is usually the place for stockpiling copies of old photographs and yearbooks, displaying past trophies, and often storing any old junk that no one else wants.

In 2014, after years of the archive being kept in cardboard boxes in a small closet, Singleton High School's library technician, Sally McTaggart, was given a budget and allocated time by the new principal, to act as school archivist.

Given that the school's 75th anniversary was coming up, and many alumni were looking for information for class reunions, the need for a more formalised archive had become quite apparent. The filing system, used at the time of putting it all in cardboard boxes, was woefully inadequate for ease of searching and access.

Sally to the rescue

Sally's first job was to find all the material that was to be kept in the school archive. This task was easy, if dusty. All the boxes and items which had been stored in a closet in the mezzanine of the library were brought into the library workroom to be unpacked and sorted into piles.



Next, Sally sorted the material into two piles - what was worth keeping and what was too damaged to salvage.

After that, the material to be kept was sorted by material types, such as, photographs, yearbooks, and student registers. Each resource was then sorted into years.

Scan and digitise

Once sorted into years, Sally then had to decide how to keep this archive. A recent cull of videos allowed for space in the workroom for the archives to be shelved, but just holding physical copies is not enough for a good archive. To preserve the history of the school for future alumni, and to allow for ease of access, it was decided to scan and digitise as much material as possible.



Every school photograph, class punishment book and newspaper article has been scanned and stored on the library server. This enables the library staff to search the digitised archive files in response to requests from students, staff and community.

Of course, the process wasn't all smooth sailing. Some items, such as the list of enrolments, had to be read and typed in - a difficult task with 60 year old cursive script. In addition, not all of the collection was complete. To fill these gaps, Sally sought assistance from the local historical society. She even used Facebook to appeal for community help to locate records and missing resources, such as old yearbooks.

Storage solutions

This call out to the local community naturally led to some new artefacts turning up. Decisions about storing these, along with the old collections that had been gathering dust and were scattered around the school, needed to be made. For space, accessibility and aesthetic reasons, it was decided to keep the paper files in the workroom and the realia, such as trophies, on display in the library.



The paper materials, such as yearbooks, were ordered by year in magazine holders, and the miscellaneous paper resources placed in arch lever files by year. New resources had to be purchased to facilitate this. Acid free paper for the photos, sturdier folders for the materials that would be used often,

and new organisers because this material would be used by members of the public and needed to look good.

Local interest

In the two years since this project began, all the library staff have found interesting tidbits of information in the archives. As members of the local community, they often find references to relatives, or even themselves, in the archives. The school photograph collection is also of interest. Many current

students take pleasure in browsing the collection for references to and images of their parents who previously attended the school.

The two biggest users of the archive are the history and support classes, who sometimes do work on local



history, and ex-students organising reunions. We have had several compliments from reunion organising teams with regards to how easy it is to find what they need. Some have even used this material to make commemorative books, which then become part of the archive.



Almost there

At this point, almost all materials from the original storage room and the additional information brought in has been scanned and added to the list of materials.

The hope for the archive in years to come is that the library staff will be able to add any new information as maintenance, without requiring the massive organisational effort of the last two years. We also hope that staff, students and the public will make greater use of the resources now they are more readily available.



YouTube video - [75th Anniversary of Singleton High School](#) by Mardo G

PEER REVIEWED ARTICLE

Multi-platformed historical fiction: Literacy, engagement and historical understanding



Dr Debra Donnelly, University of Newcastle, Senior Lecturer, History Education, School of Education

History is an interesting subject to learn and to teach. The matters under study are gone, and, from the present, we try to understand the past with incomplete and flawed sources. We cannot take our students on a field trip into the past, but we can recreate a sense of history and ignite their historical imaginations by incorporating historical fiction texts.

Historical fiction, in print or on electronic devices, as well as historically themed picture books and graphic novels, feature films, computer games and virtual

worlds are mechanisms through which historically based or inspired stories can now be experienced (Landsberg, 2015). These varied historical fiction texts are engaging for many students, integrate literacy practices, and can be useful vehicles for examining the nature of historical interpretation and representation in 21st century history classrooms.

Literacy and historical fiction texts

The basic concept of literacy has been deepened and broadened in response to an educational shift, from traditional notions of teaching and learning as knowledge transmission and reception, to a more learner-centred model that positions the learner as actively constructing knowledge and understanding (Grushka, Donnelly & Clement, 2014; Killen, 2011). Instead of simply reading and writing, being literate today encompasses multiple literacies and various skills and capabilities (Anstey & Bull, 2009; Cope & Kalantzis, 2009). In addition to text skills, a literate person is increasingly required to master some degree of visual, media, digital and internet literacy and the

ability to move with fluidity between communication platforms and devices (Donnelly, 2014b; Grushka & Donnelly, 2010). It is these capabilities which allow individuals to act and participate fully as citizens in their own culture and society (Virta, 2007).

In history too, the term 'historical literacy' has moved beyond the memorisation of names, events and dates and is commonly used for higher-order capacities related to historical thinking, understanding and research (Taylor & Young, 2004). This critical literacy is one of the basic tools for studying history as it facilitates an appreciation of the power and hidden ideological messages underlying the texts (Apple, 2000) and allows the reader to move to the sophisticated level of 'empathetic literacy'.



Vimeo video – [Historical empathy](#)

This term refers to an attempt to understand the purpose and values of the author, as well as 'understanding the world in which the people of

the past lived ... putting oneself in their position and trying to understand the issues from their points of view' (Jenkins, 1991, p.309). Experiences with accessing and evaluating historical fiction texts allow for the development of skills of discernment and understanding which are beneficial during school life and beyond.

Rationale for using historical fiction texts

Historical fiction texts encourage students to see history as significant and connected with their lifeworld (Reynolds, 2006). Their narratives are often more accessible to students than textbooks, in terms of reading levels and concept load, and the narrative form facilitates entry into a past time via the protagonist and other characters (Rycik & Rosler, 2009). Historical fiction can pique the curiosity about historical events, figures and eras, and provides audiences with everyday details that can enliven the study of a period of history and help them imagine the past.

Engaging with historical fiction texts enables a vicarious experience of places, cultures and life in the past and opportunities to view historic worlds through multiple perspectives. It can highlight exploration of minority views and experiences and, seeing the world through the eyes of the protagonist, can bridge gaps of understanding across cultures and time (Freeman & Levstik, 1988; Marcus et al., 2010).



YouTube video – [The Book Thief | The Hidden True Story](#) by Marcus Zusak

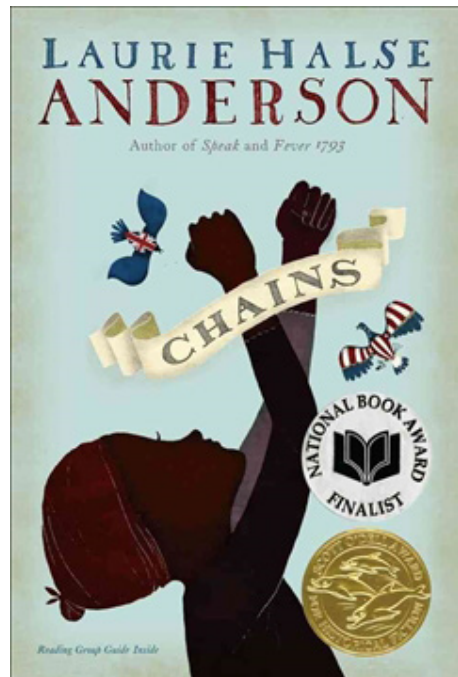
These attributes of historical fiction texts help teachers and students to avoid reductionist thinking that oversimplified the complexity of the past. As Barton (1996) explains, common pitfalls here include:

- stereotyping
- personifying large groups as all holding the same views and traits
- ignoring minority perspectives.

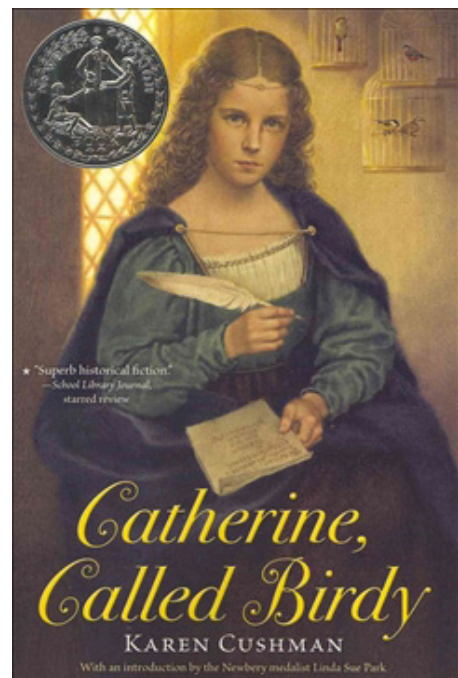
Historical fiction texts are often based on personal choices forced by historical events or context, they are an engaging format to discuss:

- differing points of view
- distinctions between fact and opinion
- difficulties of conflict resolution.

For example, 'Chains' (2008) by Laurie Halse Anderson gives insight into the lives of slaves in the time of the American War of Independence and 'Catherine, called Birdy' (1995) by Karen Cushman examines the role of women in 12th century England. The protagonists of both these novels are young teenage girls whose stories tell powerful tales of injustice and change in social mores and values.



Historical fiction can generate interest in other times and places and begin a path of historic investigation and help students understand the dynamics of cultural, social and religious values over time and place. This historic distance is useful providing a safe space to explore sensitive issues, such as invasion and immigration, which can generate strong emotions and polarise classes.



Reynolds (2006) highlights the important role of historical fiction in enabling discussion of values that may be overlooked in the more traditional approaches. She suggests using analogies and parallels to current controversial situations by removing them temporally to stimulate debate and provide new perspectives on current issues. For example, John Marsden and Shaun

Tan's post-modern picture book, 'The Rabbits' (1998), which is an allegorical exploration of the impact of the white settlement of Australia, is an excellent stimulus for provoking discussion and debate. Distance allows the principles and issues to be explored without the emotional aspects that current issues often incite. Links with the present-day issues can be made in subsequent comparative discussions.

Therefore, the attributes of historical fiction closely align to the overall aim of the History K-10 syllabus for the Australian curriculum in NSW. Historical fiction cultivates an

interest in and enjoyment of exploring the past and to develop a critical understanding of the past and with the objective of the opportunity to develop lifelong interest in and enthusiasm for history.

(NSW Board of Studies, 2012, p. 15)



Prezi - [Characteristics of Historical Fiction](#)

Historical understanding and historical fiction texts

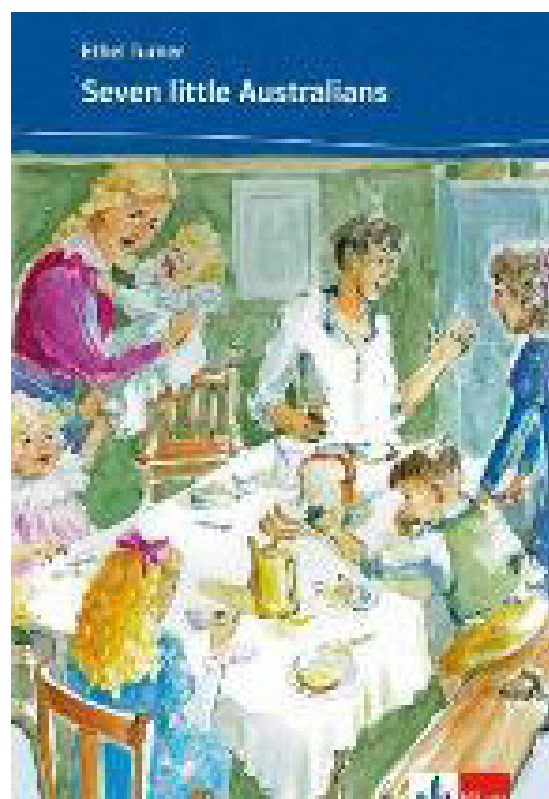
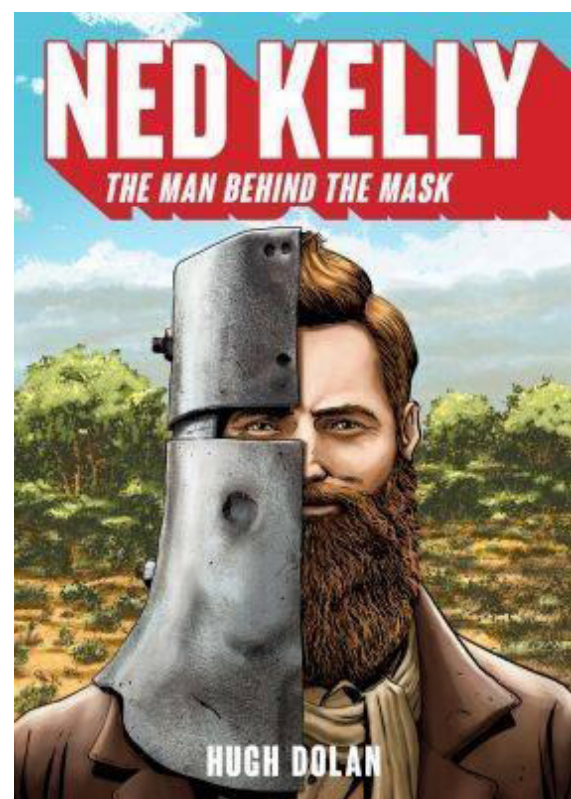
For the teacher of history, the issue is that these historically-based texts are often a single representation of the past with no obligation to adhere to evidentiary records. Added to this, there is often a commercial imperative and, coupled with the limitations of the various art forms, this can lead to manipulation of the narrative and the inclusion of fictionalised elements. Despite these flaws, international scholarship suggests that these frequently historically inaccurate and distorted resources are being utilised as teaching resources in history classrooms (Donnelly, 2014a; Paxton & Metzger, 2017; Rodwell, 2010).

Many history teachers appreciate the power of these historical fiction texts to motivate today's visually-oriented digital learners – to engage them both emotionally and intellectually and to provide narrative frameworks to orientate and support their understanding (Landsberg, 2015).



TeacherTube video - [Primary and Secondary sources](#)

However, it is important that teachers test these historical fiction texts as primary or secondary sources, assessing their veracity by referring to other source material. Historical fiction texts are more commonly used as a secondary source, a present-day historical representation set in the past (Donnelly, 2016; Levesque, 2008).



For example, the graphic novel, 'Ned Kelly: The Man behind the Mask' (2016) by Hugh Dolan, is an excellent resource for exploring the image of Australia's most famous bushranger. This could then be compared to the primary source evidence as well as selection of film portrayals.

Older stories can be used to explore the values at the time of production of the stories and primary sources for the period under study. For example, the nationalism and gender stereotyping in Ethel Turner's

Australian fiction text, 'Seven Little Australians' (1894) and in the feature film (1939) and TV mini-series (1973) of the same name are excellent starting points for an exploration of change and continuity.



YouTube video – [Seven Little Australians excerpt](#)

The notion that historical fiction texts are secondary sources can be easily overlooked. Some teachers report using these texts for motivation or to begin or conclude a study, rather than integrating and interrogating them, as they would other sources (Donnelly, 2014b). The interrogation is an important teaching and learning moment, as it highlights that historical fiction does not provide a perfect window to the past, but that these past worlds are present-day creations and may be historically flawed. This is the intellectual challenge for students and the pedagogical quest for their teacher when using historical fiction texts, but one well worth undertaking.

Historical fiction texts can be valuable stimuli for inquiry, critical thinking and in the development of perspective taking and empathetic skills (Levstik & Barton, 2008). They can be used to inspire high order historical literacy skills and enthusiasm for exploring and understanding the past and its resonance in the contemporary. Evaluating the historical fiction texts against other sources of historical knowledge enriches and enlivens the exploration as more nuanced narratives and understandings are conceived and can be collaboratively scrutinized with peers and teacher.

In contemporary history classes, the cognition of the historian is modelled for the students and they are given opportunities to create historical arguments which are defensible interpretations of the past (Reddy & Van Sledright, 2010). The objective of historical literacy instruction is not necessarily to produce mini-historians, but young people and adults who are able to negotiate and create contemporary texts with an appreciation of the relationship between:

- historical evidence
- interpretation
- representation
- the differences between history and historical fiction.

Conclusion

Historical fiction texts alone will not give students a sense of history or an understanding of the discipline, but they can plant the seed of interest to be nurtured by good teaching.

The accepted practice of using printed texts has been eroded by rapid technological advancement and an engaged teacher sees an array of print and non-print sources peppered throughout teaching programs. This engagement across modalities enriches pedagogy and makes the classroom encounters significant and relevant to students' world life outside and beyond school. So, equipped with empowering critical multi-literacy skills, historical understanding becomes the foundation of both teacher and student identities as present-day citizens, inheritors of the past and makers of the future.

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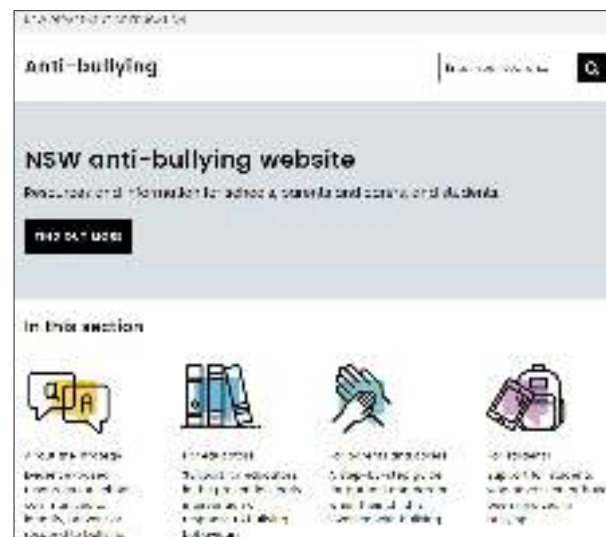
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resource reviews

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Stage 2	Years 3-4
Stage 3	Years 5-6
Stage 4	Years 7-8
Stage 5	Years 9-10
Stage 6	Years 11-12
Community	for community/parent/adult
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KEY LEARNING AREA (KLA) ABBREVIATIONS USED:

CA	creative arts
English	English
HSIE	human society and its environment
languages	languages
mathematics	mathematics
PDHPE	personal development, health and physical education
science	science
SciTech	science and technology
TAS	technology and applied studies

AND

VET	vocational education and training
CEC	content endorsed course

Abstract - indicates a resource is described rather than evaluated





The Bone Sparrow

English

Stage 4. Years 7-8

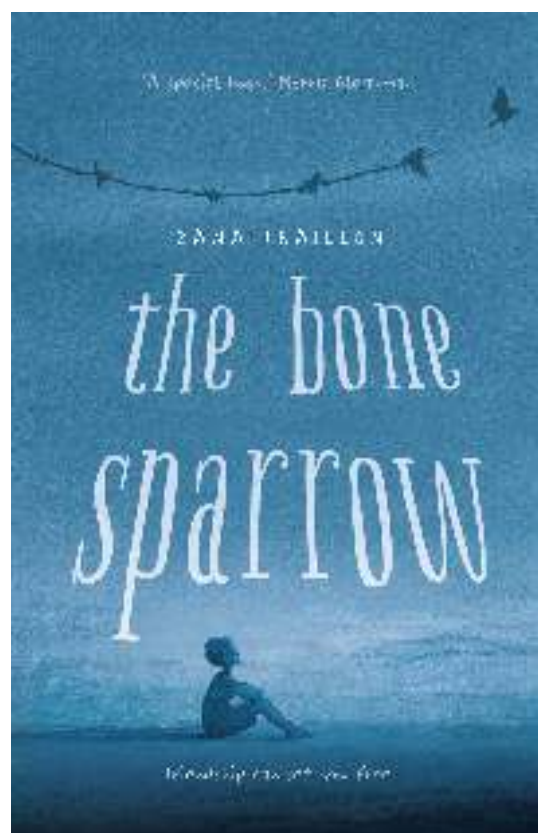
Using quality literature springboard

The Bone Sparrow

FRAILLON, Zana

A Lothian Children's Books,
Hachette Australia, 2016

ISBN 9780734417138



USER LEVEL:

Stage 4

KLA:

English

SYLLABUS:

English K-10

SCIS 1695674

\$19.99

Related texts:

- 'The Boy in the Striped Pyjamas' by John Boyne
- 'Rainbow Bird' by Czenya Cavouras

Resources

- [The Bone Sparrow: A Teaching Resource](#)



- Zana Fraillon on The Bone Sparrow, Refugees and Representation

What is it about?

'The Bone Sparrow' is a modern narrative set in an Australian immigration detention centre. The novel centres on Subhi a young boy born in Australia within the walls of the detention centre. Subhi's mother, his sister and best friend Eli are also inmates of the centre. They are all trying to make the best of their situation as they await their release. Readers are also introduced to the one friendly guard, Harvey, and to the workings of the centre itself. Things start to change for Subhi with the arrival of an outsider, Jimmie, who is also lost and trapped for different reasons. Together a friendship forms which helps them both to face their problems.

The novel presents an interesting way to teach students about the power of narrative and representations of the world and how these can be used to build an argument. It could be readily applied to other textual concepts. The text can also address cross curricular priorities and capabilities including critical and creative thinking, ethical understanding, intercultural understanding, literacy, difference and diversity and civics and citizenship. K. Hodkinson

Why is this important? Why does it matter?

Fraillon's novel presents a vivid representation of life for people living in Australian immigration detention centres. The many images created through descriptions of events and settings, reflect a general understanding and knowledge of the conditions similar to those shown in the mass media, including poor housing, extreme environmental conditions, guard brutality, inadequate food and water supplies, lack of hope and despair leading to depression and self-harm, and so on. However, some of the content is highly sensitive and such images are more appropriate for older students. Those like the hunger strikers sewing their lips closed and Eli's beating, might be quite distressing, even though the protagonist is even younger than Stage 4 students. The book presents a strong argument against the detention of children by creating believable characters that children will care



The Bone Sparrow (continued)

English

Stage 4. Years 7-8

Using quality literature springboard

about and with whom they will find they have common thoughts and similar likes and dislikes. These aspects along with familiar Australian settings and events that depict the hardships faced will captivate young adolescent readers. By combining an analysis of narrative structure and language choices students can learn about the ways composers deliberately stage ideas and feelings in fictional texts to evoke a response. As we usually focus on argument through factual texts, this book provides an opportunity to look at argument in a new context whilst exploring a complex dilemma in our society. By providing students with an opportunity to research this topic further in order to develop their own views and argument, and then asking them to experiment with creating their own imaginative text, students will enhance their understanding of techniques used in narratives and representations to persuade responders.

How do I use the text to teach the textual concept/s of Argument, Narrative and Representation?

Argument activity:

Explain to students that arguments can be developed in different types of texts, and that composers often use narratives to deliver an argument. Ask students to consider whether they think an argument has been presented in 'The Bone Sparrow'. Discuss students' ideas and propose the notion that the author was presenting an argument against children being kept in immigration detention centres. Make a list of elements in the story that support this assertion, for example, the lack of food, the cruelty of the guards, mental health problems, children being treated like adults, children watching hunger strikes, and so on. Explain further that the impact of an argument will depend on the way we respond to the

Proper nouns – connotations of authority compared to 'Harvey' the only 'Jacket' named suggesting he is more human(e).

When **the Jackets** hand out provisions from the truck, **we** don't get to choose. You get what you get and **you** don't get upset, that's what **Harvey** says. The other Jackets you don't even bother complaining to, even if they've **run out of mosquito sticks** by the time you get to the front of the line, or if they give you only one bottle of **water for each day instead of two** like you're supposed to get. **Complaining only gets your one bottle of water tipped into the dirt or the rest of your supply put back in the truck.** **So** people come to **me** and Eli instead. Eli, he keeps all those orders and all those swaps stuck in his head so no one can find a written-down list and get **us** in trouble. Every so often Eli gets something for us as well, and we **don't have to** trade a single thing. **He said** that's our pay for taking the risk of running the packages all over the camp in the first place...' p. 25

Mixed modality – medium and low (asserting other's views lowers modality of the statement.) This builds the view of the character as having limited power. The modality does not link directly to a statement of argument.

First person and inclusive personal pronouns create a sense of truth and knowing through experience.

Using examples of reasons to complain build credibility of argument. Subjective language in 'supposed to get' infers knowledge of rights. The result of complaining is spoken about objectively - adding to the argument about poor treatment.

Example of textual analysis using an extract from 'The Bone Sparrow' by Zana Fraillon



The Bone Sparrow (continued)

Using quality literature springboard

English
Stage 4. Years 7-8

text and how critically we look at the information. There are several things we can consider in relation to how effectively a text presents its argument. One of these is to reflect on whether information is presented subjectively or objectively. Explain to students that we can investigate this by examining the modality, bias, personal pronouns, and other semantic cues. Consider these in light of the representation of the world presented through the narrative. Choose an extract from the book where part of an argument has been presented and discuss how the argument is delivered. Then assign students different sections of the book to analyse and determine the elements contributing to the effectiveness of the argument. Collate students' findings and then debate and rank the power of each element of the argument. (understanding, engaging critically)

EN4-1A

- recognise when information is presented objectively and subjectively by examining the language of opinion, including modality, bias, personal pronouns and other semantic cues

EN4-3B

- identify and discuss main ideas, concepts and points of view in spoken texts to evaluate qualities, for example the strength of an argument or the lyrical power of a poetic rendition (ACELY1719)

EN4-5C

- share, reflect on, clarify and evaluate opinions and arguments about aspects of literary texts (ACELT1627)

Linking our world and experiences to those of the narrative:

Create a large mindmap of details relating to characters and the world represented in the novel. Ask students to highlight all the things they have in common with the characters and their experiences. For example, drinking hot chocolate, listening to family stories, having an older brother or sister, secrets kept from a

Changes based on	What happens if...	To the narrative	To the argument
Characterisation	Subhi complaining all the time and having no imagination		
	Eli isn't so protective		
	Harvey isn't kind		
Events	Subhi doesn't find Eli's knife		
	Maá dies		
	Jimmie doesn't get ill		
Setting	The detention setting is in Germany		
	Jimmie lives in a wealthy home and suburb		
	The detention centre has new air conditioned buildings and good amenities		

What changes do you think could enhance the narrative?
What changes do you think would strengthen the argument against children in detention centres?



The Bone Sparrow (continued)

Using quality literature springboard

English
Stage 4. Years 7-8

best friend, feeling alone, and so on. Discuss the power of storytelling to draw us in to imaginative worlds and make us care about the people and situations they represent. Provide students with the definitions for the words 'sympathy', 'empathy' and 'antipathy'. Ask students to think of examples from the text that elicit each of these feelings. Discuss the reasons for their responses focussing on the ways that they can see that they link to their own lives and experiences.

Analyse the way the characters, events and settings are combined in the novel to build a representation of life in an immigration detention centre. Are they believable characters? Why or why not? How do characters develop throughout the novel based on the events occurring? How do the different settings reflect the different characters and events? Does this novel develop an argument against children being detained in Australia through deliberate choices in relation to characterisation, events and setting? Have students complete a table (see example) to help them see the purpose of the choices made by the author through a consideration of the way they would respond to the text if different choices had been made. Finally ask students to write a reflective discussion on the way that the narrative is able to engage us and create an argument primarily through our concern for the characters and the situations depicted.

(connecting, engaging personally, engaging critically, reflecting)

EN4-1A

- recognise, reflect on, interpret and explain the connections between their own experiences and the world in texts
- explore and appreciate the aesthetic qualities in their own and other texts and the power of language to communicate information, ideas, feelings and viewpoints
- recognise and analyse the ways that characterisation, events and settings are combined in narratives, and discuss the purposes and appeal of different approaches (ACELT1622)

Analysis of our text titled		
By		
Subject or objective?	Justification of choice	Possible changes
Modality		
Bias		
Personal pronouns		
Other semantic cues		
Overall findings and recommendations:		

EN4-7D

- explain and justify personal empathy, sympathy and antipathy towards characters, situations and concerns depicted in texts

Experimenting with presenting an argument in digital format activity:

Organise students into groups to create a fictional digital text that explores and presents an argument on the same issue as the novel, that is, 'Children in immigration detention centres'. Have students brainstorm the important elements for success of the text with a focus on argument, narrative and representation.



The Bone Sparrow (continued)

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Create a marking criteria based on the discussions and share these with students. Students then create a list of actions required to complete the task and assign members of the group roles and responsibilities to complete the work in a given timeframe. Have students complete their first draft, then analyse their use of objective and subjective language. Complete an analysis sheet explaining their choices and making recommendations for change. Students complete their second draft and then share their texts around the class for peer marking. Give students an opportunity to engage with the feedback and make any changes to their work before final publication. Share the texts on a class blog, school website or through a preferred online learning platform. (engaging personally, experimenting, reflecting)

EN4 -1A

- experiment with language forms and features to compose texts for pleasure and enjoyment

EN4-2A

- use processes of representation, including the creative use of symbols, images, icons, clichés, stereotypes, connotations and particular aural, visual and/or digital techniques
- use collaborative processes, eg playbuilding, performances and digital compositions to construct texts
- consider and apply a range of strategies to improve their texts, including editing by rereading and peer editing, checking accuracy of paragraphing, grammar, spelling and punctuation, and considering relevance for purpose, audience and context

EN4-4B

- plan, draft and publish imaginative, informative and persuasive texts, selecting aspects of subject matter and particular language, visual, and audio features to convey information and ideas (ACELY1725)

EN4-5C

- understand and use conventions of storytelling in a range of modes and media, eg digital storytelling
- compose texts using alternative, creative and imaginative ways of expressing ideas, recognising, valuing and celebrating originality and inventiveness

EN4- 8D

- create imaginative, informative and persuasive texts that raise issues, report events and advance opinions, using deliberate language and textual choices, and including digital elements as appropriate (ACELY1736)



Madaya Mom

English

Stage 5. Years 9-10

Using quality literature springboard

Madaya Mom



Website - [Madaya Mom](#)
A collaboration between ABC News, USA and Marvel Comics

USER LEVEL: Stage 5
KLA: English
SYLLABUS: English K-10
SCIS 1788972

Related texts

- [A Teacher's Guide for Discussing 'Madaya Mom' With Students](#) by ABC News, USA and Marvel Comics.

Resources

- [The Situation Inside the Besieged Syrian Town of Madaya](#)
- [Dalibor Talajic: The Man Behind the Pen of 'Madaya Mom'](#)
- Learning and teaching activities in this springboard are centred on outcomes and content from the [NSW English K-10 Syllabus](#) and the [English Textual Concepts resource](#).

What is it about?

'Madaya Mom' is the story of a mother trapped in the besieged town of Madaya, Syria. It is based on the daily text message conversations between this woman and an ABC News reporter in America. For safety reasons the woman and her family and their lives are represented to us as characters in a digital comic. The comic explores the hardships of their lives through the setting, situations and especially the facial expressions. The comic has been produced by Marvel a sister company of the ABC whose journalists have been corresponding with the source. They believed using the medium of digital comics was a way to reach a wider audience. The ABC News website also has multiple news stories about the making of 'Madaya Mom' including interviews with the comics creator Dalibor Talajic, the news correspondent, and additional news coverage from the Syrian war, all of which add layers of meaning to the text.

This text is appropriate for teaching students about genre, context and character. It could easily be used to teach many other concepts including, authority, code and convention, connotation, imagery and symbol, intertextuality, literary value, narrative, perspective, point of view, representation, style or theme. It also addresses cross curricular priorities and capabilities, including intercultural understanding, critical and creative thinking, information and communication technology capability, literacy, personal and social capability, and difference and diversity.

K. Hodkinson

Why is this important? Why does it matter?

This digital text provides an excellent opportunity for students to explore the highly recognisable genre of superheroes and Marvel comics and to consider how this text can be thought of as subverting the genre whilst also confirming it. Students' notions of the ways one can construct a character can also be challenged, as Madaya Mom is based on limited knowledge gathered from an SMS text conversation with a reporter. The subject and her family remain anonymous for safety reasons. Students can reflect on the societal values and attitudes presented through her character and what these say about the composer's values, American societal values and our own. This naturally leads to a discussion of how context influences both the composition and responses to texts and how context shapes the language, forms, and features of a text. With the multiple videos available on the American ABC News website, it is a perfect opportunity for students to consider the interconnectedness of texts and collaborative practices within the media industry. The companies that collaborated on the 'Madaya Mom' project are the American Broadcasting Company (ABC) and Marvel Comics, which are both owned by the Walt Disney Company.



Madaya Mom (continued)

English

Using quality literature springboard

Stage 5. Years 9-10

How do I use the text to teach the textual concepts of Character, Context, and Genre?

Genre focus activities

Before presenting the texts to students ask them what they expect from a Marvel comic? What do they expect a comic to be about? What style of writing do they expect? Who will be the main character(s)? Are they male or female? What are their expectations about length, point of view, fiction/nonfiction? Brainstorm the visual features of a comic. Consider how these features influence readership and how different members of the public perceive the texts. Is there any difference in views held on comics versus digital comics or graphic novels? Or is a comic perceived differently to a cartoon or political cartoons? Discuss the implications of these views and values placed on texts. Whilst this discussion can be linked to a general discussion of genre in terms of the form of text, it is likely that students will also have brought up superheroes as a genre based on the content of the comic. Ask students to create a list of conventions associated with this genre or have them research the genre. Students can also be asked to think about the influence of changing media platforms, as the comic is available digitally rather than in the traditional paper version. Discuss the positives and negatives of new technologies and how these change genres over time.

After students have read the digital comic discuss the content and students' thoughts and opinions on the text. Ask students to refer to their original views of a comic and the superhero genre. Ask students to reflect and write about the ways the text met expectations versus the ways it contradicted their expectations and the impact this had on their enjoyment, understanding, and engagement with the text. Does this text challenge the conventions of the genre? If so, to what purpose and effect?

Watch the video [Dalibor Talajic: The Man Behind the Pen of 'Madaya Mom'](#).

This 11-minute video provides opportunities for students to learn about artistic choices, links to personal context, characterisation, and genre. Provide a research sheet for students to take notes related to these points as they watch and listen

to the video. Provide students with some of the quotes to add to their research sheet to help them prepare for writing a critical response at a later time. Example quotes: 'Comic books in general can cover any subject ... can explain anything to anyone.' 'They [comic books] can have great importance in social matters...' 'It's just an abstract war...' 'Superheroes are not defined by their powers or their physique. Superhero is in a heart. Madaya Mom fits within this category... Real superheroes do exist.'



Ask students to decide whether this interview changes their view of the genre of the digital comic and/or its content. Reread 'Madaya Mom' with the new understanding gained from the video and have students reflect on the representation of the real world depicted. Identify five new things they noticed, or thought more about, because of the video. As students represent the removed audience the

artist talks about, ask them to explain the significance of their own context in shaping meaning in this text. (connecting, engaging critically, engaging personally).

EN5-3B

- S503PE2 analyse and explain how text structures, language features and visual features of texts and the context in which texts are experienced may influence audience response (ACELT1641)

EN5-6C

- S506EP1 explain and justify responses to texts and widening personal preferences within and among texts



Madaya Mom (continued)

English

Stage 5. Years 9-10

Using quality literature springboard

- Essay on best way to tell this story – genre
- S506UA6 study and evaluate variations within conventions of particular genres and how these variations reflect a text’s purpose

EN5-8D

- S508RC4 analyse and describe the ways texts sustain or challenge established cultural attitudes and values

Exploring character and context

Provide groups of students with a question related to character, context, and/or genre. After students have discussed the question within their group they then present their ideas to the class.

Example questions:

Why do we need superheroes in our lives?

Why are superheroes so popular?

Can everyday people be considered superheroes?

What values are associated with the superhero genre?

Why is there a need to represent this story as a digital comic?

Why are we distanced from the events in Syria?



ABC News video: [An Inside Look at the Making of Madaya Mom](#)

Watch [An Inside Look at the Making of Madaya Mom](#) and consider the way Madaya Mom is represented in this story. Create a comparison chart of the ways she is presented in each of the texts. Analyse the use of language and visuals and the effects on the responder. For example, if students identify Madaya Mom as being represented as a caring mother, compare the images in the digital comic of her providing care and showing concern for her sick son, with the language of the presenter in the video ‘...we had to make sure that we could assure her that her identity would be protected and that we would not endanger her or her family in any way through our reporting’. These differing aspects of the text create different understandings of, and feelings for, the character of Madaya Mom. Ensure students are looking at all aspects of the text for their analysis including language, structure,

Aspect of Madaya Mom’s character	How is it shown in the digital comic?	How is it shown in the interview?	What effect does it have on the responder?	Which text do you think has the greatest impact? Explain
Caring	Medium shot of Madaya Mom looking over her sleeping sick child with concern	‘...we had to make sure that we could assure her that her identity would be protected and that we would not endanger her or her family in any way through our reporting’	Comic - Creates a feeling of pity and sadness Video - creates fear and bravery	I think the video has more impact because it makes the whole situation more real but the comic shows a more caring side to the mother.



Madaya Mom (continued)

Using quality literature springboard

English
Stage 5. Years 9-10

punctuation, fonts, settings, and point of view. Explain to students that societal values and attitudes influence these character constructs and in turn influence our responses to texts. We subsequently make judgements on both the character and the text in general. Ask students to write an exposition on which text they believe best portrays Madaya Mom and her situation using evidence from their table.

Ask students to think about how they would portray their own mother or someone important to them, as a superhero. Make a list of attributes and brainstorm ways to convey them in a comic. Students create their own comic strip using [Canva](#) or a similar digital program. Create a marking criteria with the class. Then share the comics and peer evaluate the overall effectiveness of texts created and the techniques used.

Depending on your students, an alternative creative task would be to ask students to decide on another way to get Madaya Mom's story out to the world. What form do they think would be the most meaningful, or compelling, to make the world take notice and act for these people? Have students create this new text and/or pitch the idea to the class. (connecting, experimenting, engaging critically, engaging personally, understanding, reflecting)

EN5-1A

- Analyse and explain the ways language forms and features, ideas, perspectives and originality are used to shape meaning

EN5-2A

- S502EP3 consider how aspects of texts, including characterisation, setting, situations, issues, ideas, tone and point of view, can evoke a range of responses, including empathy, sympathy, antipathy and indifference

EN5-3B

- S503UA8 understand how punctuation is used along with layout and font variations in constructing texts for different audiences and purposes (ACELA1556)

- S506UA10 select a range of digital and multimedia texts and investigate the ways content, form and ideas of texts can be connected

EN5-4B

- Evaluate how particular forms and features of language and structures of texts can be adapted, synthesised and transformed for new and different purposes, audiences and contexts

EN5-6C

- S506UA7 compare the purposes, text structures and language features of traditional and contemporary texts in different media (ACELA1566)

EN5-7D

- S507DA3 explore and reflect on personal understanding of the world and significant human experience gained from interpreting various representations of life matters in texts (ACELT1635)
- Explore and reflect on their own values in relation to the values expressed and explored in texts



Mechanica: A Beginner's Field Guide

English

Stage 4. Years 7-8

Using quality literature springboard

Mechanica: A Beginner's Field Guide

BALCHIN, Lance
The Five Mile Press,
Australia, Vic, 2016
ISBN 9781760401085



USER LEVEL: Stage 4
KLA: English
SYLLABUS: English
K-10
SCIS 1788972 \$24.95

Related texts

- [A Brief History](#)
- [Making the illustrations](#)
- [About the Author Lance Balchin](#)

- Aquatica: A Beginner's Field Guide, Lance Balchin, Five Mile Press, 2017

Resources

- [Make your own Mechanica](#)
- [On Mechanica and the magic of machines with Lance Balchin](#)
- [Mechanica website](#)
- Learning and teaching activities in this springboard are centred on outcomes and content from the [NSW English K-10 Syllabus](#) and the [English Textual Concepts](#) resource.

What is it about?

'Mechanica' is a beautiful picture book filled with highly detailed images of mechanical birds, bugs, and reptiles. The picture book is set in a future world where these creatures have supposedly become extinct due to damage to the environment caused by humans. The introduction explains the situation and introduces readers to leading experts and influences in the creation of Mechanica. The remainder of the book is devoted to double page spreads on each of the creatures. Each entry comprises a detailed image and an overview of the creature's make, features and function. Readers are left to build a narrative around the snippets of information linked to the lives of the creators, primarily focussed on the young explorer, Liberty Crisp. The text concludes with her words on her first sighting of a live butterfly in the wild. Her comment serves as a warning to readers of how the beauty that surrounds them could be lost to future generations.

This text is appropriate for teaching students about genre, connotation, imagery and symbol, and point of view. It could easily be used to teach other concepts including, authority, character, code and convention, intertextuality, perspective, narrative, representation, style and theme. It also addresses cross curricular priorities and capabilities, including: sustainability, critical and creative thinking, ethical understanding, literacy, and information and communication technology capability. K. Hodkinson

Why is this important? Why does it matter?

This text presents readers with the merging of three distinct genres which are likely to be new to Stage 4 students. The genres include Scientific field guide, Dystopian fiction, and Steampunk. Students can learn about the different conventions of these genres and the way they influence both the creation of and responses to the text. Through discussion links can be made to the ways genres can be combined for specific purposes, audiences, and contexts. connotation, imagery and symbol should be explored through both the visual imagery and language use in the text. The images are striking in their beauty and familiarity evoked by the composer's use of everyday machinery photoshopped to resemble known living creatures. The meaning associated with the images is much more subtly woven into the story through the language and the narrator's point of view. Analysing the textual features provides an opportunity to show students how point of view and connotation, imagery and symbol are deliberately constructed by composers and illustrate the values of a text which may be persuasive in nature. The pleasure in reading and viewing this book should provide opportunities for students to find equal pleasure in their own creative processes.



Mechanica: A Beginner's Field Guide (continued)

Using quality literature springboard

English
Stage 4. Years 7-8

How do I use the text to teach the textual concepts of Genre, Theme, and Authority?

Genre focus activities

After students have read the book for the first time, discuss the notion of genre with them. Pose questions such as: How would they define this book? Are there any benefits to being able to define a book by its genre? Do they believe that an understanding of conventions influences the way a book is created and/or received? Can genres be combined to create new texts?

Provide each student with one of three genres to research: steampunk, dystopian fiction, or scientific field guide. Students need to make a checklist of ten or more conventions for their given genre. Students then reread the book and use their checklist to determine which of the conventions they can identify within the book. Bring together the students who worked on each genre and have them compare their findings and consolidate their information as a group. Members from each group present their genre and findings to the class, explaining both the way the genre has helped shape the creation of the book and how the knowledge of the genre and conventions has impacted the readers during their second reading. As a class, debate which genre they believe to be the most recognisable and which is most influential over both the composer and the responder. Create a class list of points and supporting evidence from the novel. Link these ideas to the students' perception of the purpose, audience, and context of the text. Ask students to create their own list of conventions, examples and the effects these had over their personal reading of the text. Students then write a reflective piece exploring the impact each of the genres had over both the composer in creating the text, and their own reading of the text. (understanding, engaging critically, connecting).

EN4-4B

- explore and analyse the ways purpose, audience and context affect a composer's choices of content, language forms and features and structures of texts to creatively shape meaning

EN4-6C

- recognise, explain and analyse the ways literary texts draw on readers' knowledge of other texts and enable new understanding and appreciation of aesthetic qualities (ACELT1629)
- categorise texts by content, composer and genre considering language forms, features and structures of texts

Exploring language and imagery

Ask students to write a description of the world in 2250 as depicted in the book. Ask students to consider how they came to their conclusions. Discuss the impact of word connotations and associations of ideas in texts based on the language choices and imagery created for readers. Focus on the opening 'A Brief History' and ask students to highlight all the words related to science and the environment, for example, 'wildlife species', 'ozone' and 'propagation'. What ideas do these conjure? What aspects can be related to our world and how is the new world different? Secondly, ask students to highlight all the words linked to our current society/world, such as 'East and West', 'Industrial Revolution', and 'Corporation'. Discuss with students the influence of our own context and knowledge of the world and how this links to an involvement in the text. Next, ask the students to highlight the language that is directly linked to the future world, such as 'Mechanica' and 'Broken Arrow'. What purpose do these words fulfil? What word associations and connotations do students see? Finally, ask students to highlight all the subjective language and identify what these words and statements show of the narrator's values, such as 'turned a blind eye' and 'but the use of such fossil fuels came at a great price'. Who do they think the narrator is? How are they involved in the story? What does their language indicate about their beliefs and values? How does the narrator's point of view shape the meaning in the text? Students are to write an evaluation of the language used in the introduction of the text, considering how the author has created a world and conveyed an



Mechanica: A Beginner's Field Guide (continued)

English

Using quality literature springboard

Stage 4. Years 7-8

A Brief History

While readers today have not experienced a world without **Mechanica**, they were but a mere twinkle in a scientist's eye just over half a century ago. It is hard to believe now, but there was a time when the **Earth** was bountiful. Its **seas** teemed with **marine life**, there was an abundance of **vegetation and wildlife** on the land, and the **air** contained a perfect **balance of natural chemical reactions**.

When **humans** began to **populate the planet**, their unique ability to create and use tools eventually led to the **Industrial Revolution**. **Manufacturing** processes saw the rise of **coal** as an **energy source**, but the use of such **fossil fuels** came at a **great price** to the **planet**. At the end of the **22nd Century**, **Earth** could no longer support **wildlife**. The warnings had **been ignored**. **Corporations** continued to expose the environment to **chemical and radioactive waste** as **governments** across the **Globe** **turned a blind eye**.

As the planet became more **polluted**, many **Earth species** began to **disappear**. By **2190**, the **public** were **asking questions** and **demanding solutions**. In place of the **lost wildlife species**, the **corporations** of both the **East and West** began to create **Mechanical human-created life forms** designed to replace the **old**. These **creatures** not only provided a form of **entertainment**, but some replaced the roles of **extinct wildlife**. For example, the early incarnation of **Intersectorum Agra** — a **mechanical bee** — was used for **agricultural purposes** under **controlled conditions** for the propagation of **vegetables and plants**.

By **2200** vast areas of the **Orient and Americas** were **uninhabitable** and **wildlife** in turn, became **extinct**. During the **previous century**, **military drones** had **engaged in battle** to secure **territory** and **natural resources**. Many of these **drones** were **damaged in combat** and went on to **live** beyond **human control**. These **damaged drones** became known as **'Broken Arrows'**. The number of these **renegade killing machines** increased over time and soon vast areas of the **East** became **no-go zones**.

As the dominance of the **Broken Arrows** took hold, the **human population of Earth** began to **retreat** into **fortified zones**, mostly in the **northern parts of Europe, South America and the West of Africa**. Small **frontier settlements** — largely **research stations** for the **study** of the **uncontrolled robotic life forms** —

Language associated with:
Science **Society** **The future world** **The subjective narrator**

environmental message, and the impact of these language choices on the student, personally.

Students could further their investigation of the language choices with an analysis of the 'Mechanica' descriptions and the Addendum. (understanding, engaging personally, engaging critically).

EN4-1A

- explore and appreciate the aesthetic qualities in their own and other texts and the power of language to communicate information, ideas, feelings and viewpoints

EN4-7D

- explain and justify personal empathy, sympathy and antipathy towards characters, situations and concerns depicted in texts
- analyse and understand the ways techniques of representation in multimodal texts are used to present alternative views of the world, people, places and events

Experimenting activities

Tell students that they are to create their own 'Mechanica' field guide page using the picture book as a model. To prepare for the task students need to do some research and analysis. Firstly, students need to analyse a page of 'Mechanica' focussing on the different visual and language features. Link this activity back to the genre conventions to consolidate their learning of new genres. See image for example scaffold.

Next, students investigate how Lance Balchin created the 'Mechanica' images and what inspired the story. The interview, On Mechanica and the magic of machines with Lance Balchin and the [Mechanica website](#) are good resources to share with students. Encourage students to discuss their findings and use them to design a class planning template to help students with their own creation. Lance Balchin advises artists to, '... work out what you want to say with your art'. Discuss further the purpose of this book and have students decide whether they want to copy this or try to subvert the idea in their own work. Discuss the implications of their decision and plans relating to how they will create their own.

The website has a section which allows students to create their own 'Mechanica' through Photoshop, using Balchin's images and/or their own. Discuss with students the ways this highlights the collaborative nature of art today and the ways that texts are linked to audiences in different mediums. Possibly look at his newest release, 'Aquatica' and brainstorm what other books might evolve in this series. Then have students complete their own plan for a page for 'Mechanica' or another version of this text. Let students enjoy the process of creating a new text and sharing it with their peers. (understanding, engaging personally, experimenting, connecting, and reflecting).

- recognise when information is presented objectively and subjectively by examining the language of opinion, including modality, bias, personal pronouns and other semantic cues

EN4-5C

- critically analyse the ways experience, knowledge, values and perspectives can be represented through characters, situations and concerns in texts and how these affect responses to texts



Mechanica: A Beginner's Field Guide (continued)

English

Using quality literature springboard

Stage 4. Years 7-8

EN4-1A

- use increasingly sophisticated verbal, aural, visual and/or written techniques, eg imagery, figures of speech, selective choice of vocabulary, rhythm, sound effects, colour and design, to compose imaginative texts for pleasure

EN4-2A

- use a widening range of processes of composing and publishing sustained texts, including planning, drafting, rehearsing and editing

EN4-4B

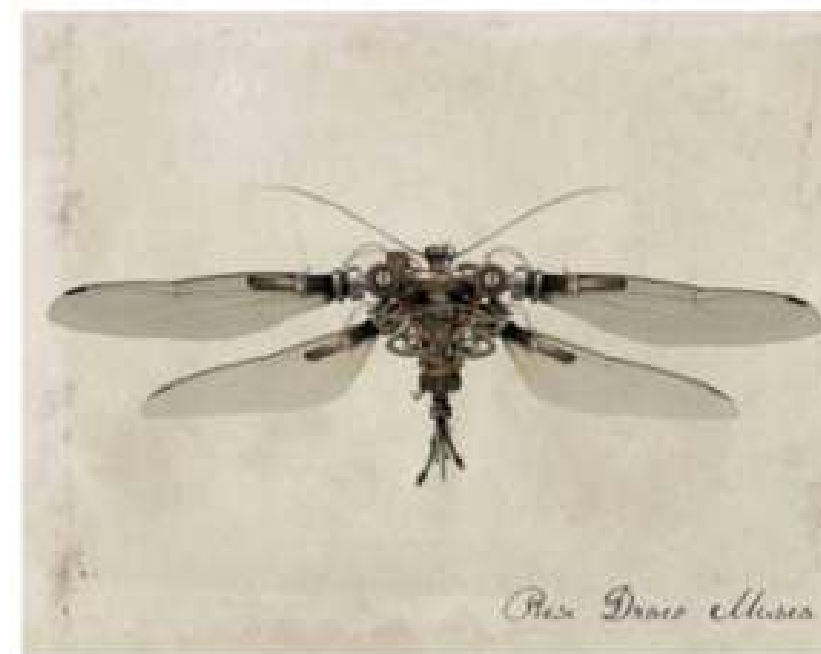
- create literary texts that draw upon text structures and language features of other texts for particular purposes and effects (ACELT1632)
- combine visual and digital elements to create layers of meaning for serious, playful and humorous purposes

EN4-5C

- use imaginative texts as models to replicate or subvert textual conventions to create new texts
- compose texts using alternative, creative and imaginative ways of expressing ideas, recognising, valuing and celebrating originality and inventiveness

EN4-6C

- create literary texts that adapt stylistic features encountered in other texts, for example, narrative viewpoint, structure of stanzas, contrast and juxtaposition (ACELT1625)



Rex Draco Musca
KING DRAGONFLY

This very rare and designed example of a King Dragonfly was discovered in the jungles of the Philippines Archipelago in 1817. It is one of the first examples of Mechanica and is housed today in the London Museum of Geological History. Powered by a simple 100 micron drive, it is beautiful in its simplicity. Evolving from the French-designed 1811 series of dragonflies, you can see it has absorbed much of the original paleo-robotic in terms of the more elegant linear piston control system illustrated.

Also to be noted is the refinement of the wing structure. This allows the creature, through means built directly into the wing structure, to detect threats at longer distances and navigate its environment with greater accuracy. These Mechanica are still especially seen in all regions of the Eastern provinces in the day, with some fighting creatures over twice wide. This, however, remains the only collected example.

Rex Draco Musca

Weight: 220 grams
Width: 15 centimeters
Speed: 60 kilometers per hour (estimated)
Power Source: Standard 100 micron drive
Location: Australia and Japan
Origin: England and Holland

Page analysis	Mechanica Name:	Common Name:	Page numbers:
Visual analysis	Position of image:	Use of Colour on Mechanica:	Image Associations:
	Font choices:	Layout:	Use of Colour across spread:
Language analysis	Point of view:	Subjective/ Objective:	Connotation/ associations:
Genre analysis	Elements of Steampunk:	Elements of Scientific Field Guide:	Elements of Dystopian fiction:

Icons used:app for iPad/iPhone/iPod touch;
app for Androiddigital authoring tool; learning
platform software

ebook; ejournal; online database



interactive; e.g. game; learning object

media presentation; e.g. podcast;
slide show; digital story; video; audio

website

supports STEM learning
and teaching

supports multicultural education



must be purchased

scan selected eresources into
SCIS *Create orders* or check
SCIS *Special order files*Icons for eresources are from [Office Clip Art and Media](#) and [Open Clip Art Library](#).

eresources

Resources are listed in Dewey order

Sites may not be permanent or structured as they were when reviewed. Reviews indicate fees, registration or devices as needed.

ClassAct 50 Task Challenge: Take Care of your Selfie and Others

On this website teachers are asked to take the ClassAct 50 Task Challenge to revisit essential digital citizenship skills with their students, and to encourage a culture of respect and positive interaction in their online and offline worlds. The challenge provides middle school students with a mix of 50 quick, daily tasks designed to help them take control of their online safety, prompt thinking around respectful relationships and to know where to go to find support if things go wrong. The tasks are on a downloadable poster for students and another PDF poster with teacher notes. It is recommended that some student tasks be published in the school's newsletter, on the school's electronic noticeboard or as a screensaver on library computers. Typical tasks on the students' posters are to double check that accounts are

set to private and to pay someone a compliment online each day. There are a number of other classroom resources on this valuable site. A. Soutter

USER LEVEL: Professional**KLA:** PDHPE**SYLLABUS:** PDHPE 7-10**PUBLISHER:** Office of the Children's eSafety Commissioner, ACT**REVIEW DATE:** 03/07/2017 [302.23]**SCIS 1818868**

Servant or Slave

[Teacher notes](#) on this site have been developed to accompany a documentary which deals with the generational impact of discriminatory policies perpetrated on Aboriginal people forced into domestic servitude. Further support is provided by short clips and activities designed for secondary students. The resources aim to develop a better understanding of the impact of policies which removed Aboriginal children from their families, denied Aboriginal people their wages and, as a result of The White Australia Policy, deported whole families who had been working as labourers in the

sugar industry. While these issues may be challenging for students, the resources are very helpful in presenting these aspects of our history in a way that allows students to engage with these issues. K. Rushton

USER LEVEL: Professional**KLA:** HSIE**SYLLABUS:** Aboriginal Studies 7-10; Aboriginal Studies Stage 6; English K-10; History K-10**PUBLISHER:** SBS, Australia**REVIEW DATE:** 03/07/2017 [305.89]**SCIS 1818691****YouTube video - [Servant or Slave Trailer](#)**

[Body Confidence Campaign Toolkit for Schools/ Be Real, the Campaign for Body Confidence](#)



Designed in the United Kingdom to help secondary schools develop body confidence in their students, the toolkit has sections for teachers, for empowering students and for engaging parents. The '[Somebody Like Me](#)' [research](#) revealed that body confidence has a direct impact on students' academic performance and general wellbeing. The definition of body confidence used in this context is when someone accepts, appreciates and thinks and behaves positively in relation to their body and appearance. The toolkit can be freely downloaded after registering on the site. The only way for teachers to develop body confidence in students is to use positive language and encourage students to recognise their own strengths. The training for teachers emphasises the role that language plays in helping students to value health above appearance. There are helpful links included for teachers and parents.

A. Soutter

USER LEVEL: Stage 4 Stage 5
Community
Professional

KLA: PDHPE

SYLLABUS: PDHPE 7-10
PUBLISHER: Be Real, UK
REVIEW DATE: 03/07/2017 [306.4]
SCIS 1818758



[Bullying No Way!](#)



Many schools take part in the [National Day of Action against Bullying and Violence](#), held annually in March. This site provides resources to support initiatives on the day and the follow up actions. Some of these resources include the [STEPS](#) decision making tool (which helps schools select the most appropriate, evidence-based anti-bullying approaches for their community), [Stand together](#) lesson plans, and an interactive [story app](#) for younger students. Indigenous anti-bullying resources includes '[He said, she said](#)', a music video which promotes young people's social and emotional wellbeing and the importance of dealing with gossip, yarn carting, bullying, jealousy and back biting. There are materials for parents to help them identify bullying and guide their children's development of social and emotional skills for healthy relationships. Research based information on this site supports teachers as well as students at every level.

A. Soutter

USER LEVEL: Early Stage 1
Stage 1 Stage 2
Stage 3 Stage 4
Stage 5 Community
Professional

PUBLISHER: Australian Education
Authorities

REVIEW DATE: 03/07/2017 [371.5]
SCIS 1096974



YouTube video - [The Alien Adventure](#) by DET Queensland

[Orbit Rescue](#)



Child sexual abuse prevention needs to take many forms because so many children are unable to speak up when something happens to them. This app, a free game based on sound psychological research, is engaging for students and delivers important messages about this issue. It is set on a space ship called Sammy. The player creates an avatar and the story unfolds in five chapters. An epilogue with mini games concludes each chapter. The game covers topics such as concepts of public and private spaces, body rules and barriers to telling. Users need to register on the site for access to resources that support the game. [Child sexual abuse](#) provides information to parents and carers and includes ideas on how to talk to children at home about the key concepts raised in Orbit. The website also has a sample of the game for teachers and parents to preview. [Disclosures](#) contains vital information for [Trusted adults](#).

A. Soutter

USER LEVEL: Community
Professional

KLA: PDHPE

SYLLABUS: PDHPE K-6

PUBLISHER: University of the
Sunshine Coast

REVIEW DATE: 03/07/2017
[613.6071]

SCIS 1820959



YouTube video - [Orbit promo short](#)

[ECRH: Early Childhood Resource Hub](#)



Serving as the central repository for Australian early childhood resources, this site is divided into 10 sections. Including [Aboriginal and Torres Strait Islander focus](#), [Child protection](#) and [Documenting learning](#), the hub provides access to hundreds of resources linked to the [National Quality Standards](#). There is extensive information on the [National Law and National Regulations](#). The [Hub News](#) includes opportunities to enrol in workshops such as the Start Them Early program to increase

the engagement of Aboriginal people in early childhood education and the cultural awareness of the sector.
A. Soutter

USER LEVEL: Professional

PUBLISHER: Education Services Australia

REVIEW DATE: 03/07/2017 [372.13]

SCIS 1763117



[My Grandmother's Lingo](#)



More than 90% of Australia's Aboriginal languages are endangered, which makes exploring the Marra language on this site a poignant and uplifting experience. The illustrations, soundscape and the voice of Angelina Joshua are very welcoming and invite interaction with the animations as users are encouraged to speak some of the words of the Marra language. Angelina is from Ngukurr, south east of Arnhem Land, seven hours from Darwin. Marra is her grandmother's language. As the animated river winds through the land with a butterfly and a black crow, Angelina explains how proud and happy her father and grandmother would be to know she is speaking Marra and she generously invites all to share in that special experience. This site provides a wonderfully inclusive

experience with one language that is being resurrected and preserved, and confirms the importance of family heritage. K. Rushton

USER LEVEL: Stage 2 Stage 3
Stage 4 Stage 5

KLA: HSIE; languages

SYLLABUS: Aboriginal Languages K-10; Aboriginal Studies 7-10; History K-10

PUBLISHER: SBS, Vic

REVIEW DATE: 03/07/2017 [499]

SCIS 1784795



Vimeo video - [Search and rescue: Angelina and Salome working in Marra language, from Ngukurr in Arnhemland](#)
from ABC Open Top End

[Centenary of the First World War: Charles Bean's War](#)



A self-directed task for students to navigate and create their own interpretation of Charles Bean, the official historian for Australia during the World War 1, is supported with sources and questions on this ANZAC Perspectives site. Students are to present their findings as a radio broadcast in the style of This is Your Life. Primary and secondary sources are provided and contestability of sources is examined throughout. This format allows users to see the restrictions placed on Charles Bean by the censorship of the Australian Government of the day. Students work collaboratively on the set tasks combining history with the creativity of producing a script that fulfils the set criteria. Participation in this task develops the skills of technology and audio engineering as students learn to use [Audacity](#). A. Ellis

USER LEVEL: Stage 3 Stage 5

KLA: HSIE

SYLLABUS: History K-10

PUBLISHER: NSW Department of Education

REVIEW DATE: 03/07/2017

[A Possum Skin Cloak by the Lake: an Aboriginal Cultural Revival Project](#)



Particularly relevant to NSW students, this project revolves around the revitalisation of the Aboriginal tradition of making possum skin cloaks. Stories are presented from the people of this region such as the Ngemba and Gomolaroi people from around Brewarrina and the Awabakal people from the Newcastle and Hunter valley regions. A short video [Making an Aboriginal Possum Skin Cloak](#) introduces the project and its leaders. The ebook includes instructions for making possum skin armbands, details of the designs and their meanings and a diary of the project's development. Information is provided so that schools can borrow one of the travelling suitcases to initiate a project with their communities and the video outlines the steps to take for working with communities. This project provides wonderful detail of how Aboriginal people are maintaining their culture and traditions today. K. Rushton

USER LEVEL: Professional

KLA: HSIE

SYLLABUS: Aboriginal Studies 7-10; Aboriginal Studies Stage 6

PUBLISHER: Lake Macquarie City Art Gallery

REVIEW DATE: 03/07/2017 [745.53]

SCIS 1818723



[Madaya Mom](#)

The comics medium is employed to tell the story of a mother trapped in the besieged town of Madaya, Syria. It is based on the daily text message conversations between this woman and an ABC News reporter in America. For safety reasons the woman and her family and their lives are represented to us as characters in a digital comic. The visual narrative explores the hardships of their lives through focusing on setting, situations and especially facial expressions. The comic has been produced by Marvel a sister company of the ABC whose journalists have been corresponding with the subject. They believed using the medium of digital comics was a way to reach a wider audience. The ABC News website also has multiple news stories about the making of 'Madaya Mom' including interviews with the comics creator Dalibor Talajic, the news correspondent, and additional news coverage from the Syrian war, all of which add layers of meaning to the text. See the

['Madaya Mom' springboard](#) for additional ideas and information about using this text to teach the [English Textual Concepts](#).
K. Hodkinson

USER LEVEL: Stage 5

KLA: English

SYLLABUS: English K-10

PUBLISHER: ABC News, USA

REVIEW DATE: 03/07/2017

SCIS 1788972



Website - [Madaya Mom](#)
A collaboration between ABC News, USA and Marvel Comics

professional reading

Resources are listed in Dewey order.

[Here I Stand: Stories that Speak for Freedom](#)

Edited by Amnesty International UK
Walker Books, London, 2016
ISBN 9781406358384



[Amnesty International](#) has gathered 25 world-renowned authors to shine a light on the many dark corners of our varied societies. Using short story, poetry and graphic novel formats, each piece is

confronting and thought provoking with the introduction exhorting the reader to care, question and act to make a difference. Issues of human rights include human trafficking and sexual slavery, child grooming

and abuse, racism, gender equality, the marginalisation of individuals, the power of the gang and female genital mutilation. One story describes the victim and perpetrator perspectives, while another describes homophobic attitudes leading to a suicide. Capitalism, monopolies and environmental degradation, depression and children as carers are explored. The immense power of the state in this age of teenage radicalisation also finds a place. Each author provides a paragraph explaining the genesis of their story. S. Morton

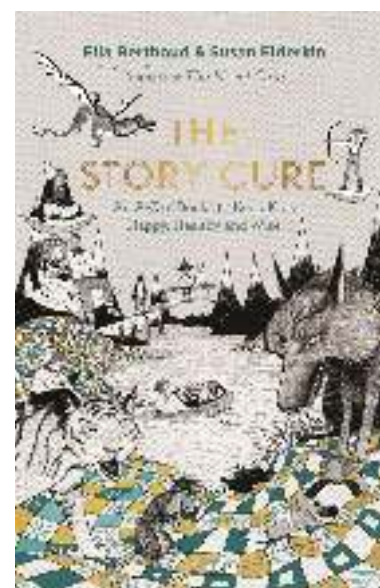
USER LEVEL: Professional
SCIS 1779806 \$22.99

The Story Cure: an A-Z of Books to Keep Kids Happy, Healthy and Wise

BERTHOUD, Ella & ELDERKIN, Susan
Canongate, UK, 2016

ISBN 9781782115274 [011.62]

Bibliotherapy is the use of literature to support psychological, social and emotional problems. This extraordinary book is arranged as a medical reference manual with an alphabetical range of ailments and issues from abuse through to zits, with alternate keywords for



further exploration. For each childhood ailment or problem well known and lesser known books are suggested in categories such as Picture Book, Early Reader (age 5-8), Chapter Book (age 8-12) and Young Adult (12+) fiction.

Titles are summarised with reasons for their inclusion and ideas, presented in layman's terms, about how they can be helpful. Books from authors around the world are represented with works by Australian authors such as Ivan Southall, Libby Gleeson and Morris Gleitzman included in the compilation. Value added sections, called The Ten Best ..., will be of interest to teachers, families and counsellors seeking literary support for topics such as having a new sibling, going to bed or dealing with bereavement. S. Morton

USER LEVEL: Community
Professional

KLA: English

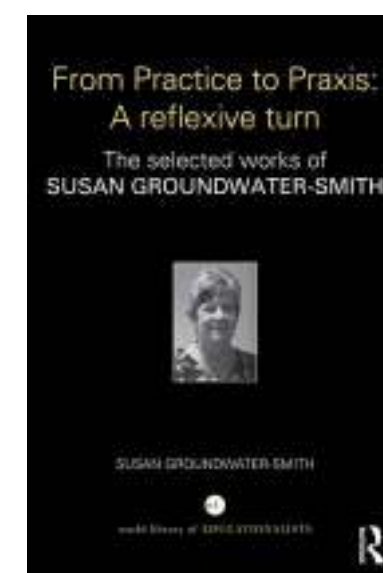
SYLLABUS: English K-10;
English Stage 6

SCIS 1802839 \$39.99

From Practice to Praxis: A Reflexive Turn: The Selected Works of Susan Groundwater-Smith

GROUNDWATER-SMITH, Susan
Routledge, London 2016

ISBN 9781138652934 [370.72]



Rarely are we able to delve into the self-understanding of the work of researchers as it is situated in the growth of their professional lives and writing. As an acknowledged scholar and researcher,

Professor Susan Groundwater-Smith's selected publications are chronicled in a volume that focuses on a deep reflection of practitioner inquiry in a range of Australian educational contexts. The introductory chapter documents the author's self-reflective voice and provides an insightful overview of each successive chapter. In brief, this collection contributes to the writer's notion of praxis, that is, the moral disposition to act wisely and ethically in the pursuit of educational

research. Through historical recount of selected publications Groundwater-Smith addresses her own rhetorical question: How can one write of becoming a teacher and not write of practice? From the first selected work published in 1988 to the final chapter that leads us to mentoring teacher inquiry, the journey from practice to praxis encapsulates the practical wisdom demonstrated by the author. F. Whalan

USER LEVEL: Professional
SCIS 1817192 \$194.00

Shifting Away from Distractions to Improve Australia's Schools: Time for a Reboot

HATTIE, John

ACEL, NSW, 2016 (Monograph series)
[371.2]



In this monograph the author argues for a new narrative relating to school reform. His theory is based on identifying and valuing expertise in collaborative and open ways that target resources

to support the learning needs of students and their teachers. As the author builds an argument for a new narrative, several propositions are put forward that challenge the current political, structural and social elements of schooling in Australian schools. Background evidence for this position is drawn from a range of national and international data, painting a picture of declining achievement across a variety of measures, with a particular focus on STEM. To change the current situation Hattie suggests that teachers need to believe in their collective ability to promote successful student outcomes through collaboration supported by leadership that broadens evidenced based measures of progress. This approach challenges the distractions of success being measured by standardised achievement tests. The nature of the reform required in the context of a new narrative is made explicit in the monograph. However, the challenge this presents to educators is a rethinking about how it can be achieved within current resourcing models and accountability structures. This title is also available as a [digital version](#). F. Whalan

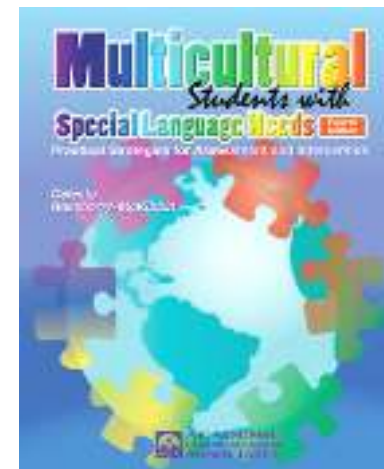
USER LEVEL: Professional
SCIS 1808741

Multicultural students with Special Language Needs—Practical Strategies for Assessment and Intervention



Academic communication Associates, USA, 2014

ISBN 9781575031521 [371.9]



This publication is divided in three sections: Cultural and Linguistic Variables Affecting Service, Assessment of Linguistically and Culturally Diverse Students, and Intervention

for Students with Special Needs. It provides information about various cultural groups prominent in the USA, their customs and language. It will be of particular interest to teachers of students with disabilities from linguistically diverse language and cultural backgrounds. Each section is guided by extensive research, provides equitable assessments and has practical strategies and scenarios to facilitate learning in the classroom. Quick Response Codes (QRCs) and links are provided throughout, including visuals

and allowing speedy access to information. L. Hasna

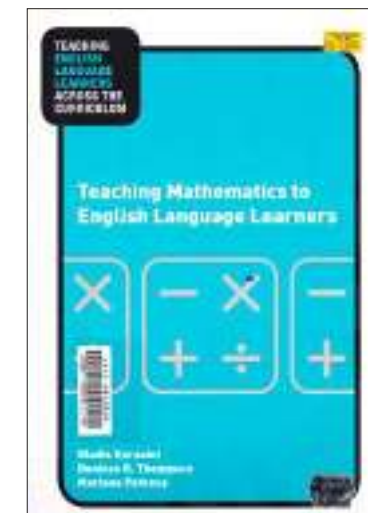
USER LEVEL: Professional
SCIS 1794323 Paper \$65.00

Teaching Mathematics to English Language Learners



KERSAINT, Gladis, THOMPSON, Denisse, R. & PETKOVA, Mariana
Routledge, USA, 2009 (Teaching English Language Learners across the Curriculum)

ISBN 9780415957892 [510.71]



Although this text is specifically aimed towards helping students in Mathematics, strategies suggested can be easily integrated across the curriculum. The book is divided into three sections:

Your English Learner, Influences on the Mathematical Attainment of English Language Learners and Best Practices to Support English Language Learners in the Mathematics Classroom. Each section provides

EAL/D pedagogy in Mathematics from understanding cultural backgrounds and the differences with Mathematics across the world (words and symbols), to developing strengths in oral communication through whole classroom discussions and visualising and making connections with word problems. L. Hasna

USER LEVEL: Professional
KLA: Mathematics
SYLLABUS: Mathematics K-10
SCIS 1459032 Paper \$71.50

1-2-3 Magic Teen: Communicate, Connect and Guide Your Teen to Adulthood

PHELAN, Thomas, W.

Sourcebooks, USA, 2016

ISBN 9781492637899 [649]



Parents and teachers will find this a useful reference book to dip into to make decisions about which teenage problems are not worth fighting over, and how not to take adolescent behaviour personally. Beginning by appreciating the

qualities of adolescents, this book is full of helpful, straightforward advice, backed up by research and parent-tested strategies, to help establish a calmer, more respectful home and classroom. The text covers issues such as setting limits while still encouraging independent decision-making. Parents will especially value the chapter on managing the big four risks, driving, drugs and alcohol, sex and romance and technology problems. There is also advice on what not to do and an appendix that includes homework, swearing and untidiness.

A. Soutter

USER LEVEL: Community
Professional

SCIS 1797231 Paper \$ 24.99

Engaging Adolescents: Parenting Tough Issues with Teenagers

HAWTON, Michael

Exisle, NSW, 2017

ISBN 99781925335408 [649]

Written by an experienced psychologist, this practical book outlines the skills needed to resolve conflicts with teenagers and develop positive relationships. The use of



scripts is explained for the containment and resolution of common behaviours of young people such as staying up late playing computer games and then being tired and bad-tempered all day. These scripts were developed for parents but will also help teachers prepare themselves for possible confrontations with students. The preparation worksheets help readers to calmly consider a problem from different points of view and decide on their bottom line. Sometimes a problem which is very irritating will turn out on reflection to be less important than it first appears. There are also 'techniques for taming tigers' to be used when a student will not listen and keeps interrupting in class.

A. Soutter

USER LEVEL: Community
Professional

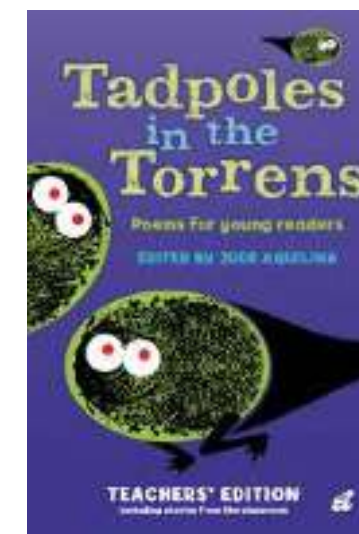
SCIS 1802115 Paper \$29.99

Tadpoles in the Torrens: Poems for Young Readers

Edited by Jude Aquilina

Wakefield Press, SA, 2016

ISBN 9781743054284 [A821.07]



Responding to poetry and analysing poetic techniques are essential components in the study of English. This significant reference text explains how poetry in all its forms can be taught and provides a wide-ranging anthology of poems from which to choose. The 40 vignettes in this teachers' edition are particularly valuable, as examples and lessons are shared by educators passionate about the power of poetry in teaching and learning. Concluding this practical discussion is an academic essay, *Bringing Poetry to Prominence*, which details national and international research findings into the relevance of poetry in students' lives and to the [Australian Curriculum: English](#). S. Rasaiah

USER LEVEL: Professional

KLA: English

SYLLABUS: English K-10

SCIS 1773668 Paper \$29.95

The Girl Who Beat ISIS: Farida's Story



KHALAF, Farida & HOFFMANN, Andrea C.

Square Peg, UK, 2016

ISBN 9781910931028 [956.7044]



Farida, a young Yazidi girl, was enjoying her summer holidays in Kocho, Iraq with her family when her life changed irrevocably. ISIS militants ravaged the village on August 15, 2014, killing the men, including Farida's father and eldest brother, and abducting the women. Translated from German, this is the retelling of the brutality and degradation suffered by Farida and the other girls as they were trafficked as chattels. Throughout this true story the description of the rapes, suicide attempts and beatings are confronting. Farida's eventual escape and rehabilitation depict her inner strength and fierce determination to overcome the horror. Issues of discrimination of minorities, religion, human rights violations, terrorism and support for refugees are all portrayed via clear and emotive language in this

autobiography. Due to the confronting themes presented in this text, use with students would require support strategies to be implemented for students who may experience distress or trauma. L. Hasna

USER LEVEL: Professional
KLA: HSIE
SYLLABUS: Modern History Stage 6; Society and Culture Stage 6
SCIS 1773728 Paper \$35.00



YouTube video – [ISIS Terror: Yazidi Woman Escapes Sexual Slavery: NBC Nightly News](#) by NBC News

picture books

Resources are arranged alphabetically by author. Some books in this section are nonfiction or have relevance to a particular KLA.

Mechanica: A Beginner's Field Guide

BALCHIN, Lance
 The Five Mile Press, Australia, Vic, 2016
 ISBN 9781760401085



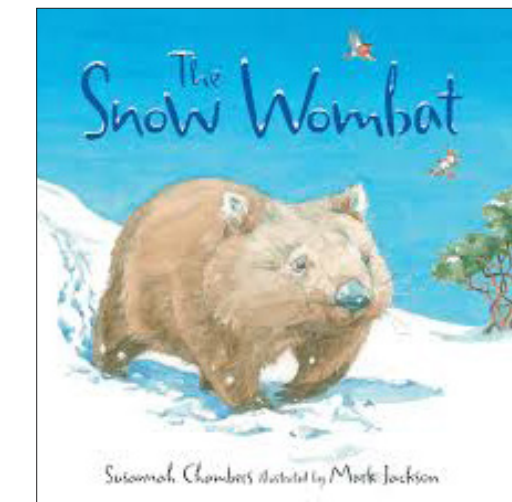
A beautiful picture book, this publication is filled with highly detailed images of mechanical birds, bugs, and reptiles. It is set in a future world where these creatures have supposedly become extinct due to damage to the environment caused by humans. The introduction explains the situation and introduces readers to leading experts and influences in the creation

of 'Mechanica'. The remainder of the book is devoted to double page spreads on specific creatures. Each entry comprises a detailed image and an overview of the creature's make, features and function. Readers are left to build a narrative around the snippets of information linked to the lives of the creators, primarily focussed on the young explorer, Liberty Crisp. The text concludes with her words on her first sighting of a live butterfly in the wild. Her comment serves as a warning to readers of how the beauty that surrounds them could be lost to future generations. This text is appropriate for teaching students about Genre, Connotation, imagery and symbol, and Point of view. It also addresses cross curricular priorities and capabilities, including: sustainability, critical and creative thinking, ethical understanding, literacy, and information and communication technology capability. See the '[Mechanica: A Beginner's Field Guide](#)' [springboard](#) for additional ideas and information about using this text to teach the [English Textual Concepts](#). K. Hodkinson

USER LEVEL: Stage 4
KLA: English
SYLLABUS: English K-10
SCIS 1788972 \$24.95

The Snow Wombat

CHAMBERS, Susannah & JACKSON, Mark
 Allen & Unwin, NSW, 2016
 ISBN 9781760113810



Perhaps sensing the coming snow storm, a wombat trots homeward through the pages of this delightful picture book. Set

in the Australian High Country, the wombat encounters humans, a range of creatures and geographical features as she makes for her snug burrow. Gorgeous double page spreads in blues, whites, greens and browns capture the wide and wild alpine environment. An illustrated map shows the animal's route, past Woollybutt and over the river, allowing young readers to track the wombat's journey as they follow the story. Students will enjoy learning the simple rhymes and start to gain an understanding of how text and illustrations work together in a quality picture book. Predicting the final word in each short verse is made even more

exciting by larger font accompanied by an endearing close-up of the wombat. Some readers may note how snowflakes become part of the punctuation. P. Galloway

USER LEVEL: Early Stage 1 Stage 1

KLA: English; HSIE

SYLLABUS: English K-10;
Geography K-10

SCIS 1761818 \$20.90

Clare's Goodbye

GLEESON, Libby & PIGNATARO, Anna
Little Hare Books, Vic, 2017
ISBN 9781760127527



Rosie, Jacob and Clare are farewelling their family home in this poignant picture book. Each child's reaction to this time of

change represents regret at leaving their treehouse, recollections of the fun they had in the sandpit and their unhappiness about abandoning the grave where they buried Blossom, the rabbit. Clare is dejected and sad,

refusing to join her siblings in saying goodbye to their home. The conclusion sees Clare twirling around her old bedroom in final silent, reflective dance. Students who have experienced the upheaval of moving house and the wrench of memories left behind may connect with this theme of letting go. Discussion around individual ways to express emotions may alleviate sensitivities for students who feel Clare's distress. The ability to cope with life's changes is a concern within the study of [Personal Development, Health and Physical Education](#).
S. Rasaiah

USER LEVEL: Early Stage 1 Stage 1

KLA: PDHPE

SYLLABUS: PDHPE K-6

SCIS 1792287 \$24.99

Somewhere Else

GORDON, Gus
Penguin Random House Australia, 2016
ISBN 9780670078851

George Laurant is a duck who does not go anywhere. He prefers baking, ironing and yoga. Winter is coming and it is time for birds to find a warmer climate. George's friends try to encourage him to join them, describing all the



wonderful destinations they have seen but nothing can tempt George away from home, and he is left alone. Readers of this exquisite

picture book eventually understand that George's deflections and excuses hide his inability to fly. A friend, Pascal Lombard, endeavours to remedy the situation and hilarious, but futile, attempts are made until a newspaper article finally provides the solution. George and Pascal tour the world for months, but eventually decide there is really only one place they want to be, at least until next winter. Students might explore why and how the use of French character names, the inclusion of vintage images and the visual literacy elements add substance to this story. S. Morton

USER LEVEL: Stage 1 Stage 2
Stage 3

KLA: English

SYLLABUS: English K-10

SCIS 1778924 \$24.99



YouTube video - [A sneak peek of Gus Gordon's new picture book 'Somewhere Else' by Gus Gordon Decorative](#)

Home in the Rain

GRAHAM, Bob
Walker Books, UK, 2016
ISBN 9781406368239



By personifying the little red car as it readies itself for the long journey home in the rain, the author allows readers to identify with a familiar scenario in this picture book. On

the trip home from Grandma's house Mummy navigates through the dark, traffic clogged highway with Frankie and her unborn sister. A roadside picnic and a petrol station stop provide the only breaks in the tedium for Frankie

who passes the time writing the family's names in the foggy car windows. The one name missing is the new baby's and this revelation is the high point in the story. The simplicity of the plot is enhanced by the subtle details woven into the illustrations that convey so much to the observant reader. This book will engage students as they relive aspects of their own world which mirror the sights, sounds and smells that Frankie also encounters as she weaves between Grandma's, Mum's and eventually Daddy's roles in her life. S. Rasaiah

USER LEVEL: Early Stage 1 Stage 1

KLA: English

SYLLABUS: English K-10

SCIS 1755331 \$24.99

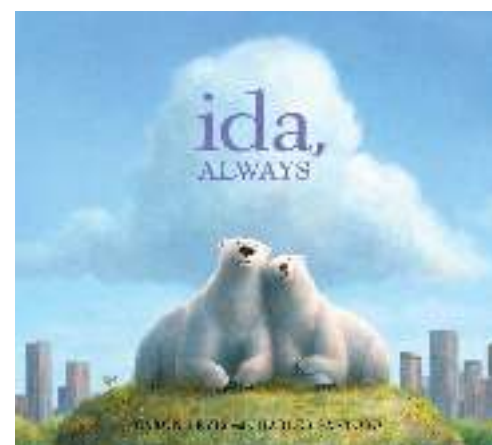
Ida, Always

LEVIS, Caron & SANTOSO, Charles

Koala Books, NSW, 2016

ISBN 9781742761909

Sensitively written picture books can support an understanding of grief and loss. This tender story takes the reader into the lives of Ida and Gus, two very close polar bears who lived together in New York's Central Park Zoo for many years. When Ida's health begins to fail, the depth of their friendship is palpable



and the affect on Gus when Ida dies is heartrending. The gentle, lyrical language brings the sights and sounds of the city into the routine world of the bears, while the reader is steadily drawn towards their inevitable separation. The beauty of this true story lies in the message of hope that loved ones who have gone will always stay in our hearts. A. Soutter

USER LEVEL: Stage 1 Stage 2
Stage 3

SCIS 1770477 \$24.99

Smile; Cry

McCARTNEY, Tania & RACKLYEFT, Jess

EK Books, NSW, 2016



ISBN 9781921966989

Piglet, bunny and cat demonstrate everyday emotions familiar to early readers in this flip it over picture book. Cuddly smiles, silly smiles and quiet time smiles are juxtaposed

against a lost cry, a goodbye cry and a balloon pop cry. Illustrated with gentle, pastel colours, each scenario invites a smile or a cry response. This format supports students developing the skills to comprehend short, predictable texts on familiar topics in [Reading and Viewing 1](#). in the [English K-10 Syllabus](#). Caption books such as this one that deal with the students' known world can be a stimulus in the teaching of writing, encouraging students to compose or retell their own similar stories. S. Rasaiah

USER LEVEL: Early Stage 1

KLA: English

SYLLABUS: English K-10

SCIS 1761338 \$14.99

Welcome to Country

MURPHY, Joy and KENNEDY, Lisa

Walker Books Australia, NSW, 2016

ISBN 9781922244871 [305.89]

The beautiful illustrations and lyrical language in this picture book will inspire discussion about Aboriginal culture and language. The author is an Elder of the Wurundjeri people from Victoria and the illustrator is from the Trawlwoolway people of Tasmania. The Woiwurrung



Ngulu language is used in the story as the reader is welcomed to Aunty Joy's Country and invited to share her stories of the Land, the ancestors and the creator spirit, Bunjil the eagle. Through story, this book explains why the Welcome and Acknowledgement of Country are important for us all. The story and illustrations explain the protocols for welcoming strangers onto the lands of the Wurundjeri and how they are there to protect the Land while sharing its resources. Shortlisted for the 2017 Crichton Award, this story is a treasure for all Australians. K. Rushton

USER LEVEL: Early Stage 1 Stage 1
Stage 2

KLA: English

SYLLABUS: English K-10

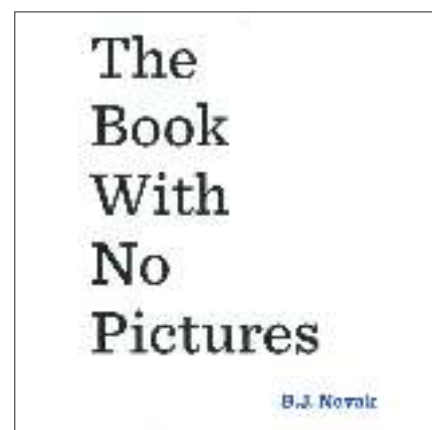
SCIS 1767793 \$24.99

The Book With No Pictures

NOVAK, B. J.

Puffin, UK, 2016

ISBN 9780141361796



The role of the reader of this read aloud picture book is the key to its humour and appeal. Filled with tongue-twisting and repetitious hard

consonant made-up words, the reader is directed to read everything on the page, no matter what. As the reading progresses, the book articulates the possible consternation being felt by the storyteller. While younger readers will enjoy the silliness, older readers will gain valuable understandings of the visual and verbal aspects of a story and the use of voice and facial expressions in a dramatic performance. No two storytellers will provide the same performance, showcasing the power of words in evoking individual responses. Class discussion about the author's decision to adopt this style may prove valuable. S. Morton

USER LEVEL: Stage 1 Stage 2
Stage 3

KLA: English
SYLLABUS: English K-10
SCIS 1761659 \$17.99



YouTube video - [The book with no pictures by B. J. Novak](#) by Penguin Kids

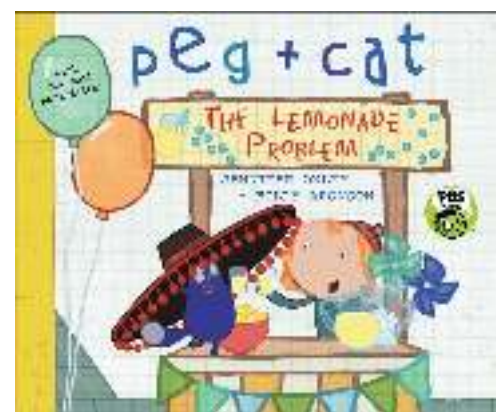
The Lemonade Problem

OXLEY, Jennifer & ARONSON, Billy

Candlewick Press, USA, 2017

(Peg + Cat)

ISBN 9780763694364



In each episode of the animated [television series](#), Peg and Cat solve mathematical problems. This picture

book, based on the series, explains the principle of bartering and the

challenges of running a lemonade stand. Graph paper backgrounds, signage, technology and picture symbols are integrated into a cheerful story about trading cups of lemonade for marbles. The language used in describing the concepts of bar graphs and measurement is colloquial, designed to appeal to a young, contemporary audience. Solving mathematical problems using objects and diagrams, such as those indicated in this story, is a requirement of Whole Numbers in the [Mathematics K-10 Syllabus](#). S. Rasaiah

USER LEVEL: Stage 1
KLA: Mathematics
SYLLABUS: Mathematics K-10
SCIS 1800132 \$19.99



YouTube video - [Peg+Cat Full Episode Compilation \(HD\)](#) by Peg+Cat

Twig

PARKER, Aura

Scholastic Australia, 2016

ISBN 9781760157067



Being a new student at school can be intimidating and some students cope by imagining themselves to be invisible. For Heidi, in this beguiling picture book, it is the reverse.

As a stick insect attending Bug School she is so well camouflaged that her arrival goes unnoticed. The web-spinning champion teacher, Miss Orb, and the myriad of bug students in the classroom are unaware of her. Heidi's hesitancy in speaking out is shown with a font change articulating her thoughts. Suddenly she has no choice but to loudly make her presence felt, surprising everyone. A most suitable solution is found to make Heidi more visible, as she discovers new friendships and inclusion. Each page is filled with colourful detail of all manner of insects and spiders involved in counting and weaving activities. This story would

be an appropriate inclusion in a [You Can Sit With Me](#) program.
S. Morton

USER LEVEL: Early Stage 1 Stage 1
Stage 2

KLA: PDHPE

SYLLABUS: PDHPE K-6

SCIS 1778937 \$24.99



YouTube video - [TWIG-official trailer-picture book by Aura Parker, Scholastic Press 2016](#) by Aura Parker

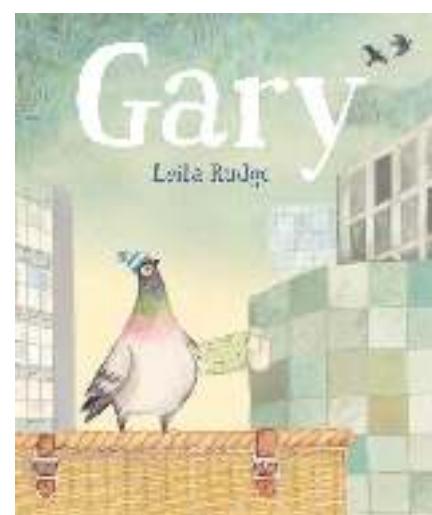
Gary

RUDGE, Leila

Walker Books Australia, 2016

ISBN 9781925081695

Why can't Gary, the pigeon, fly? This perplexing question permeates a picture book about a homing pigeon that has an alternative method of finding its way home. When the other



racing pigeons set off and arrive at their destination, Gary has to rely on his collection of travel mementos to guide him home and provide him with his own brand of adventure. The symbols and signs in his scrapbook allow Gary to plot his way back to the loft. The features of the city represented in his collection show Gary how to navigate his way through unfamiliar territory. The maps and photographs that Gary has gathered represent the tools to which students are introduced as they study geographical inquiry. Aspects of this picture book are aligned with the [Geography K-10 syllabus](#) as Gary's need to return to his special place could be perceived as a metaphor for the connection that people have with place. S. Rasaiah

USER LEVEL: Early Stage 1 Stage 1

KLA: HSIE

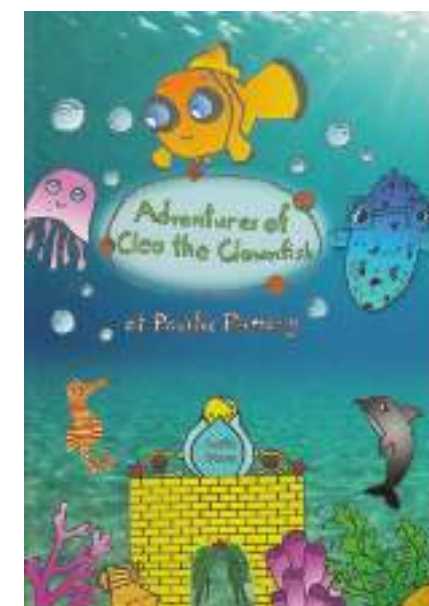
SYLLABUS: Geography K-10

SCIS 1755331 \$24.99

Adventures of Cleo the Clownfish at Pacific Primary



SHETHWALA, Falaq et al.
Global Stories, NSW, 2016
ISBN 9780995366305



The objective of this collaborative book is to demonstrate appropriate choices about safety in a typical school day. The format is 'choose your own pathway' as Cleo and her fishy friends navigate

scenarios depicting Stranger Danger, Road Safety, Bullying and respecting others. Colourful illustrations created by the students of [Auburn North Public School](#) enliven this Year 6 writing project. A section titled The 'Why' Behind the Story at the conclusion of the text explains the students' rationale for developing situations that encourage community harmony. The roles undertaken in the process of creating this picture book are clearly articulated with the students' names listed. Other schools could be inspired by this exercise to use a similar real life

purpose for writing that resonates with their own particular audience.
S. Rasaiah

USER LEVEL: Early Stage 1 Stage 1
Stage 2 Stage 3

KLA: English; PDHPE

SYLLABUS: English K-10;
PDHPE K-6

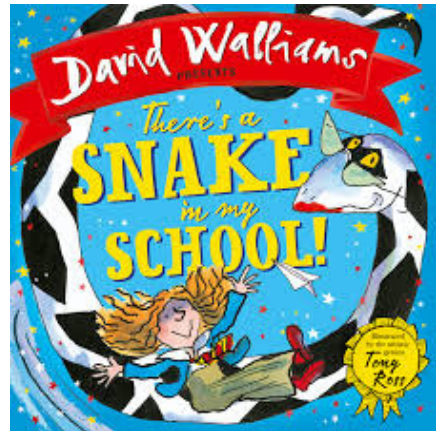
SCIS 1800069 Paper \$20.00



YouTube video - [Year 6 Book Trailer - Cleo the Clownfish](#) by Auburn North Public School

There's a Snake in my School!

WALLIAMS, David & ROSS, Tony
HarperCollins Children's Books,
UK, 2016
ISBN 9780008172701



It is pet day at school and amongst the gerbils, goldfish, cats, dogs and tortoises is Miranda's huge pet python, Penelope.

Miranda is known to be a unique individual who loves a little mischief, and Penelope certainly takes after her owner. Readers will enjoy the range of amazing things the snake can do with her body, and guessing what fate may have befallen the shrewish headmistress, Miss Bloat. Ross fills every large, square page in this fast paced picture book with vibrant, colourful scenes that add much to the text. The snake, rendered in bold, black and white patterns, is an effective contrast. This comical story would lend itself to a range of activities in the classroom including drama, readers' theatre, debating and writing. I. McLean

USER LEVEL: Stage 1 Stage 2
KLA: English
SYLLABUS: English K-10
SCIS 1785050 \$24.99

fiction for younger readers

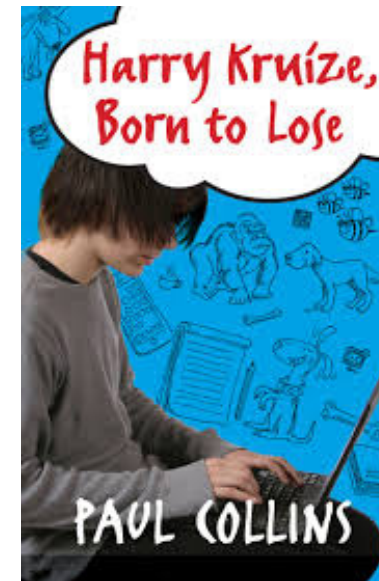
Resources are arranged alphabetically by author. See also [eresources](#).

Some of these books are also suitable for lower secondary students

Harry Kruise, Born to Lose

COLLINS, Paul
Ford St, VIC, 2017
ISBN 9781925272628

Harry Kruise is feeling the weight of the world on his shoulders. His father has left, starting another family elsewhere, leaving Harry fearful that that he was the cause of his father's departure and also concerned that others he gets

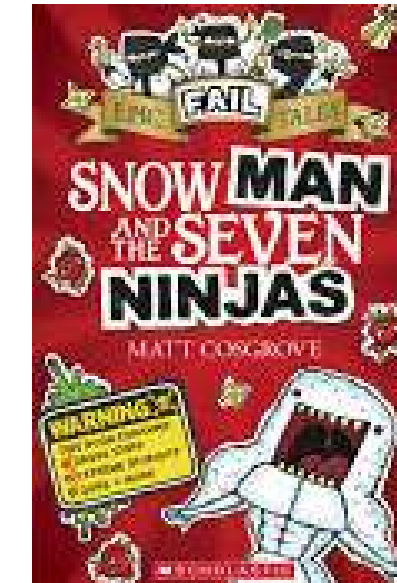


close to may also leave. He is the target of bullying at school and does his best to avoid confrontations, leaving him friendless and lonely. A term class assignment involving writing down personal wishes and documenting how they might be fulfilled allows Harry to itemise his innermost feelings, something he definitely doesn't do with the school psychologist. Harry wants a dog which his mother is reluctant to allow. The arrival of old bushie Jack Ellis and his dog stories affords Harry the companionship he craves. The majority of Jack's stories are compact retellings from Henry Lawson, although all are told as Jack's personal adventures, each showing Harry the power of friendships, family, imagination and empathy. This novel is told light-heartedly and with humour, exploring intertextuality and appropriation. S. Morton

USER LEVEL: Stage 3
KLA: English
SYLLABUS: English K-10
SCIS 1797936 Paper \$17.95

Snowman and the Seven Ninjas

COSGROVE, Matt
Koala Books, NSW, 2017
(Epic Fail Tales; no. 1)
ISBN 9781743811696



The premise for this amusingly frenetic tale is that a mischievous boy, obsessed with nose boogers, superheroes, and the noisiest of bodily functions, has confiscated his sister's book of Snow White

and the Seven Dwarfs while she was away at ballet camp. To relieve his own school holiday boredom, he has defaced the book to create a new more entertaining story. The main character is now an abominable snowman and the author taps into all the popular trends, including drawing over the original dwarfs as ninja trading cards. This technique encourages prediction skills and the practical use of synonyms and antonyms in creative writing. With an online thesaurus nearby, the concept may inspire students to try their hands at composing, then sharing, their own fractured fairytales. I. McLean

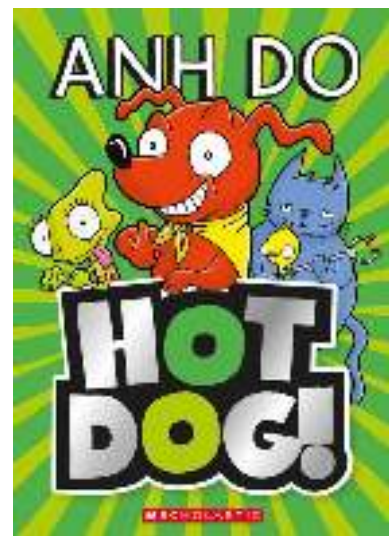
USER LEVEL: Stage 2 Stage 3
SCIS 1796177 Paper \$5.00



YouTube video - [Epic Fail Tales: Snowman and the Seven Ninjas trailer](#) by Scholastic Australia

Hotdog!

DO, Anh & McGUINNESS, Dan
 Scholastic Australia, 2016 (Hotdog!; 1)
 ISBN 9781760279004



Anh Do's successful WeirDo novels have spawned a new series, for a slightly younger audience. Hotdog is an appealing and resilient dachshund, with typically short legs and a long body that looks more like something you might see in a bread bun. His two

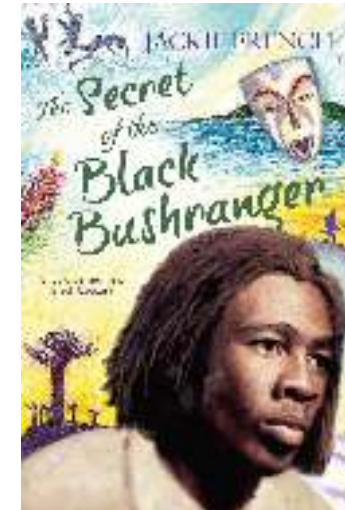
friends are Lizzie, a chameleon who is an expert at camouflage, and Kevin, a lazy cat who is dressed in a bizarre range of onesie costumes by his owners. Despite Hotdog's blocked nose, the team's first adventure follows their often-hilarious attempts to return a lost baby bird to its mother, which takes them to a farm, a lighthouse and a waterpark. A vivid, lime spot-colour of ink is used to highlight key words in the written text and elements of Dan McGuinness's charming illustrations. The large font supports young readers transitioning to chapter books. I. McLean

USER LEVEL: Stage 2
SCIS 1779170 Paper \$12.99

The Secret of the Black Bushranger

FRENCH, Jackie
 HarperCollins, NSW, 2016
 (Secret Histories series)
 ISBN 9780732299453

The story of the convict, John Black Caesar, is explored in the third title in this series of history narratives. While some of the characters are fictitious, they reflect some of the real personalities that arrived in New South Wales in the early days of

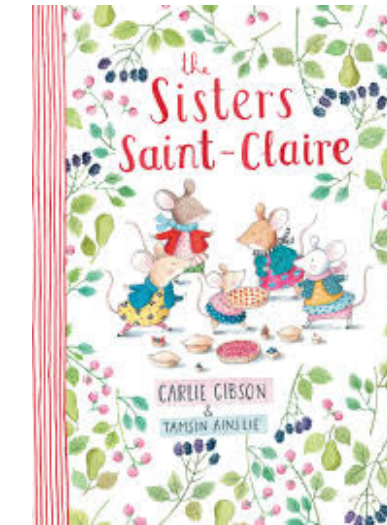


settlement. Orphaned Barney Bean keeps crossing paths with Black Caesar, an emancipated slave from Madagascar, who became a convicted felon in Sydney Cove in 1789. The descriptions of the characters' backgrounds and the setting of this novel could support a study of [The Australian Colonies](#). This series may be used to enhance the understanding of history, its sources and how historical knowledge is conveyed. Students could develop skills of historical inquiry and communication by comparing this novel to other narratives that describe the impact of settlement on local Aboriginal people. Teachers should be aware of the stark violence and cruelty in this story and be discerning about how the text is employed. A. Ellis

USER LEVEL: Stage 3
KLA: HSIE
SYLLABUS: History K-10
SCIS 1789273 Paper \$14.99

The Sisters Saint-Claire

GIBSON, Carlie & AINSLIE, Tamsin
 Allen & Unwin, NSW, 2016
 ISBN 9781760291563



Readers with a love of French pastries will find much to enjoy in this rhyming tale of a family of mice. The smallest, Cecile, longs to be included in the Sunday trips to the market but is considered too little. Her passion is baking

all manner of pies and when she is finally permitted to go the market and sets up her stall, the family is disheartened when no one stops to buy. At day's end, with heavy hearts, the mice are packing up when a royal visitor arrives, samples the pies and becomes a permanent customer, ensuring Cecile's pies are ignored no more. This story might lead to a discussion regarding the power of endorsements by celebrities and the pull of keeping up with fashion as shown by Miss Must-Have-It's store. The charming, illustrated story affords a gentle transition from picture book to beginner novel for young readers. S. Morton

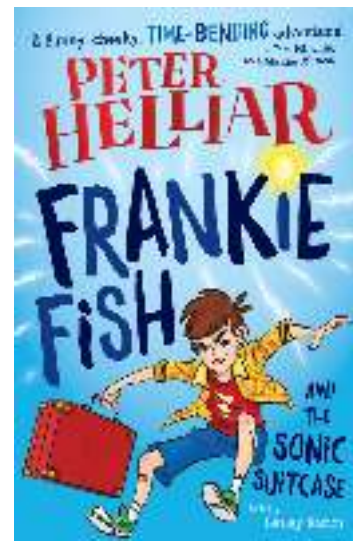
USER LEVEL: Early Stage 1 Stage 1
SCIS 1775350 \$19.99

Frankie Fish and the Sonic Suitcase

HELLIAR, Peter

Hardie Grant Egmont, Vic, 2017

ISBN 9781760128494



A young prankster is thrown into an unexpected time travelling mystery in this humorous novel. Francis Fish, now known as Frankie, sometimes known as Fish Guts, has a cranky, loner grandfather, who has seemingly built a time machine and manages to erase Frankie's family from existence. The action takes Frankie to Glasgow in Scotland, and the character of Freido, the escapologist evokes Harry Houdini. Supportive black and white drawings stretch the frenetic action scenes across double-page spreads, allowing this book to be a comfortable bridge for emerging independent readers seeking the challenge of longer chapter books. The science fiction aspects may engage readers in creating their own story paths and storyboards as they track the multiple timelines and variations of characters. I. McLean

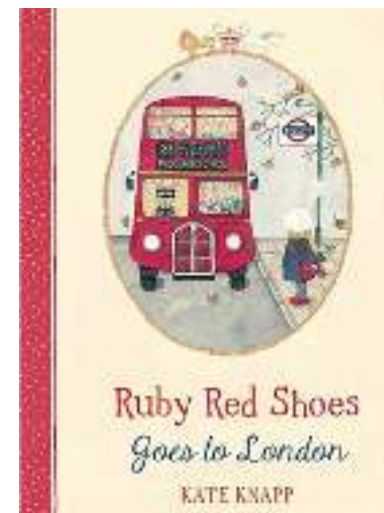
USER LEVEL: Stage 2 Stage 3
SCIS 1792327 Paper \$10.95

Ruby Red Shoes Goes to London

KNAPP, Kate

Angus & Robertson, NSW, 2016
(Ruby Red Shoes)

ISBN 9780732297626



Ruby Red Shoes is a well-travelled hare, who lives with her Babushka. Having already visited Paris in a previous title Ruby is now off to London. Despite a fairly basic storyline of visiting family and seeing the popular tourist attractions of London on a red double-decker bus, the stimulating descriptive language demonstrates the use of imagery, alliteration, similes and metaphors. The endpapers require examination as place names are slightly altered to reflect the characters' species. Although Ruby loves her journey to London, she ultimately appreciates the beauty of home. Throughout the book, the delightful illustrations include hare related puns

for the observant reader to discover. S. Morton

USER LEVEL: Stage 1 Stage 2
KLA: English
SYLLABUS: English K-10
SCIS 1792072 \$19.99

Henrietta and the Perfect Night

MURRAY, Martine

Allen & Unwin, NSW, 2017

ISBN 9781760290245



Five year old Henrietta calls herself the Great Go-Getter which aptly describes her curious and outgoing nature. She is not afraid to question and explore her world's possibilities. Delivered in a first person narrative, the five short chapters in this book capture milestones in a young child's life. The pending arrival of a new baby is accompanied first by impatience and then uncertainty as to whether Henrietta will be a good enough big sister. Henrietta's disappointment at missing out on the lead role in the school play displays

a positive and mature outlook. Her baby brother's arrival is not without its dramas, and Henrietta's understandable jealousy at being in the background is described and overcome. With four previous titles, this first chapter series will appeal to newly independent readers. S. Morton

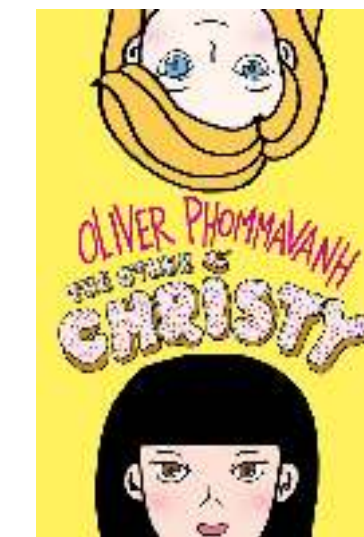
USER LEVEL: Early Stage 1 Stage 1
SCIS 1792315 \$16.99

The Other Christy

PHOMMAVANH, Oliver

Puffin Books, Vic, 2016

ISBN 9780143505723



Christy Ung is a child of three worlds, her former life in Cambodia, her new home life with Grandpa and Auntie Mayly in Australia, and her often frustrating school life at Cabravale Primary School. Known as the Other Christy, a nickname coined by her popular class rival, the spoiled Christie Owens, her tenacity enables Christy Ung to forge herself a new position in the class pecking order. The book has many references to Cambodian and

Vietnamese foods and traditions, plus Grandpa's reputation as a clean-freak and germaphobe, some of which he has passed onto Christy. While she struggles to gain acceptance from her peers, Christy realises that her experiences have made her a little unusual and she often demonstrates kindness to other lonely students. The author's previous careers as a primary school teacher and a comedian enable him to bring authenticity to his school-based stories. [Teaching notes](#) are available from the publisher's website. I. McLean

USER LEVEL: Stage 2 Stage 3

SCIS 1757495 Paper \$16.99

Shoot-Out at the Rock

SMITH, Jane

Big Sky Publishing, NSW, 2016
(Tommy Bell Bushranger Boy; 1)

ISBN 9781925275940



Tommy's disastrous test results cause him to miss his lunch break and the last donut at the school canteen as his teacher insists that he devote some extra time to reading about Australian history.

His subsequent scuffle with classmate, Martin, results in truancy and then being bundled off to Grandpa's farm for the holidays. It is in Uralla that Tommy finds an old cabbage-tree hat. Time slips back to 1863 and Tommy meets the notorious Fred Ward, the bushranger known as Captain Thunderbolt, and visits Thunderbolt's Rock. The closing pages of this novel include a historical note about Ward, and a Captain Thunderbolt Q and A. The author has also written a companion series of factual books about Australian bushrangers and [Teachers' notes](#) for these volumes are available. I. McLean

USER LEVEL: Stage 2 Stage 3

KLA: HSIE

SYLLABUS: History K-10

SCIS 1778270 Paper \$12.50

The Midnight Gang

WALLIAMS, David & ROSS, Tony
HarperCollins Children's Books, UK,
2016

ISBN 9780008188573

The patients in the children's ward at Lord Funt Hospital have a secret. To stave off boredom and enjoy the same life as the children on the outside, they



continue the idea of a midnight sorority with the aim of fulfilling each child's biggest dream. When Tom is injured playing cricket at boarding school he finds himself being inducted into this secret society and participating in its escapades. The familiar characteristics of this author and illustrator, including presenting a plot with humour and predictable mayhem, endear them to their target audience. Touches of pathos elevate the story, allowing readers to empathise as they delve beneath the light-hearted facade into the lives of Tom and his comrades. S. Rasaiah

USER LEVEL: Stage 2 Stage 3

SCIS 1789177 Paper \$19.99



YouTube video - [Meet Matron from The Midnight Gang!](#) by HarperCollins Children's Books

fiction for older readers

Resources are arranged alphabetically by author. See also [resources](#).

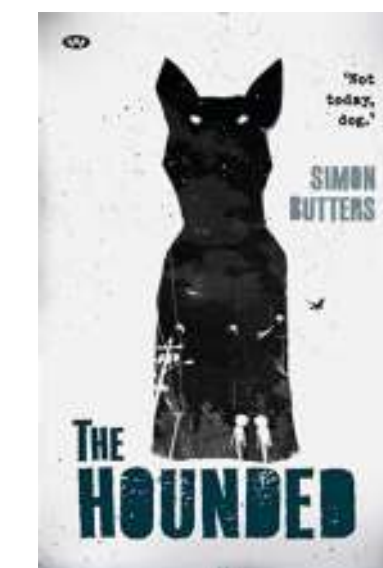
Some of these items are also suitable for upper primary students.

The Hounded

BUTTERS, Simon

Wakefield, SA, 2016

ISBN 9781743053959



Illusion and reality, bullying and exclusion, mental illness and suicide are all explored in this intriguing story of an outcast boy, Monty, who is haunted by a talking black dog. Throughout the story, the dog keeps up a commentary

but Monty takes less and less notice of it. The novel is set in the fictional outer suburb of Middleford. Monty is neglected by his depressed parents. He is dirty and unkempt so when he dares to speak to Eliza, the school beauty, she is intrigued but clear that she cannot be seen with him. She helps him clean himself up and he feels better about himself and is able to let go of his eating problems. He discovers that Eliza's life is not as perfect as it looks. Nothing is as it seems. There is a suicide which is shown to be very damaging to the family and school. A [Study guide](#) prepared by the author is available to support the teaching of this text. A. Soutter

USER LEVEL: Stage 6

SCIS 1781612

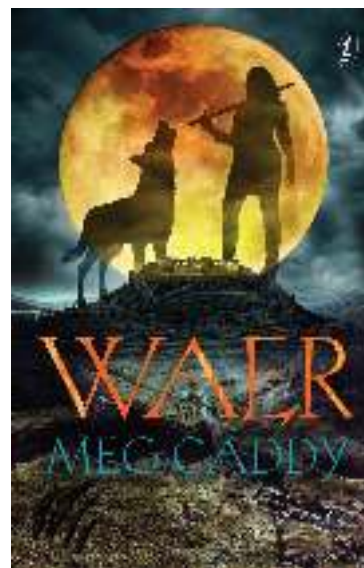
Waer

CADDY, Meg

Text Publishing, Vic, 2016

ISBN 9781922182210

Meeting all requirements of the fantasy genre, this stand-alone novel invokes word-building and shape-shifting to transpose its characters into another realm. As a waer, Lycaea is a human who can assume the body of a wolf. With the help of her saviour, Lowell, Lycaea evades capture by Caerwyn



soldiers to defeat the bloodthirsty Daemann Leldh and right the wrongs that she has perpetrated in another life. Characters are defined and redefined as this storyline morphs into speculative fiction. Readers will connect with the protagonists and be enthralled by their actions in the good-versus-evil mythological storyline. Teachers may see this novel as an example of perspective in writing. Students could conclude that concise writing can complete a story without it evolving into a series, trilogy or saga. [Teaching notes](#) are provided by the publisher. S. Rasaiah

USER LEVEL: Stage 5

KLA: English

SYLLABUS: English K-10

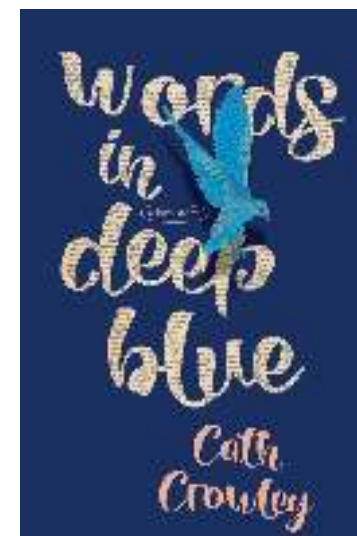
SCIS 1748213 Paper \$19.99

Words in Deep Blue

CROWLEY, Cath

Pan, NSW, 2016

ISBN 9781742612386



This narrative is a celebration of books and reading. Rachel has moved back to her hometown after the tragic death of her brother. Friendships are gradually rebuilt but there are still misunderstandings and challenges.

Crowley incorporates multiple modes, utilising letters and quotations to highlight the changing nature of communication. However, communication also serves to drive the plot, since much of the confusion stems from uncertainty surrounding communications. As Rachel eases back into a life she thought she no longer cared about, the layers of interpersonal misunderstanding and mistakes prevalent in peoples' lives become comprehensible and intriguing. A reader observes the interactions between young adults, struggling to work out what they want or what matters, and adults, most of whom are also finding it difficult to communicate what they

want. The story moves quickly and yet the characters are well developed. In addition, a continuing fascination with the role books play in our lives brings recognition and joy for a discerning reader. S. Pollard

USER LEVEL: Stage 5 Stage 6

SCIS 1779540 Paper \$19.99

The Blue Cat

DUBOSARSKY, Ursula

Allen & Unwin, NSW, 2017

ISBN 9781760292294



The slow, leisurely pace of a 1940s summer in Sydney for school children, Columba and Hilda, is interspersed with indications of the more turbulent world across the seas, as identified by the inclusion of many primary source

photographs and documents in this historical narrative. The arrival at school of Ellery, a non English speaking child from 'You-rope' stimulates Columba's questioning and search for knowledge, enabling the reader to learn more about the common attitudes and

practices of the time as the war edges ever closer to Australia's shores. The sudden appearance of the titular blue cat brings with it an aura of mystery and uncertainty culminating in a dramatic ending. As the story unfolds, students may draw conclusions about past and present attitudes to refugees and their treatment, and nationalistic sentiment towards Australia's role in war. [Ursula Dubosarsky](#) includes video clips of Sydney during World War II and historical photographs and information. Comprehensive [teachers' notes](#) offer descriptive writing activities and questions for the analysis of primary sources. S. Morton

USER LEVEL: Stage 3 Stage 4

KLA: English; HSIE

SYLLABUS: English K-10;
History K-10

SCIS 1796554 Paper \$19.99



YouTube video - [The Blue Cat Book Trailer-Ursula Dubosarsky](#)
by Ursula Dubosarsky

A Most Magical Girl

FOXLEE, Karen

Picadilly Press, UK, 2016

ISBN 9781848125742



Annabel Grey is destined to grow up as a pretty Mayfair lady in Victorian England. When her mysterious mother sends her to stay with two great aunts, Annabel's world implodes. Discovering that she is a witch, the youngest member of the Great and Benevolent Magical Society, she must now save London from dark magic. Evocative language and a sharp eye for detail bring this novel to life. Witches, wizards, trolls, broomsticks, faeries and a terrifying dragon all play their parts in two imaginative worlds clearly drawn in London Above and Under London. Perhaps the best creation is the evil Mr Angel, inventor of the chilling shadowlings and the Dark Magic Extracting Machine, forever feeding on sorrowful objects such as a pair of shoes from a dead girl and a letter of apology never sent. Readers will readily engage with two unlikely characters, just

as Annabel does in this clever, creative story. P. Galloway

USER LEVEL: Stage 3 Stage 4
Stage 5

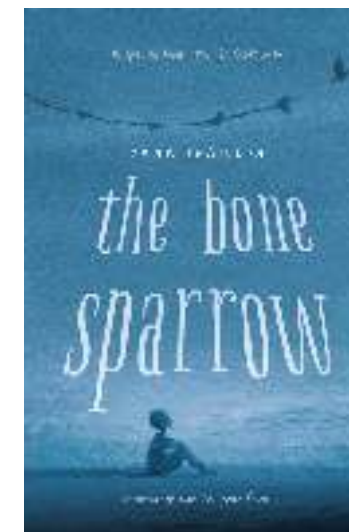
SCIS 1783931 \$19.99

The Bone Sparrow

FRAILLON, Zana

A Lothian Children's Books, Hachette Australia, 2016

ISBN 9780734417138



Set in an Australian immigration detention centre this narrative focuses on Subhi a young boy born in Australia within the walls of the detention centre. Subhi's mother, his sister and best friend Eli are also inmates of the centre. They are all trying to make the best of their situation as they await their release. Readers are also introduced to the one friendly guard, Harvey, and to the workings of the centre itself. Things start to change for Subhi with the arrival of an outsider, Jimmie, who is also lost and trapped for different reasons. Together a friendship forms and helps them both to face their problems. The novel presents

an interesting way to teach students about the power of Narrative and Representation of the world and how these can be used to build an Argument. See ['The Bone Sparrow' springboard](#) for additional ideas and information about using this text to teach the [English Textual Concepts](#). K. Hodkinson

USER LEVEL: Stage 4

KLA: English

SYLLABUS: English K-10

SCIS 1695674 Paper \$19.99

The Fail Safe

HEATH, Jack

Allen & Unwin, NSW, 2016

ISBN 9781925266078



While two neighbouring countries teeter on the verge of nuclear war in this adventure novel, one young teenager inhabits two dangerous identities. Readers should hold tight to their counter-surveillance glasses as they dive into this spy novel and follow the fortunes of Troy Maschenov/Fero Dremovich, a willing trained killer from

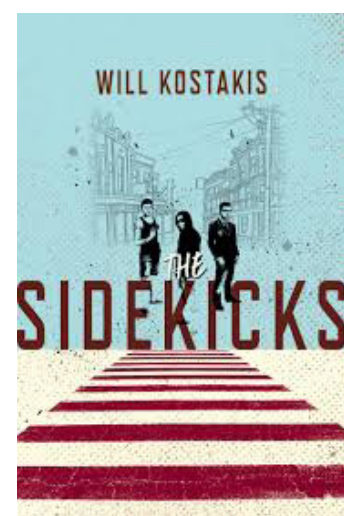
Besmar/unknowing recruit in Kamau, respectively. As the novel's events unfold at breakneck speed, Troy/Fero no longer knows who he is, who he can trust, and who is good or evil. Against a backdrop of identity therapy (theft), constant CCTV surveillance, clearance levels, and soulless secret service agents on both sides, the hero must decide to help a renegade spy who thinks she has a plan to stop both countries obliterating each other. The complex plot twists and fine technical details will grip readers until the end. This book is a sequel to the acclaimed novel, 'The Cut Out'. P. Galloway

USER LEVEL: Stage 4 Stage 5
SCIS 1775334 Paper \$16.99

The Sidekicks

KOSTAKIS, Will

Penguin Books, Vic, 2016
ISBN 9780143309031



One of the central characters of this novel set in a private secondary school is already dead. Each of the three sections in the story examines the circumstances surrounding Isaac's life and death from a

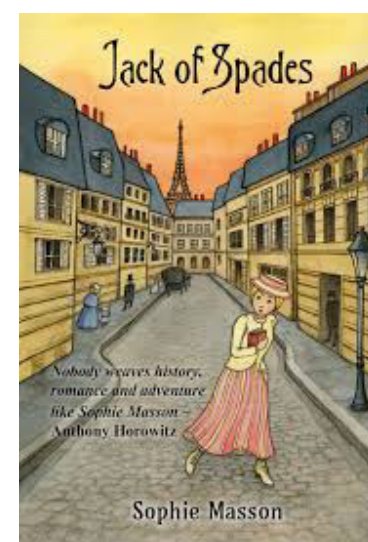
different perspective. Ryan is burdened with a secret that only Isaac knew. Harley feels the grief of responsibility for Isaac's demise. Miles has lost the only friend he had at school. Each of the boys misses their charismatic friend but struggles to explore their connection to each other. Eventually they find a way to honour Isaac and redeem themselves in their own eyes. The characters are constructed with honesty and sympathy. S. Pollard

USER LEVEL: Stage 6
SCIS 1748234 Paper \$19.99

Jack of Spades

MASSON, Sophie

Eagle Books, NSW, 2017
ISBN 9780994528001



Mature beyond her 16 years, Rosalind (Linda) Duke unwittingly, but bravely, sets out on a huge adventure when a mysterious message arrives at her home in Oxford, England. Worried that her quiet, scholarly father is in danger in Paris, she travels to France and meets the kind, good looking

Clement Dubois, a young businessman. Together they retrace Professor Duke's footsteps, but cannot locate him. A host of Parisian and international characters help or hinder them along their way. Set in 1910 in a nervous pre-war Europe, England, Russia and the United States of America all feature in this very French story. The espionage and terrorism that Linda uncovers affects those at the highest levels in all countries. With a mix of romance, mystery, history and politics, this novel has some unexpected twists that will captivate adolescent readers. P. Galloway

USER LEVEL: Stage 5
SCIS 1796880 Paper \$16.75



YouTube video - [Trailer for Jack of Spades by Sophie Masson](#) by Christmas Press

The Ocean of the Dead

McGAHAN, Andrew

Allen & Unwin, NSW, 2016 (Ship Kings)
ISBN 9781760292188



The fourth and final book of this fantasy series can be read as a stand-alone. In this episode, two ships, captained by Dow Amber and Nell, with hundreds of refugees, are fleeing the wars and injustices which rage across the known

11 island kingdoms making up the Old World. Their aim is to find new lands that are said to lie at the end of the earth, the author perhaps paying homage to historical explorers such as Columbus and de Gama. In their path are the Barrier Doldrums, deadly algal blooms, vindictive and lethal floating weeds and the knowledge that the travellers will never be able to return. Prophecies of danger, betrayal and separation prove all too true with many good lives lost. The final prophecy allows Dow Amber to follow his own personal dream free of his previous responsibilities. S. Morton

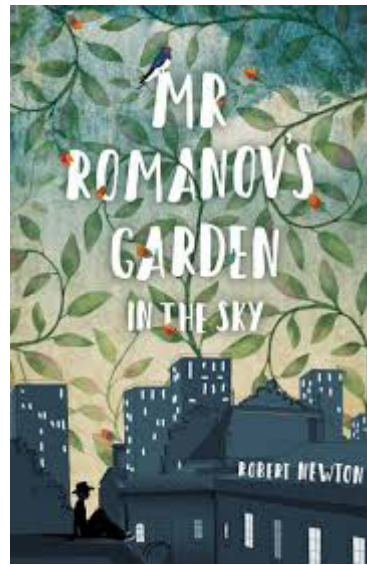
USER LEVEL: Stage 4
SCIS 1771149 \$24.99

Mr Romanov's Garden in the Sky

NEWTON, Robert

Penguin Books, Vic, 2017

ISBN 9780143309307



When young teenager Lexie talks an old man out of jumping off a building, an unlikely friendship begins. Mr Romanov is a Russian émigré, whose wife and daughter died years before. He, Lexie and her mate Davey live in grey, depressing

apartments. All are doing it tough. Lexie's mum is an addict, trying to cope with the death of her partner. Davey has a disinterested father currently in prison. Mr Romanov is isolated and ostracised. He copes, in part, by building a secret garden atop the high-rise building and Lexie and Davey soon get involved. Despite the title, this novel is more about the road trip Lexie and her two friends undertake, all the way from Melbourne to Surfers Paradise. Although plot events become increasingly convenient, this coming-of-age story shows readers that grief can be borne with the help of a little friendship. P. Galloway

USER LEVEL:
SCIS 1793076

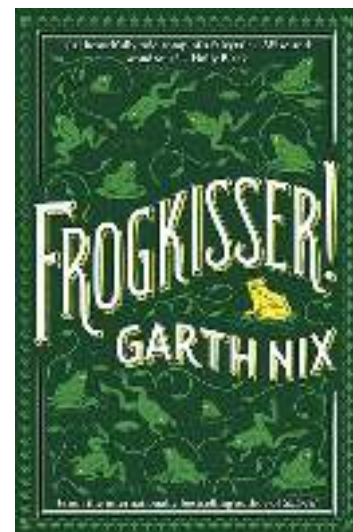
Stage 4 Stage 5
Paper \$14.95

Frogkisser!

NIX, Garth

Allen & Unwin, NSW, 2017

ISBN 9781760293512



Anya, the protagonist in this story, is on a quest to turn her sister's beau from a frog back into a prince. She intends to achieve this with the aid of some magical Transmogrification Reversal Lip Balm.

The evil stepfather's motives, the lure of power over the kingdom and the realisation that privilege comes with responsibilities are revealed slowly as the characters develop. With all the hallmarks of a fairytale, this playful novel delivers castles, princes, sorcery, frogs, witches and magic. Supporting an English study of intertextuality, the characters and plot are recognisable in a compilation of other fairy stories and fantasy tales. As EAL/D students may not have this particular repertoire of fairytales from which to draw, it is important to

build the field for European folktales prior to teaching the story. This and deconstructing the humour will assist EAL/D learners gain understanding and engage with the tale. S. Rasaiah

USER LEVEL: Stage 3 Stage 4

KLA: English

SYLLABUS: English K-10

SCIS 1793091 Paper \$19.99



YouTube video - [Garth Nix reads from FROGKISSER! \(and is interrupted by a dreaming dog\)](#) by Garth Nix

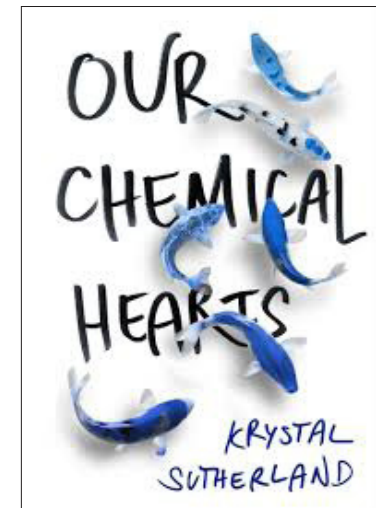
Our Chemical Hearts

SUTHERLAND, Krystal

Penguin Books, Vic, 2016

ISBN 9780143573906

The complexity of this love story stems from the mystery surrounding Grace Town, a new girl at school, who captivates Henry Page. Henry is an atypical teenager with amazingly non-



clichéd parents. He likes school and tries hard, until he finds himself caught in the strange and elusive world of Grace. While their friendship develops, life continues for Henry's friends, all of which are at the

age of trying to understand relationships with others. The author captures much of the emotional turmoil inherent in early adulthood, with Grace finally admitting to her inability to let go of the past and the events that have consumed her. Friendship, family and growing up are also considered in this young adult novel. S. Pollard

USER LEVEL: Stage 6

SCIS 1775396 Paper \$19.99

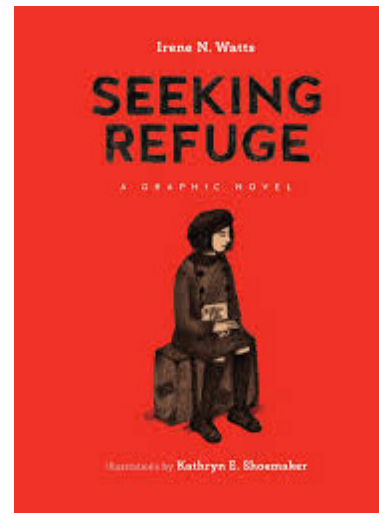


Planning learning activities using YouTube videos embedded in 'Scan'? Note that a teacher log in is required to view YouTube videos in the NSW DoE online environment. Stage 6 students also have access.

Seeking Refuge

WATTS, Irene N. & Shoemaker, Kathryn E.

Tradewind Books, Canada, 2016
ISBN 9781926890029



Composed as a graphic novel, this is the story of an 11 year old Jewish girl evacuated in the Kindertransport rescue operation from Germany, Austria and Czechoslovakia during the lead up

to World War II. Simple, shaded, black and white illustrations in this historical narrative render all characters as similar, indistinguishable from each other. The nuance of such decisions is subtle but effective, challenging the reader to appreciate the confusion felt by those forced to leave their homes. The spoken words convey bigotry and simplistic thinking towards refugees, while the story of a child sent away by parents desperate to protect her, tugs at the heart. S. Pollard

USER LEVEL: Stage 4

KLA: History

SYLLABUS: History 7-10

SCIS 1800098 Paper \$37.95

One Would Think the Deep

ZORN, Claire

University of Queensland Press, 2016
ISBN 9780702253942



Set in 1997, this story pre-dates the internet and most mobile phones. Seventeen year old Sam is the grieving protagonist, missing his mother who died suddenly, and unsure where he fits in his cousin's house on the South

Coast. Sam is struggling with anger, which appears to stem from ignorance about his father, even before his mother's death, but since then he has been lost, battling the demons which isolate him from life. His cousin, Minty, while wrapped up in his own world of surfing and trying to crack the circuit, treats Sam like a brother, but elsewhere he is confused by secrets and is despairing of himself and life in general. S. Pollard

USER LEVEL: Stage 6

SCIS 1757508 Paper \$19.95

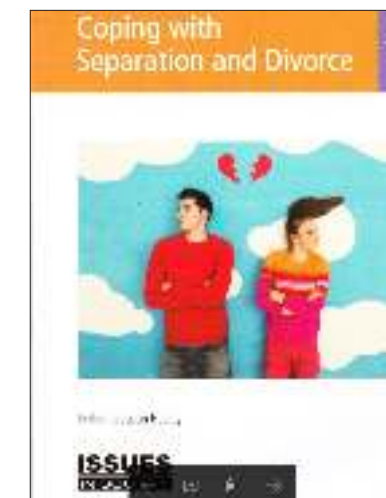
information, poetry and drama

Resources are in Dewey order.

Coping with Separation and Divorce

Edited by Justin Healey
Spinney Press, NSW, 2017
(Issues in Society 411)

ISBN 9781925339222 [306.89]



The information in this issue is directed at parents and students dealing with the impact of separation and divorce or the potential breakdown of family relationships. The worksheets and

activities bring in legal considerations such as prenuptial agreements and the [Family Law Act 1975](#). The publication explores the common causes of

relationship breakdown and explains the practical and legal processes of divorce including going to court and dividing property and finances. There is good information on the effects of separation on children, including adolescents, and divorce statistics in Australia. There are links to websites with further information. A. Soutter

USER LEVEL: Stage 5 Stage 6
Community

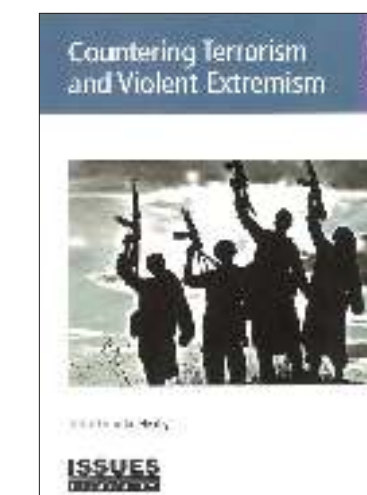
KLA: HSIE; PDHPE

SYLLABUS: Legal Studies
Stage 6; PDHPE K-10

SCIS 1795491 Paper \$28.00
ebook \$28.00

Countering Terrorism and Violent Extremism

Edited by Justin Healey
Spinney Press, NSW, 2017
(Issues in Society 410)



ISBN 9781925339208
[363.325]

There is no single pathway towards violent extremism, as the process is unique to each person. There are some common elements in the

experiences of most people who have become radicalised in Australia. This book of readings teases out what they may be and how one might understand the radicalisation process. It puts the threat of terrorism into context, with statistics showing that ongoing wars resulted in more deaths in 2015 and that the murder rate is globally 15 times the rate of terrorism deaths. There is also information on Australia's counter-terrorism laws and strategies. This issue contains a very comprehensive set of readings with worksheets and links to further information that could support anti-racism education. A. Soutter

USER LEVEL: Stage 6 Professional

KLA: HSIE

SYLLABUS: Society and Culture
Stage 6

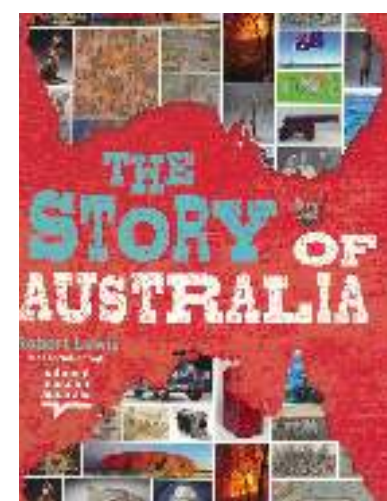
SCIS 1795481 Paper \$28.00
ebook \$28.00

The Story of Australia: Robert Lewis in association with National Museum Australia

LEWIS, Robert

Random House Australia, 2017

ISBN 9780857983145 [994]



Lewis recounts the history of Australia from its geological inception through to modern times in a very accessible style. For teachers, this book provides a useful starting point in telling our history through

clearly expressed text and appropriate photography and diagrams. Its language is objective and aimed at relaying facts rather than offer the author's perspective. While the language would be more suitable for secondary students, it would also be accessible to Stage 3 students with teacher scaffolding and direction. A. Ellis

USER LEVEL: Stage 3 Stage 5
Professional

KLA: HSIE

SYLLABUS: History K-10

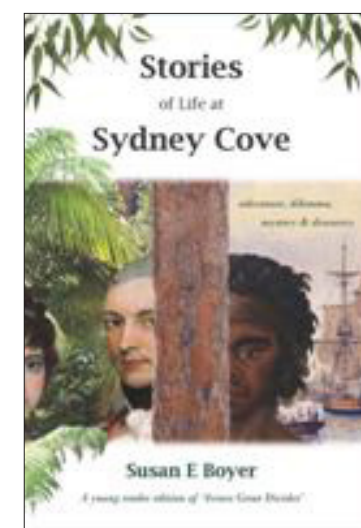
SCIS 1789527 Paper \$26.95

Stories of Life at Sydney Cove

BOYER, Susan E.

Birrong Books, NSW, 2016

ISBN 9781877074493 [994.402]



An examination of the early days of Sydney Cove offers a historical recount that would be accessible and fascinating text for Stage 3 students. Descriptions of the different experiences of local Aboriginal people as well

as convicts, marines and officers in Sydney Cove in 1788 are told through the words of the inhabitants by way of primary sources such as journals, letters and reports. It may prove useful in considering contestability and perspective of history through a comparison with other primary and secondary sources. A focus on metalanguage would be worthwhile when reading this text, as it appears to present a rather sanitised picture. Teachers could centre discussions on why Boyer decided to use the language she uses and how it embeds her perspective of history. Teachers would need to be selective in their use of some of the material in this book. A. Ellis

USER LEVEL: Stage 3 Stage 5
Professional

KLA: History

SYLLABUS: History K-10

SCIS 1792126 Paper \$18.95

Who reviews?

Alana Ellis, Belmore Boys HS

Penny Galloway, teacher

Lauren Hasna, The Ponds HS

Kelly Hodgkinson, Erskine Park HS

Ian McLean, Penrith PS

Sue Morton, teacher librarian

Shauna Pollard, Rooty Hill HS

Sally Rasaiah, Cammeray PS

Kathy Rushton, consultant

Alison Soutter, consultant

Frances Whalan, consultant

Helen Yip, Asquith Girls HS