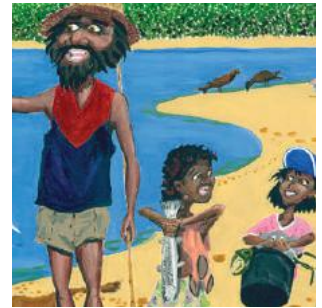
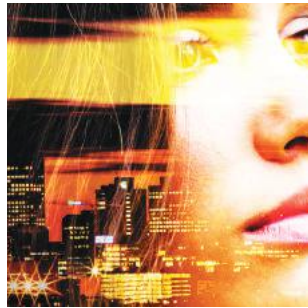


Magabala Books



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TEACHER NOTES

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Teaching Indigenous Content with Magabala Books

The Australian Curriculum identifies Aboriginal and Torres Strait Islander histories and cultures as a priority area and ensures that it is addressed across learning areas and year levels. Despite this, teaching Indigenous content can be challenging, primarily because of its complexity and the issues it can raise. Magabala books are a wonderful resource for teachers, providing texts with an authentic Indigenous voice and strong links to the Curriculum.

The following suggestions aim to assist teachers in using Magabala books to incorporate Indigenous content and perspectives into their classrooms. Along with the teacher notes for each title, these practical hints will help maximise the rich learning opportunities provided by the books.

- Huge diversity exists within and between Indigenous communities. While Magabala books offer insights into a variety of Indigenous people, practices and places, it is important that students understand that each text explores a specific context. To highlight Indigenous diversity it may be useful to explore the themes raised in any given text within your local context. This could involve, for example, asking a local Indigenous representative into your class, visiting a nearby site of significance, or researching the Indigenous group/s from your area and their language/s.
- Magabala books provide great opportunities to develop students' intercultural understanding, which has been identified as a general capability in the Australian Curriculum. Empathy tasks can be particularly useful in this regard. This could involve asking students to respond creatively to texts by taking on the role of characters or individuals in books. Highlighting the similarities between students and characters, rather than the differences, can also be an effective way of developing intercultural understanding.
- Aboriginal and Torres Strait Islander cultures are living, changing and ongoing. Be mindful, particularly when using texts about the past, not to describe cultural practices or beliefs as things that happened only in the past.
- When discussing a book as a class, it is preferable to avoid generalisations about Aboriginal and Torres Strait Islander people. The statement 'Aboriginal people use boomerangs to hunt animals', for example, is misleading, as boomerangs are only culturally significant in some areas. It is preferable to qualify statements (e.g. 'The Yawuru people ...'). For similar reasons, avoid asking students, including Indigenous students, to contribute to discussions on behalf of a cultural or racial group. Students should instead be encouraged to offer personal perspectives.
- Themes covered in some Magabala books, such as the Stolen Generations, discrimination and violence, may be distressing for students. These books can be powerful tools for addressing difficult issues, but care should be taken. Students may not wish to be active participants in class discussions and providing opportunities for individual reflection can be useful. It is also important to challenge stereotypical or discriminatory statements made by students. The best way to do this is to ask them to explain what they are basing their statements on, so any assumptions or misinformation can be quickly corrected.

The following websites may also be useful:

- Crackerjack: <http://www.crackerjackeducation.com.au/>
- Scootle: <http://www.scootle.edu.au> - access the *Embedding Indigenous Perspectives Across the Curriculum* website
- The Australian Curriculum: <http://www.australiancurriculum.edu.au/crosscurriculumpriorities/Aboriginal-and-Torres-Strait-Islander-histories-and-cultures>
- Flinders University – Appropriate Terminology, Representations and Protocols of Acknowledgement for Aboriginal and Torres Strait Islander Peoples: https://www.flinders.edu.au/staff-development-files/CDIP%20documents/CDIP%20Toolkit%202015/2_%20Appropriate%20Terminology,%20Indigenous%20Australians.pdf



Links to the Australian Curriculum

Cross-Curriculum Priorities

Aboriginal and Torres Strait Islander histories and culture

Across the Australian Curriculum, the Aboriginal and Torres Strait Islander histories and cultures priority provides opportunities for all learners to deepen their knowledge of Australia by engaging with the world's oldest continuous living cultures. Students will understand that contemporary Aboriginal and Torres Strait Islander communities are strong, resilient, rich and diverse.

The Aboriginal and Torres Strait Islander histories and cultures priority uses a conceptual framework to provide a context for learning and articulates relevant aspects of Aboriginal and Torres Strait Islander languages, literatures and literacies.

All students will develop an awareness and appreciation of, and respect for the literature of Aboriginal and Torres Strait Islander Peoples including storytelling traditions (oral narrative) as well as contemporary literature.



Figure 1: Conceptual framework for the Aboriginal and Torres Strait Islander Histories and Cultures priority.

Source: <http://www.australiancurriculum.edu.au/crosscurriculumpriorities/aboriginal-and-torres-strait-islander-histories-and-cultures/overview>



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Teacher Notes for other Magabala titles are available on our website at:
<https://www.magabala.com/resources>



Magabala Books • Teacher Notes

Becoming Kirrali Lewis

by Jane Harrison

Teacher Notes prepared by Christina Wheeler

OVERVIEW

It is 1985 and Kirrali has just moved to Melbourne to begin her law degree. Goal-driven and fiercely independent, she could not feel more disconnected from her Koori heritage; as a baby she was adopted by the Lewis family and raised 'white' in rural Victoria. University life is not quite what Kirrali anticipated and she is soon confronted by notions of her true identity. She also finds herself on an unexpected quest to find her biological parents. *Becoming Kirrali Lewis* is a coming-of-age novel about the importance of friendship, family and a genuine sense of belonging.

- Shortlisted in the 2016 Prime Minister's Literary Awards (Young Adult category)

THEMES

- Race relations
- Aboriginal culture
- Identity
- Adoption
- Independence
- Friendship/Relationships

AUDIENCE AND WRITING STYLE

Becoming Kirrali Lewis is easily accessible for a Young Adult audience and explores themes relevant to the age group. Written in first person, past tense, the narrative is told in three sections. The first and last sections are told from Kirrali's perspective and the middle section is narrated by Kirrali's biological mother, Cherie.

LINKS TO THE AUSTRALIAN CURRICULUM

This book and the classroom activities provided are primarily relevant to English and History for Year 10. The appendix highlights relevant content descriptions, cross-curriculum priorities and general capabilities. *Becoming Kirrali Lewis* is also appropriate for senior secondary students.

CULTURAL NOTES

Becoming Kirrali Lewis explores complex themes that some Indigenous and non-Indigenous students may find confronting or distressing. Teachers may find it useful to read [Teaching Indigenous content with Magabala Books](#).

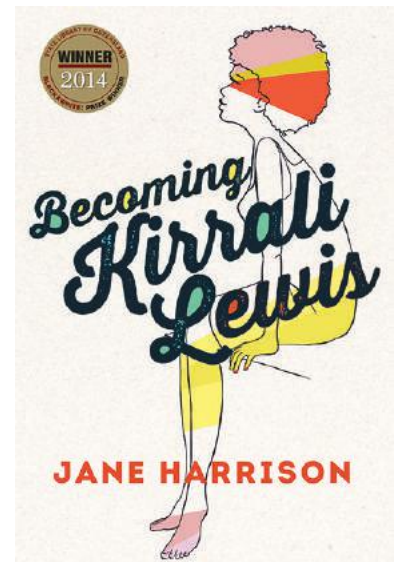
To further explore some of the events and themes raised in the text the following links may be useful:

<http://splash.abc.net.au/home#!/media/105332/two-years-after-the-1966-wave-hill-walk-off>

http://indigenoustrights.net.au/land_rights/aboriginal_embassy_1972

<http://www.australianstogether.org.au/stories/detail/the-stolen-generations>

<http://forcedadoptions.naa.gov.au>





ABOUT THE AUTHOR

Jane Harrison is a descendant of the Muruwari people of NSW. Her play *Stolen* has been performed across Australia and Internationally, and was the co-winner of the Kate Challis RAKA Award 2002. *Rainbow's End* premiered in Melbourne in 2005, before touring extensively and winning the Drover's Award for Tour of the Year (2012). Both plays have been on the English syllabi. Jane's essays include *My Journey through Stolen*, the MJA Ross Ingram 2010 award-winning *Healing our communities, healing ourselves*, and *Indig-curious; who can play Aboriginal roles?* (2012). She guest edited *RealBlak* performing arts magazine (2012) and has an MA in Playwriting from QUT (2010). She has two daughters.

CLASSROOM IDEAS

English

- *Becoming Kirrali Lewis* begins with Kirrali standing at the gates of a university, far from home. She is a 'fish out of water'. Discuss the way in which this technique adds instant tension to the text and draws the reader into the narrative.
- As you read *Becoming Kirrali Lewis* create a 'Character Iceberg' of Kirrali. Above the waterline, note what you are told directly from the text. Below the waterline, write things that you have to infer about her. How could you use a character iceberg when writing about yourself?
- Kirrali reminisces about the day she chose her dog, Finn, from the Lost Dogs home. She says that she feels closer to Finn than anyone. Why do you think this is? How is Kirrali's adoption into the Lewis family similar to that of Finn's?
- Why do you think Kirrali refuses help such as Abstudy?
- The author uses figurative language throughout *Becoming Kirrali Lewis*. Keep track of these devices, discussing the way in which they add to the text. Examples include:
 - My mind slid down into a sticky black sadness (p55)
 - The black text swimming before my eyes like ants having a corroboree (p66)
 - As laid-back as a lizard on a hot rock (p136)
 - The air-brushed blue sky was darkening to denim (p139)
 - The tectonic plates of their lives were about to shift (p150)
 - Erin's smile was like the sun coming out after a spring storm (p215)
- How is Charley a reluctant hero? Use examples from the text to support your point of view.
- Discuss the friendship between Kirrali and Martina. How do the girls support one another throughout the novel?
- What does Kirrali mean when she says she wants to get away from 'small communities and people's narrow expectations' (p24)?
- Kirrali feels lonely in her new city. Discuss how the themes of loneliness and friendship are central to *Becoming Kirrali Lewis*.
- Why does Kirrali say, 'I was the little black duck who didn't know how to quack' (p31)?
- Kirrali comments that her 'hairdressing work had taught (her) how to be as small a target as possible' (p35). Discuss her thinking here. What would Charley think of this sentiment? Support your ideas with reasoning.
- What prompts Kirrali to finally look for her biological parents? Why did she wait so long to do this?
- Why does the author decide to have Martina leave uni and marry Robbie? How does this sub-plot fit into Jane Harrison's broader narrative?
- Discuss Kirk's statement that 'there's more than one way to change the world' (p53).
- Why does Kirrali say that 'the cold hand of dread reached up and dug its fingernails into my heart' (p54)?
- Create a graphic organiser that compares the Koori family structure depicted in *Becoming Kirrali Lewis* with that of other communities.
- The Stolen Generation and the repercussions are felt through Erin's story and that of her misplaced sister, Mavis. Discuss the significance of this storyline to the novel.
- How are Cherie and Kirrali similar and different in personality? Why do they describe each other as 'annoying'?



APPENDIX - LINKS TO THE AUSTRALIAN CURRICULUM F-10 (VERSION 8)

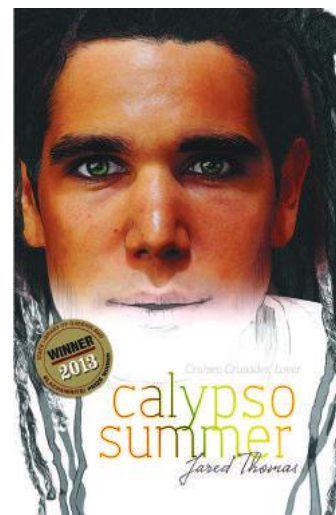
Year 10	English	History
	<p>Understand how language use can have inclusive and exclusive social effects, and can empower or disempower people (ACELA1564)</p> <p>Compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts (ACELT1639)</p> <p>Evaluate the social, moral and ethical positions represented in texts (ACELT1812)</p> <p>Compare and evaluate how 'voice' as a literary device can be used in a range of different types of texts such as poetry to evoke particular emotional responses (ACELT1643)</p> <p>Analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices (ACELY1749)</p> <p>Identify and analyse implicit or explicit values, beliefs and assumptions in texts and how these are influenced by purposes and likely audiences (ACELY1752)</p>	<p>Background to the struggle of Aboriginal and Torres Strait Islander Peoples for rights and freedoms before 1965, including the 1938 Day of Mourning and the Stolen Generations (ACDSEH104)</p> <p>The significance of the following for the civil rights of Aboriginal and Torres Strait Islander Peoples: 1962 right to vote federally; 1967 Referendum; Reconciliation; Mabo decision; Bringing Them Home Report (the Stolen Generations), the Apology (ACDSEH106)</p> <p>Continuity and change in beliefs and values that have influenced the Australian way of life (ACDSEH149)</p>
<p>Cross curriculum priorities</p> <p>Aboriginal and Torres Strait Islander histories and cultures</p>		
<p>General capabilities</p> <p>Literacy, critical and creative thinking, personal and social capability, ethical understanding, Intercultural understanding</p>		



Magabala Books • Teacher Notes

Calypso Summer

Jared Thomas



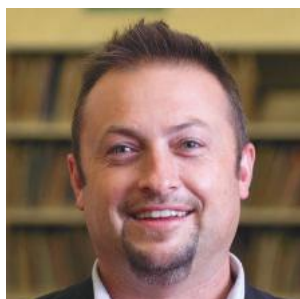
Teacher Notes prepared by Christina Wheeler

OVERVIEW

Calypso Summer is a story told by Calypso, a young Nukunu man, fresh out of high school in Rastafarian guise. After failing to secure employment in sports retail, his dream occupation, Calypso finds work at the Henley Beach Health Food shop where his boss pressures him to gather Aboriginal plants for natural remedies. Growing up in urban Adelaide and with little understanding of his mother's traditional background, Calypso endeavours to find the appropriate native plants. This leads him to his Nukunu family in Port Augusta and the discovery of a world steeped in cultural knowledge. The support of a sassy, smart, young Ngadjuri girl, with a passion for cricket rivalling his own, helps Calypso to reconsider his Rastafarian façade and understand how to take charge of his future.

- Winner of the 2013 black&write! kuril dhagun Indigenous Writing Fellowship.
- One of 200 titles selected from 55 countries by the International Youth Library for inclusion in their 2015 White Ravens catalogue of book recommendations in the field of international children's and youth literature.
- Tackles real-life problems faced by young men and women who are trying to find their place in the world.
- Models positive, loving and caring relations between young men and women.
- Strong young female/male role models.
- Demonstrates practical support mechanisms available to young people, through family networks and peer groups.
- Well-suited to the Australian Curriculum for secondary students.

ABOUT THE AUTHOR



Dr Jared Thomas is a Nukunu person of the Southern Flinders Ranges and an Arts Development Officer at Arts, South Australia. Jared's play *Flash Red Ford* toured Uganda and Kenya in 1999 and his play *Love, Land and Money* featured during the 2002 Adelaide Fringe Festival. Jared's young adult novel, *Sweet Guy*, was shortlisted for the 2009 South Australian People's Choice Awards for Literature and his children's book, *Dallas Davis, the Scientist and the City Kids* is published by the Oxford University Press Yarning Strong series. His most recent YA novel, *Songs that Sound like Blood*, was published by Magabala Books in 2016. Jared's writing explores the power of belonging and culture. He lives in Adelaide with his partner and two daughters.

THEMES

Identity

- Calypso identifies himself as a Rastafarian, however as the narrative progresses, he feels a much stronger connection to his Nukunu heritage.
- Calypso learns much about himself as he reconnects with his mob; this allows his true sense of identity to develop.

Relationships

- Calypso embarks on a number of new relationships including those with his relatives and Clare.
- He is unsure how to handle his changing relationship with his cousin Run until it is almost too late.



Aboriginal histories and cultures

- Aspects of Indigenous culture such as the importance of country, kin, community, traditions and lore feature in the text.
- Calypso is Nukunu.
- Calypso embarks on a journey to discover the secrets of traditional Aboriginal bush medicines.

Respect

- Calypso learns to respect his country, his mob and himself. In so doing, he looks forward to a bright future.

WRITING STYLE

Calypso Summer is a Young Adult novel written in first person, past tense. It deals with the complex nature of relationships and the importance of a sense of identity. It has strong male and female characters, therefore appealing to a broad adolescent audience. It is suitable for 15+. It includes drug references (marijuana), although this comes with adverse consequences.

LINKS TO THE AUSTRALIAN CURRICULUM

These notes have been written in context with the Australian Curriculum. The appendix highlights a selection of relevant cross-curriculum priorities, general capabilities and content descriptors across a range of year levels that the following activities address.

CULTURAL NOTES

An effective way to include Aboriginal and Torres Strait Islander information is to regionalise it within your curriculum. Educating your students about their own local history, bringing to life the Indigenous past of your region and using local Aboriginal and Torres Strait Islander languages (wherever possible) within the school and classroom context is a wonderful way to start.

The following websites provide information to help embed Indigenous perspectives relevant to this text into the curriculum:

- Once logged into Scootle (<http://www.scootle.edu.au>) access the *Embedding Indigenous Perspectives Across the Curriculum* website (<http://embeddingindigenousperspectives.edu.au/default.asp>)
- Splash ABC website - Indigenous Perspective on Sustainability (<http://splash.abc.net.au/media/-/m/525907/indigenous-perspective-on-sustainability>)
- Australian Curriculum – Cross Curriculum Priorities – Aboriginal and Torres Strait Islander Histories and Cultures <http://www.australiancurriculum.edu.au/CrossCurriculumPriorities/Aboriginal-and-Torres-Strait-Islander-histories-and-cultures>

CLASSROOM IDEAS

- Calypso's boss, Gary, is interested in marketing Aboriginal bush medicines. This brings about issues that Calypso isn't expecting. Why is it not as simple as asking relatives about these medicines? Discuss.
- Before he knows they're related, Calypso is unsure about getting into Uncle Al's car when he first arrives in Port Germein. Discuss Calypso's thought: 'Just cause we're both black doesn't mean we should trust each other does it?' (p56) Do you agree with Calypso? Why? Does your opinion change after reading the novel? Explain.
- What does Calypso learn on his trips to Aunty Janet's?
- What does Uncle Ray mean when he says, 'you're here but you don't understand what being here means yet?' (p75)
- What do Calypso's uncles and cousins teach him? Use examples from the text to elaborate.
- Why hasn't Calypso's mum been home to visit her family for such a long time? What is holding her back?
- Why does Calypso burn the money given to him by Run?
- Re-read the passage starting on p91 in which Bruce talks about the difficulties of working in Aboriginal health. What does he mean when he says, 'if you don't make things better for yourself, you're letting the fellas that did all the bad stuff get at you'? How can Bruce's point be applied to one's own life?



- Write a reflection that responds to the following extract from *Calypso Summer*: 'The earth, the moon and the stars are round and time goes round in a circle. Our past, present and future are all connected to each other. What we did yesterday affects today, and what we do today affects tomorrow.' (p98)
- Bruce explains to Calypso, 'that's the amazing thing about our mob. They didn't need to cut things down or have electricity. They just learnt to live with the land in a way that made them comfortable.' (p98) Discuss this in context with the notions of sustainable living and respect for country. The following website provides information about the Indigenous perspective on sustainability:
<http://splash.abc.net.au/media/-/m/525907/indigenous-perspective-on-sustainability>
- After reading Chapter 13, describe what 'the Dreaming' is and how this concept is closely connected to the Aboriginal way of living.
- How has the granting of native title led to problems with exploitation and a new way of 'taking away'?
- Why do you think Calypso hasn't asked Run to move out earlier? What is holding him back from being more influential in Run's life?
- Why does Vic trick Calypso by giving him itchy pods? What point is he trying to make?
- In what way does Clare help Calypso to find his true identity?
- After reading *Calypso Summer*, discuss the way in which government decisions have impacted on Indigenous ways of life. Include the effects of cattle and sheep grazing on native lands.
- Research Aboriginal bush medicines. Use the following websites as a starting point as well as books from the library:
<http://www.australiangeographic.com.au/topics/features/2011/02/to-p-10-aboriginal-bush-medicines/>
<http://www.aboriginalartonline.com/culture/medicine.php>
<http://www.anbg.gov.au/gardens/education/programs/pdfs/aboriginal-bush-medicines.pdf>
- Invite a local Indigenous guest speaker to talk about local plants and bush medicines.
- Calypso often speaks about the negative aspects of smoking ganja. Research the side-effects of marijuana. Create an informational brochure that outlines the risks involved with this drug.
- Create a visual character profile of Calypso. Include images, song lyrics and words or phrases that best capture his personality.
- Select a scene from *Calypso Summer* on which to re-create a dramatised version. Write a play-script suitable to convey the essence of this scene. Give thought to costuming and props.
- Calypso loves Bob Marley. Research Bob Marley's life and compare with Calypso's. Why is he so influenced by the reggae lifestyle? How does living as a Rastafarian empower Calypso? Discuss whether this disempowers him in any way. What, in the end, allows Calypso to let go of the Rastafarian way of life?
- What is Calypso really letting go of when he decides to cut off his dreadlocks?



APPENDIX - LINKS TO THE AUSTRALIAN CURRICULUM

Year Level	English - Language	English - Literature	English - Literacy	Geography
Year 10	Understand how language use can have inclusive and exclusive social effects, and can empower or disempower people (ACELA1564)	Compare and evaluate a range of representations of individuals and groups in different historical, social and cultural contexts (ACELT1639) Evaluate the social, moral and ethical positions represented in texts (ACELT1812)	Analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices (ACELY1749) Identify and analyse implicit or explicit values, beliefs and assumptions in texts and how these are influenced by purposes and likely audiences (ACELY1752)	The environmental worldviews of people and their implications for environmental management (ACHGK071) The Aboriginal and Torres Strait Islander Peoples' approaches to custodial responsibility and environmental management in different regions of Australia (ACHGK072)



Magabala Books • Teacher Notes

Crabbing with Dad

Written and illustrated by Paul Seden



Teacher Notes prepared by Christina Wheeler

OVERVIEW

Crabbing with Dad is a beautiful children's picture book debut from Darwin-based author and illustrator, Paul Seden. Aimed at a younger audience, children will love reading about the adventures of two small children as they go out in the boat with Dad to set crab pots in their secret spot.

Sunscreen and life jackets on, they zoom off into the creek, passing other boats and people fishing along the way. It's a good tide to be on the water and they even come across Cousin Dan throwing his net as far as he can. Crab pots set, they all wait patiently and play games as they guess what fish could be swimming under their boat. When it's finally time to check the crab pots, the adventure begins as they pull up a big, angry crab! Dad teaches the children how to handle the crabs very carefully so they don't get nipped!

- Beautiful vibrant illustrations
- A heartwarming story that celebrates the quintessential Australian pursuit of fishing and crabbing
- Will resonate with children and parents Australia-wide
- Shows the importance of healthy relationships between children and their male role models
- Encourages safety at sea and the benefits of outdoor activities
- Looks at the responsible setting of crab pots and fishing practices
- Longlisted in the 2017 Australian Book Industry Awards (Small Publishers' Children's Book of the Year)

THEMES

- Fathers
- Crabbing/Fishing
- Mangroves

AUDIENCE AND WRITING STYLE

Written in first person, present tense, *Crabbing with Dad* is aimed at a low-mid primary school audience. It shares the importance and enjoyment of a father and his children spending quality time together and also highlights the role of fishing and the sea within the community. Beautiful illustrations reveal cross-sections of the mangrove habitat in which the story is set, allowing for further investigation of this biome.

LINKS TO THE AUSTRALIAN CURRICULUM

This book and the classroom activities provided are primarily relevant to the following areas of the Australian Curriculum:

Learning area	Year level
English	Years 2-4
Humanities and Social Sciences	Years 2-4
Science	Year 4

The appendix highlights relevant content descriptions, cross-curriculum priorities and general capabilities that relate to the text and classroom ideas provided.

CULTURAL NOTES

- Importance of fishing to Aboriginal communities of North Queensland
- Information about the Wuthathi and Muralag people of North Queensland

For information about teaching Australian Indigenous content see [Teaching Indigenous content with Magabala Books](#).





ABOUT THE AUTHOR AND ILLUSTRATOR

Paul Seden is descended from the Wuthathi and Muralag people of North Queensland. He grew up in Darwin and he loves to draw and tell stories.

Paul works as a Fisheries Officer and he is inspired by the adventures he has with his family in the creeks around Darwin. *Crabbing with Dad* is the first book he has both written and illustrated.

CLASSROOM IDEAS

English

- On the first page opening, a girl and her brother are untangling crab pots. How can we tell how they feel about this from their body language?
- What role does the sea and fishing play in the lives of the characters in the story? Use examples from the text in your discussion. How important is the sea to you and your family? Write a reflection to share your thoughts.
- Words that contain onomatopoeia are written in large, coloured font. Create a word wall using these words. Why have they been chosen by the author?
- What are the various methods used to fish in the text? Which of these have you tried?
- The text says, 'we glide to our secret spot'. Discuss the author's choice of language in this phrase. How important are verbs when describing scenes?
- Write and illustrate another page opening suitable for inclusion in *Crabbing with Dad*.
- Reread the page opening that begins 'On the turn of the tide, it's time to go and see if we have caught any mud crabs'. Imagine you are a sea creature looking up at the bottom of the boat from underneath. Write a description from this creature's point of view.
- What do you think is the most important message of *Crabbing with Dad*? Give reasons for your answer.
- What do you enjoy doing with your dad? Write your own story that shares your special time together. Include words with onomatopoeia in your writing.
- What can you tell about the importance of family from *Crabbing with Dad*? How do the illustrations help convey this message?
- How can we tell that the author enjoys fishing with his own family?

Humanities and Social Sciences

- The author is a descendant of the Wuthathi and Muralag people of North Queensland. Research this Country. Locate it on a map of Australia. What role does the sea and fishing play in this community?
- Who are the Indigenous people in your local area? In what ways do they maintain connections to their particular Country? As a class, create a picture book that shows these connections.
- Sketch the illustration of the mangroves in which Sam and his sister guess what fish could be swimming under the boat. Label the parts of this ecosystem, including the many sea creatures.
- How important are mangroves to the environment? What are current threats to mangroves (preferably one near your school)? What can be done to prevent the degradation of mangroves?

Science

- When the family go crabbing, we are told 'it's a good tide to catch fish'. Research the way in which tides affect fishing. What role does the moon play in determining tides? Show these findings through a series of labelled drawings.
- Select one of the species that features in *Crabbing with Dad* on which to present an information report. What is their life cycle? What role do they play in the food web of the biome? What would be the consequences if this species were to become endangered or extinct?



APPENDIX - LINKS TO THE AUSTRALIAN CURRICULUM

Year	Curriculum Area
2	<p>English</p> <p><i>Literature</i></p> <ul style="list-style-type: none"> Discuss how depictions of characters in print, sound and images reflect the contexts in which they were created (ACELT1587) Identify, reproduce and experiment with rhythmic, sound and <u>word</u> patterns in poems, chants, rhymes and songs (ACELT1592) Innovate on familiar texts by experimenting with character, setting or plot (ACELT1833)
	<p>Humanities and Social Sciences</p> <p><i>Geography</i></p> <ul style="list-style-type: none"> The ways in which Aboriginal and Torres Strait Islander Peoples maintain special connections to particular <u>Country/Place</u> (ACHASSK049)
3	<p>English</p> <p><i>Literature</i></p> <ul style="list-style-type: none"> Draw connections between personal experiences and the worlds of texts, and share responses with others (ACELT1596) <u>Create</u> imaginative texts based on characters, settings and events from students' own and other cultures using <u>visual features</u>, for example perspective, distance and angle (ACELT1601) <u>Create</u> texts that adapt <u>language features</u> and patterns encountered in literary texts, for example characterisation, rhyme, rhythm, mood, music, sound effects and dialogue (ACELT1791)
	<p>Humanities and Social Sciences</p> <p><i>History</i></p> <ul style="list-style-type: none"> The importance of <u>Country/Place</u> to Aboriginal and/or Torres Strait Islander Peoples who belong to a <u>local area</u> (ACHASSK062)
4	<p>English</p> <p><i>Literature</i></p> <ul style="list-style-type: none"> Understand, interpret and experiment with a range of devices and deliberate <u>word play</u> in poetry and other literary texts, for example nonsense words, spoonerisms, neologisms and puns (ACELT1606) <u>Create</u> literary texts that explore students' own experiences and imagining (ACELT1607)
	<p>Humanities and Social Sciences</p> <p><i>History</i></p> <ul style="list-style-type: none"> The diversity of Australia's first peoples and the long and continuous connection of Aboriginal and Torres Strait Islander Peoples to <u>Country/Place</u> (land, sea, waterways and skies) (ACHASSK083) <p><i>Geography</i></p> <ul style="list-style-type: none"> The importance of environments, including <u>natural vegetation</u>, to animals and people (ACHASSK088) The <u>custodial responsibility</u> Aboriginal and Torres Strait Islander Peoples have for <u>Country/Place</u>, and how this influences views about <u>sustainability</u> (ACHASSK089)
	<p>Science</p> <ul style="list-style-type: none"> Living things have life cycles (ACSSU072) Living things depend on each other and the <u>environment</u> to survive (ACSSU073)
<p>Cross-Curriculum Priorities</p> <p>Aboriginal and Torres Strait Islander Histories and Culture; Sustainability</p>	
<p>General Capabilities</p> <p>Intercultural Understanding; Literacy</p>	



Magabala Books • Teacher Notes

Fog a Dox

Bruce Pascoe

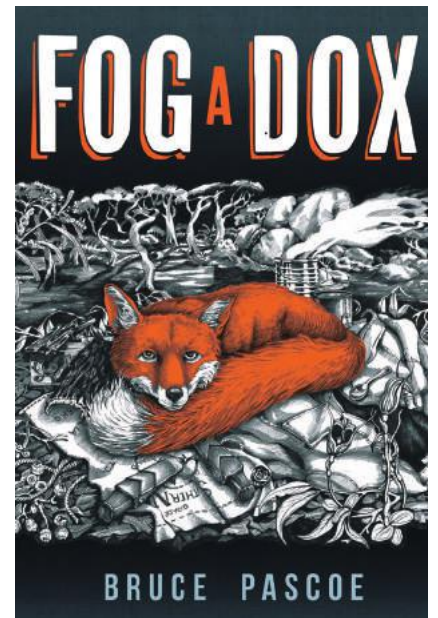
Teacher Notes prepared by Christina Wheeler

OVERVIEW

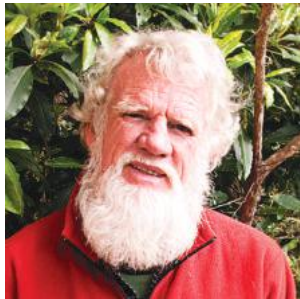
When Albert Cutts brings home three orphaned fox cubs from the bush, his half-dingo dog Brim is not so sure she wants to nurse them along with her new pups. But loyal and obedient, that is what Brim does. Two of the three foxes soon go back to the wild, but not Fog, who grows up to be a dox – half dog, half fox.

Fog a Dox is a beautifully written tale of friendship, rescue and hope. It combines descriptive and poetic language with a raw, honest narrative voice.

- Winner – 2013 Prime Minister’s Literary Award (YA Fiction Book of the Year)



ABOUT THE AUTHOR



Bruce Pascoe is a Bunurong, Tasmanian and Yuin man who grew up on a remote island in Bass Strait and had a joey and a dog as pets. He lives in a secret bay called Gipsy Point in Victoria, and has two children, three grandchildren and two dogs. Bruce has always been a nature boy and still loves to go out on his boat fishing and diving.

A member of the Wathaurong Aboriginal Co-operative of southern Victoria, Bruce has been the director of the Australian Studies Project for the Commonwealth Schools Commission and has had a varied career as a teacher, farmer, fisherman, barman, fencing contractor, lecturer, Aboriginal language researcher, archaeological site worker and editor.

Bruce has written 28 books including short story collections *Night Animals* (1986), *Nightjar* (2000); novels *Ruby Eyed Coucal* (1996), *Ribcage* (1999), *Shark* (1999), *Earth* (2001), *Ocean* (2002); historical works *Cape Otway: Coast of Secrets* (1997), *Convincing Ground* (2007); and the critically acclaimed *Dark Emu* (2014). In 2016, *Dark Emu* co-won the inaugural Indigenous Writer’s Prize and the Book of the Year in the NSW Premier’s Literary Awards.

THEMES

Friendship

- Albert lives alone but has a trusted and loyal friend in his dog, Brim.
- Fog becomes a loyal friend to Albert too.
- Dave feels that he has no friends, however a special friendship forms between Dave and Albert.
- Once Dave rescues Albert, others find a new respect for Dave.
- Dave adopts one of Brim’s pups.
- Maria becomes friends with Dave and Albert.

Indigenous culture

- Aspects of Indigenous culture are embedded in the text, such as:
 - Kinship
 - An innate trust in and respect for nature
 - Indigenous language – Maap Nation

Loneliness

- Dave is lonely. He adopts one of Brim’s pups for company.
- Dave has learnt not to speak as no one will listen to him anyway.



Nature

- Albert loves wildlife, in particular birds. One of his favourites is the eastern spinebill.
- The river plays a special role in nurturing the friendship and sense of peace and hope between Maria, Albert and Dave.

Hope

- Maria is dying from leukaemia. Her doctors are using a new drug. This offers a glimmer of hope.

Prejudice

- Albert is concerned that people will prejudge Fog because he is a fox and he calls Fog a dox to protect him.

WRITING STYLE

- *Fog a Dox* is written in third person, past tense. The narrative voice is arresting, the story being told from various points of view. The narrative of Brim and Fog are perfectly nuanced.
- Bruce Pascoe uses beautiful figurative language throughout the text. He also uses excellent vocabulary and description. The dialogue is realistic.

STUDY QUESTIONS

- The first paragraph gives the reader a glimpse of the author's writing style and what is to follow. Examine the play on words at work in these two sentences. Speculate about Albert's character and the story after the first few pages.
- Discuss the fact that Albert loves nature yet cuts down trees for a living. How has the author carefully positioned the reader to understand Albert's job.
- Albert gets annoyed by the lyrebird imitating his kettle whistling. View David Attenborough's clip of a lyrebird imitating various sounds. www.youtube.com/watch?v=VjEOKdfos4Y
- Re-read the description of Brim on pages 9–10. Analyse how the author has described her character and relationship with Albert (for example, Brim would stop and have a little dog-think). What are your favourite parts of this paragraph? Why?
- On page 11, Brim is narrating, explaining how she can count. Examine the author's technique of switching voices so seamlessly between various characters.
- Albert uses the Maap language for some words. Keep a record of these as they arise throughout the text.
- Re-read the passage on page 17 that describes the relationship between man and dingo. What does the author mean when he says they respected each other but they'd never be mates? Is this the case with human-to-human relationships as well? Discuss.
- Explain how the author has interwoven Maria's story with that of Albert and Dave. Discuss the way in which these two narratives meet at the bush hospital.
- Albert and Dave help Maria. How does Maria help them? Discuss.
- Re-read page 22. Why can't Albert kill the fox cubs?
- How are choughs like Indigenous people? (See page 25.)
- An underlying theme of *Fog a Dox* is that of the misunderstanding and mistreatment of mixed-race beings, for example Brim is half dog, half dingo; Fog is half fox, half dog. How does this reflect the way in which society has treated people of mixed race in the past? If age-appropriate, discuss the Stolen Generation.
- Re-read the passage in which Albert shows the baby foxes to Brim for the first time. Discuss the author's descriptive techniques. (See page 28.)
- What does the author mean when he says, 'some people could find enemies everywhere'? (See page 36.)
- Why did Dave want a pup with a warm and cuddly personality? (See page 38.)
- A powerful tool in writing is to connect with the reader's emotions. How does the author do this through the character of Dave? (For example page 40 when Dave chooses the pup.)
- Re-read pages 46–47 in which the author talks about heroes. Is Albert a hero? Is Dave? Fog? Discuss, giving reasons for your opinions.



- Albert is concerned that Fog will be prejudged because he is a fox. Discuss the broader theme of prejudice and the way in which the author has so cleverly interwoven this theme into his text.
- Why is Dave 'like a man practising having a friend'? (See page 53.)
- What does Albert mean when he says to Maria, 'might is better than won't'? (page 109). Discuss this in light of the wedge-tailed eagle that is the Maap's spirit bird — 'When we see him, everything's alright.' (See page 110.)
- Keep a journal of poetic devices used throughout *Fog a Dox*. Discuss the contribution that figurative language makes to the text. Allow students to discover these as they read. Examples include:
 - *Personification*
 - butterflies winking at him (page 15)
 - twigs betraying Albert with their crunch (pages 18–19)
 - the wind shrieked at them, biting at their faces and hands (page 79)
 - *Similes*
 - as reliable as the sun (page 9)
 - beak like a pair of tin snips (page 14)
 - like an enamelled prince (page 15)
 - choughs liked to march together like a band of scarlet-eyed horticulturalists (page 18)
 - pads of little paws were pink and soft as a baby's toes (page 22)
 - choughs talking to each other like women down at the shops (pages 22–23)
 - pads as pink as geraniums (pages 26–27)
 - as still as fox cubs terrified by the smell of dog and man (page 27)
 - Vera could slip into it [gloom] like a hand into a warm glove (page 32)
 - rise in her mind like a bubble of gas in a swamp [self-pity] (page 32)
 - his lips were as useful for speech as an earthworm for a tent peg (page 37)
 - like a scrambling scarecrow on the loose (page 56)
 - like construction cranes having afternoon tea (page 57)
 - like a vicious little assassin (page 64)
 - loomed like a dark shroud (page 67)
 - like a piece of ribbon dancing (page 68)
 - as crisp as moonlight (page 72)
 - he lolled like a dead sheep (page 73)
 - it whistled like a kadaitcha through the bridle rings (page 79)
 - as inscrutable as a fox (page 108)
 - like bookends beside the frail girl (page 111)
 - *Imagery, assonance and alliteration*
 - hearts going pumpity pump, drumpity drump (page 27)
 - their fat pink tummies fit to burst (page 32)
 - they crook crook cricked into voice (page 35)
 - as if a blowtorch was strafing it with a naked flame (page 64)
 - gone in a flash of white tail tip, disappearing like the mist of his name (page 68)
 - a nightjar called, its weird whooping chuckle rippling and looping through the starlit clearing (page 71)
 - as if a knife had cut his throat (page 72)
 - wind changed its tone to a banshee wail that whined through the limbs (page 78)
 - heard the percussion of perfectly synchronised horses hoofs (page 80)



- Compare *Fog a Dox* with Narelle Oliver's picture book *Fox and Fine Feathers*. Oliver's book also uses many poetic devices, as well as including a fox and birds such as the spoonbill, lyrebird and nightjar. Compare how these animals are portrayed in both texts. Margaret Wild's and Ron Brook's *Fox* is another picture book to use as a comparative tool with *Fog a Dox*.
- Bruce Pascoe has used sophisticated vocabulary in the parts of the text, whilst in other places the writing is simple and naive. This reflects the differing points of view of the narration. Discuss this technique and how the author has done this so seamlessly.
- Record any vocabulary you may not be familiar with. Using the context of the sentences, discuss the meaning of such words. Use a dictionary to define these words if necessary. Examples include:

convivially p. 18	truculent p. 19	tor p. 19	acrid p. 21
tremulous p. 22	capacious p. 29	maudlin p. 31	reproof p. 35
frivolous p. 35	latent p. 42	finicky p. 48	awry p. 49
self-effacement p. 52	sociability p. 52	tentatively p. 54	undulating p. 56
cajoled p. 57	diligence p. 59	resolute p. 62	fluidity p. 68
perfunctory p. 69	incapacitation p. 69	vulnerable p. 69	delirium p. 71
predicament p. 72	bedlam p. 76	abysmal p. 79	synchrony p. 79
cacophony p. 79	insolence p. 84	derelict p. 84	vermin p. 85
sceptical p. 96	strenuous p. 99	elusive p. 99	inscrutable p. 108

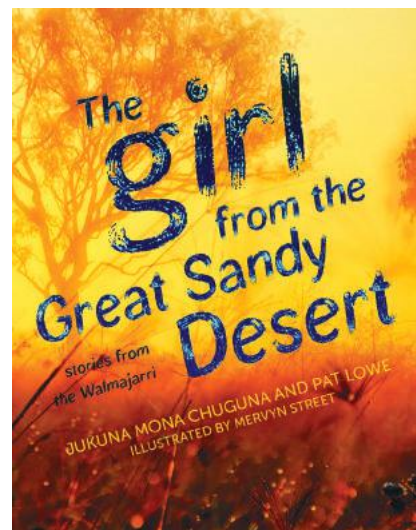


Magabala Books • Teacher Notes

The Girl from the Great Sandy Desert

Written by Jukuna Mona Chuguna and Pat Lowe

Illustrated by Mervyn Street



Teacher Notes prepared by Christina Wheeler

OVERVIEW

The Girl from the Great Sandy Desert is the charming account of the life of Mana, a young Walmajarri girl, and her family, in the desert country of north-west Australia.

Delightful tales of children growing up and a social and cultural history of a way of life, Mona Chuguna's semi-autobiographical stories are set before European settlement impacted on the lives of the people of the Great Sandy Desert, and before they left their homelands.

Beneath the hot blue sky, Mana is joined by her brothers, sisters and cousins, as well as her many mothers and her favourite dogs. With gentle humour, the stories depict the daily life of hunting and gathering, kinship obligations, the never-ending search for water, and the exploits of the young children. Alongside each story are cultural insights that enhance understanding of the text, making it especially valuable to educators looking for authentic material.

Acclaimed Gooniyandi (Fitzroy River) artist Mervyn Street captures the subtle nuances of the stories and the Walmajarri way of life with beautiful black and white illustrations.

ABOUT THE AUTHORS AND ILLUSTRATOR



Jukuna Mona Chuguna was a Walmajarri woman from the Great Sandy Desert in Western Australia. She left the desert with her husband in the 1950s to live and work on cattle and sheep stations in the Kimberley's Fitzroy Valley. In middle age, Jukuna took up painting and became a well-regarded artist, holding exhibitions of her work around Australia and overseas. She was a natural teacher and great storyteller. She died in 2011.

Pat Lowe is an Englishwoman who fulfilled her childhood ambition to settle in WA. She moved to Broome in 1979 and in 1986, went to live in a desert camp with Jukuna's uncle, Jimmy Pike, where she came to know Jukuna and her family. Later in life, when both Pat and Jukuna were living in Broome, they worked together to record Jukuna's stories.



Mervyn Street is a Gooniyandi artist, from the Fitzroy River region of northern Western Australia. In his youth he worked as a stockman and later developed his artistic talents, producing many paintings, drawings and prints of station life. He now divides his time between drawing and painting at Mangkaja Arts in Fitzroy Crossing and teaching the Gooniyandi language at Yiyili School.



THEMES

Indigenous culture

- Various aspects of Indigenous culture feature in the text, including family, marriage, lifestyle, customs and beliefs.

Desert people

- The stories in the text come from the Walmajarri people whose homelands lie in the Great Sandy Desert to the south of Fitzroy Crossing in Western Australia.
- Water plays an enormous role in the lives of the Walmajarri people.
- A Walmajarri pronunciation guide and glossary are included.

WRITING STYLE

Told in a series of short recounts, *The Girl from the Great Sandy Desert* shares Mona Jukuna's stories of growing up in the Western Australian desert. With this storytelling comes an insightful historical narrative that pieces together not only the region's past, but that also incorporates Indigenous culture and customs from the desert people. The writing style is easily accessible to an upper-primary audience and beyond. The Walmajarri language is included throughout the text.

LINKS TO THE AUSTRALIAN CURRICULUM

These notes have been written in context with the Australian Curriculum. The appendix highlights a selection of relevant cross-curriculum priorities, general capabilities and content descriptors across a range of year levels that the following activities address.

CULTURAL NOTES

Cultural notes specific to every story follow each chapter of *The Girl from the Great Sandy Desert*. These notes provide explanations of the various aspects of Indigenous culture that feature in each individual entry. It is recommended that teachers read these cultural notes in conjunction with the stories in order to better understand the perspectives and histories being shared.

CLASSROOM IDEAS

- Before reading the text, locate The Great Sandy Desert on a map of Australia. http://margaretdeangraetz.net/Walkabout/Rock_Art-Painting/Pages/Great_Sandy_Desert_files/shapeimage_1.png. Likewise, locate the Walmajarri language area. <http://www.abc.net.au/indigenous/map/>
- As you are reading, keep a journal or graphic organiser to track the various aspects of Indigenous culture that are included in the stories. Add to this journal after reading the relevant cultural notes.
- Which story appeals to you the most? Why? Write a reflection to share your thoughts and opinions.
- The Walmajarri people are born under a tree and also die under a tree. Discuss the significance of nature to the desert people and the role of trees in their life cycle.
- How does the reader get a sense of the importance of family to the desert people? Give examples from the text to support your response. How is this similar to/different from the role of family in your own life? Discuss.
- Write a piece of description about the desert using inspiration from *The Girl from the Great Sandy Desert*. Use an X-Chart to help brainstorm appropriate vocabulary for your description using the senses – what would you see, hear, feel and smell in the desert?
- The Walmajarri people used a wide range of techniques, tools and customs to hunt and gather food. What food was eaten? How was it hunted or gathered and prepared for eating? Create a table to share this information.
- Locate Aboriginal art work that features the desert.
- Water is a central theme in *The Girl from the Great Sandy Desert*. Choose a way in which to show your understanding of the importance of water to the desert people, such as a painting, a poem, a song or a piece of writing.
- Choose one of the stories from *The Girl from the Great Sandy Desert* on which to create a picture book.
- How did Mana and her family use tracking techniques to hunt animals?



- *The Girl from the Great Sandy Desert* shares many childhood experiences of the younger members of the mob. Compare these experiences with your own. How is 'childhood' a universal experience for all youngsters? In which ways is it different?
- Explain the role that dogs play in the stories of *The Girl from the Great Sandy Desert*.
- How do the desert people deal with death and grief?
- Why is fire treated as such an important resource?
- How does the death of Mana's father impact on her and her family? How would you feel in this situation? Discuss.
- A boy wanting to help Mana is unable to speak as he is going through his initiation. Find out more about initiations and the rituals that accompany this important time.
- Why did the authors include stories about dying of thirst in *The Girl from the Great Sandy Desert*? What do such stories reveal about the desert people?
- Visit the following CSIRO website that shows details of the Wamajarri Seasons. Create a calendar that explains the various seasons and activities that would accompany each season. <http://www.csiro.au/Organisation-Structure/Divisions/Ecosystem-Sciences/Wamajarri-Seasons-Calendar.aspx>
- Find out more about the desert people at the Aboriginal Heritage in the Great Sandy Desert website: http://www.diamantina-tour.com.au/outback_info/deserts/great_sandy_desert/aboriginal_heritage_great_sandy_desert.html
- Learn about Australia's Great Sandy Desert at the following website. Create a tourist brochure to promote this very unique part of Western Australia. http://www.desertusa.com/du_great-sandy-life.html
- Visit the National Film and Sound Archive's webpage about people of the Western Australian Desert. Create an information report about these people. <http://nfsa.gov.au/collection/film-australia-collection/program-sales/search-programs/program/?sn=911>



APPENDIX - LINKS TO THE AUSTRALIAN CURRICULUM

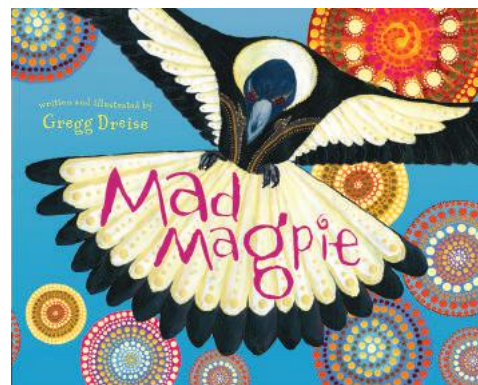
Year Level	English - Language	English - Literature	English - Literacy	History
4	Incorporate new vocabulary from a range of sources into students' own texts including vocabulary encountered in research (ACELA1498)	Discuss how authors and illustrators make stories exciting, moving and absorbing and hold readers' interest by using various techniques, for example character development and plot tension (ACELT1605)	Discuss how authors and illustrators make stories exciting, moving and absorbing and hold readers' interest by using various techniques, for example character development and plot tension (ACELT1605)	The diversity of Australia's first peoples and the long and continuous connection of Aboriginal and Torres Strait Islander Peoples to Country/Place (land, sea, waterways and skies) and the implications for their daily lives. (ACHHK077)
5		Discuss how authors and illustrators make stories exciting, moving and absorbing and hold readers' interest by using various techniques, for example character development and plot tension (ACELT1605)		
6	Understand that different social and geographical dialects or accents are used in Australia in addition to Standard Australian English (ACELA1515)	Make connections between students' own experiences and those of characters and events represented in texts drawn from different historical, social and cultural contexts (ACELT1613) Create literary texts that adapt or combine aspects of texts students have experienced in innovative ways (ACELT1618)	Participate in and contribute to discussions, clarifying and interrogating ideas, developing and supporting arguments, sharing and evaluating information, experiences and opinions (ACELY1709)	
7		Identify and explore ideas and viewpoints about events, issues and characters represented in texts drawn from different historical, social and cultural contexts (ACELT1619)		
8		Explore the interconnectedness of Country and Place, People, Identity and Culture in texts including those by Aboriginal and Torres Strait Islander authors (ACELT1806)		



Magabala Books • Teacher Notes

Mad Magpie

Written and illustrated by Gregg Dreise



Teacher Notes prepared by Christina Wheeler

OVERVIEW

Mad Magpie is the third book in this successful series of morality tales from Gregg Dreise. Inspired by wise sayings and the knowledge of his Elders, *Mad Magpie* tells the story of Guluu, an angry magpie who is being teased by a gang of butcher birds. The more he is teased, the angrier he becomes. When Guluu seeks advice, his Elders tell him to stay calm like the river, ignore the butcher birds and to be strong on the inside. Guluu tries this, but the cheeky birds just laugh at him.

One day, when Guluu is at the river looking for worms, the butcher birds arrive and steal his food. He remembers the words of his Elders and he tries again – and this time Guluu has a different outcome. He stands proudly at the riverbank and remembers how he used to sing when he was having a bad day. Guluu sings so loud he cannot hear the birds laughing at him and they eventually give up and fly away. From that time on, the animals learnt to use music to create a happy mood and they worked together to stop bullying.

- Beautiful vibrant illustrations
- An Australian morality tale featuring bush animals
- A fictionalised story set within the cultural contexts of the Dreamtime
- In the same vein as *Silly Birds* (Speech Pathology Australia Indigenous Children's Book of the Year 2015) and *Kookoo Kookaburra*
- Story looks at ways to deal with teasing and bullying behaviour
- Longlisted in the 2017 Australian Book Industry Awards (Small Publishers' Children's Book of the Year)

THEMES

- Anger
- Calmness
- Bullying
- Teasing
- Resilience
- Confidence
- Self-belief
- Indigenous culture – Dreamtime, art, role of Elders, language

AUDIENCE AND WRITING STYLE

Mad Magpie is a morality tale suitable for readers in early-mid primary school. Written in third person, past tense and including Gamilaraay language, it addresses important and relevant skills for all children, such as resilience and strategies for handling bullying. The rich illustrations lend themselves beautifully to visual literacy, whilst the extended metaphor of the calmness and strength of the river gives literary depth to the text.

LINKS TO THE AUSTRALIAN CURRICULUM

This book and the classroom activities provided are primarily relevant to the following areas of the Australian Curriculum:

Learning area	Year level
English	Years 1-4

The appendix highlights relevant content descriptions, cross-curriculum priorities and general capabilities that relate to the text and classroom ideas provided.



CULTURAL NOTES

- Role of Elders
- Reference to the Dreamtime
- Gamilaraay Language
- Artwork

For information about teaching Australian Indigenous content see [Teaching Indigenous content with Magabala Books](#).



ABOUT THE AUTHOR AND ILLUSTRATOR

Gregg Dreise was raised in St George in Queensland, and grew up in a family that was passionate about the arts, music and sport. He is a descendant of the Kamilaroi and Yuwalyaay people of south-west Queensland and north-west NSW.

He is a gifted storyteller and musician, and he features the didgeridoo in his performances at schools and festivals.

Dreise is a teacher in the Noosa hinterland in Queensland.

CLASSROOM IDEAS

English

- Before reading *Mad Magpie*, use the front cover to predict what the text may be about. Why might the magpie be mad? How can we tell he is angry? What other clues do we get about the book from the cover (for example, the Aboriginal artwork)?
- On the first page opening, the word 'attack!' dominates the left-hand side, while the body language of Guluu dominates the right. Discuss the way in which the illustrations and written text work together to create meaning.
- The text begins, 'Way back before *Once-upon-a-time* time, there was the Dreamtime'. Using a timeline, examine the breadth of Indigenous history in Australia, going back 60,000-120,000 years before the arrival of the first Europeans. What is the difference between 'Once upon a time' and 'Dreamtime'?
- The reader knows instantly that Guluu is angry and can make connections to their own experiences of magpies swooping during nesting season. Discuss the way in which Dreamtime stories often explain the origins of such elements of nature.
- What role do the Elders play in *Mad Magpie*? What does this tell us about the role of Elders in Indigenous culture?
- Throughout the text, Gregg Dreise has used the traditional language of the Gamilaraay people (for more information see the back end covers). Keep a list of these words and their meanings. Draw your own illustrations of Guluu and the elders in a style similar to that in *Mad Magpie*, labelling the animals with their traditional Gamilaraay names. Display these in the classroom.
- What motivates the butcher birds to keep teasing Guluu? What motivates bullies to persist in picking on certain people? Discuss.
- How is Guluu's anger and aggression towards the butcher birds further contributing to the problem?
- What strategies do the Elders give Guluu to help with his problem? How will these suggestions help him? How could you apply this advice to your own problems?
- In a reflection, share a time that you have felt like Guluu. How did you feel and what made you feel that way? How did you react? What strategies did you use to solve the problem?
- Which character are you most like in *Mad Magpie*? Why?
- The butcher birds act in a group, whereas Guluu is often alone. Which illustrations best highlight this dynamic? Look especially at the circular dot paintings and footprints on the left-hand side of page openings.
- The Elders use the extended metaphor of a river to help teach Guluu how to control his anger and calm himself down. In your own words, explain this metaphor.
- How important is self-talk when trying to overcome a problem? Share a time when you have had to speak to yourself in order to gain control of a situation.
- Why is it important that you learn to be strong on the inside? How can this be achieved?



- Guluu shows great resilience because he doesn't give up and keeps seeking advice from the Elders. They too persist by encouraging Guluu to keep trying. What can you learn from the Elders and Guluu about persistence and resilience?
- When Guluu decides to fly over the water rather than get angry with the butcher birds, things slowly start to improve for him. Why is this the case?
- How important is the illustration in which Guluu sees his reflection in the water to the story? Discuss.
- In order to express himself, Guluu sings. How do you express yourself? What do you do to calm yourself down?
- What is the end result of Guluu's singing? What does he learn from this? How does this help the other animals in the community?
- Discuss the importance of the lesson Guluu learns - that you can 'be alone and stand strong'.
- What are the morals in *Mad Magpie*?
- Retell *Mad Magpie* in your own words, either using a voice recording app or writing it.
- Which is your favourite page opening? Why? Share with a friend.
- *Mad Magpie* was inspired by 'old words' that are printed at the back of the book. Make a poster of these words and use to underpin the positive message of the text.
- In small groups, create your own moralistic tale. Illustrate in a style similar to that of *Mad Magpie*.
- Compare *Mad Magpie* with *Giraffes Can't Dance* by Giles Andreae. How are they similar and different?



APPENDIX - LINKS TO THE AUSTRALIAN CURRICULUM F-10

Year	English
F	<p>Language</p> <ul style="list-style-type: none"> Understand that English is one of many languages spoken in Australia and that different languages may be spoken by family, classmates and community (ACELA1426) Understand that some language in written texts is unlike everyday spoken language (ACELA1431) Explore the different contribution of words and images to meaning in stories and informative texts (ACELA1786) <p>Literature</p> <ul style="list-style-type: none"> Recognise that texts are created by authors who tell stories and share experiences that may be similar or different to students' own experiences (ACELT1575) Share feelings and thoughts about the events and characters in texts (ACELT1783) Identify some features of texts including events and characters and retell events from a text (ACELT1578)
1	<p>Language</p> <ul style="list-style-type: none"> Explore different ways of expressing emotions, including verbal, visual, body language and facial expressions (ACELA1787) <p>Literature</p> <ul style="list-style-type: none"> Discuss how authors create characters using language and images (ACELT1581) Discuss characters and events in a range of literary texts and share personal responses to these texts, making connections with students' own experiences (ACELT1582) Innovate on familiar texts by using similar characters, repetitive patterns or vocabulary (ACELT1832)
2	<p>Language</p> <ul style="list-style-type: none"> Identify visual representations of characters' actions, reactions, speech and thought processes in narratives, and consider how these images add to or contradict or multiply the meaning of accompanying words (ACELA1469)
3	<p>Literature</p> <ul style="list-style-type: none"> Draw connections between personal experiences and the worlds of texts, and share responses with others (ACELT1596) Create texts that adapt language features and patterns encountered in literary texts, for example characterisation, rhyme, rhythm, mood, music, sound effects and dialogue (ACELT1791)
4	<p>Language</p> <ul style="list-style-type: none"> Understand that Standard Australian English is one of many social dialects used in Australia, and that while it originated in England it has been influenced by many other languages (ACELA1487) <p>Literature</p> <ul style="list-style-type: none"> Make connections between the ways different authors may represent similar storylines, ideas and relationships (ACELT1602)
<p>Cross curriculum priorities</p> <p>Aboriginal and Torres Strait Islander histories and cultures</p>	
<p>General Capabilities</p> <p>Personal and social capability, Intercultural understanding</p>	

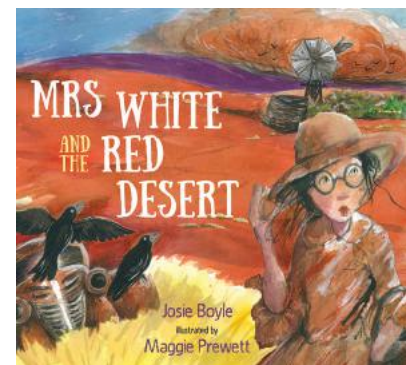


Magabala Books • Teacher Notes

Mrs White and the Red Desert

Written by Josie Wowolla Boyle

Illustrated by Maggie Prewett



Teacher Notes prepared by Christina Wheeler

OVERVIEW

- A lyrical story from a master storyteller that celebrates the diversity of the Australian landscape
- Outstanding collaboration between two WA creators
- Rich illustrations evoke the Western Desert country in a joyful and humorous way
- Well-suited to the Australian Curriculum

THEMES

- Deserts
- Respect
- Understanding
- Indigenous culture

AUDIENCE AND WRITING STYLE

Mrs White and the Red Desert is a picture book written in first person, past tense and is suitable for lower primary aged children. It includes cleverly crafted and poetic writing that is complemented by beautiful artwork to create a simple yet poignant message about the importance of respect and understanding of place.

LINKS TO THE AUSTRALIAN CURRICULUM

This book and the classroom activities provided are primarily relevant to the following areas of the Australian Curriculum:

Learning area	Year level
English	Years F, 1, 3, 4
History	Years F, 3, 4
Geography	Year 4

The appendix highlights relevant content descriptions, cross-curriculum priorities and general capabilities that relate to the text and classroom ideas provided.

CULTURAL NOTES

- Stories and songs have been used over thousands of years to pass on knowledge of land and culture

For information about teaching Australian Indigenous content see [Teaching Indigenous content with Magabala Books](#).

ABOUT THE AUTHOR AND ILLUSTRATOR



Josie Wowolla Boyle is a Wonghi woman from WA. She is an acclaimed storyteller, singer and visual artist who for many years has entertained people with stories from her Wongutha heritage. Her other books include *Bubbay: A Christmas Adventure* and *The Spotty Dotty Lady* (both illustrated by Fern Martins).



Maggie Prewett is a descendant of the Ngarluma people of the Pilbara region of WA. Maggie is a celebrated artist and has illustrated several Magabala Books' children's titles including *The Old Frangipani Tree at Flying Fish Point* (Trina Saffioti),

The Grumpy Lighthouse Keeper (Terrizita Corpus), and the award-winning *Two Mates* (Melanie Prewett).



CLASSROOM IDEAS

English

- Using sand in boxes or visiting the school's sandpit, draw the story of *Mrs White and the Red Desert* in the sand to help you retell the story to a friend.
- Using a graphic organiser, compare your home and local environment with the one depicted in *Mrs White and the Red Desert*.
- The figurative language used throughout *Mrs White and the Red Desert* adds significantly to the description and mood of the text. Take time to analyse the way in which the author has included this language. Some examples include:
 - We lived...in a corrugated iron house that was wavy buckled and bent just like our grandmother's hair → imagery and simile
 - Our houses were all higgledy-piggledy. Our gardens were all higgledy-piggledy → repetition and rhyme
 - Hot desert winds blew in through the rusty old nail holes and wooden shutters → imagery
 - The cold wind raced around the house as if it was crying out for the moon to protect us → personification
 - When it rained, the soft pitter-patter on the roof sang us to sleep like a lullaby → alliteration, personification and simile
 - Sand and spinifex whipped our legs and flew at our heads → imagery and personification
- Discuss the children's game of pretending that the crows are dressed up and going to town. Share some make-believe games that you and your siblings play.
- Create an invitation to invite your teacher to dinner. Alternatively, host a class 'dinner' and invite your principal to attend.
- Why do the girls in the story want Mrs White to come and visit their house? In a journal entry, share something that you would really like your teacher to know about you or your home life. How might this help your teacher to understand you better?
- What can you tell about Mrs White from the illustrations and the fact she gets cranky about grubby homework? How do you think Mrs White might change after her visit to the house?
- Recreate your favourite page opening of *Mrs White and the Red Desert*, taking care to replicate the artwork used by Maggie Prewett.
- Why do you think the author called the teacher Mrs White? What is her message to readers about the importance of respecting and understanding one's place?
- Using images of the Western Australian desert, create a 'Y Chart' to help describe what you would see, feel and hear in such a habitat. Use this brainstorm to write a piece of description about the desert.
- Compare *Mrs White and the Red Desert* with Roseanne Hawke's picture book, *Mustara*, both of which incorporate the harsh elements of their desert settings.
- Discuss the problem-solving strategy used by the students to deal with the problem they were having with Mrs White. What does this teach us about dealing with such issues in a non-confrontational way?
- In the role of Mrs White, write a diary entry about your experiences at and after the home visit.
- With older students, use *The Girl from the Great Sandy Desert* by Mona Jukuna, Pat Lowe and Mervyn Street as a companion text to *Mrs White and the Red Desert* to help explore further the importance of Country and Place to Aboriginal peoples who live in the desert.
- Investigate the techniques associated with effective storytelling. Practise these skills by telling a story to a partner. There are many websites with such advice, for instance: http://www.teachprimary.com/learning_resources/view/storytelling-tips-for-primary-teachers

History/Geography

- The narrator tells us that as a child, she drew in the sand to tell her stories. Discuss the importance of oral story telling in Aboriginal and Torres Strait Islander culture. (The storyteller's role was not just to entertain but to preserve the history, traditional values and lore of indigenous people.)
- The narrator makes reference to playing in the mud as a child. Share with the class the types of games you used to play as a child. Allow students to share the sorts of games they like to play? Discuss which games have stayed relatively similar over time as opposed to those that have changed.



- Conduct research and note-taking on deserts. Create an information report on this biome. Discuss the importance of deserts - including natural vegetation - to both animals and people. What are some threats to this environment in Australia? How does this environment play an important role in Aboriginal culture?
- The red sand storm creates a huge mess. To help understand what it is like to be in a storm such as this, view a YouTube clip of a sand or dust storm, such as the following scene (of a dust storm) from the Australian movie *The Water Diviner*: <http://www.bing.com/videos/search?q=youtube+dust+storm+water+diviner&view=detail&mid=7402C90FE3D4C9B37AA57402C90FE3D4C9B37AA5&FORM=VIRE>
- How does the environment and housing in *Mrs White and the Red Desert* compare with your neighborhood and environment?
- Use Google Earth to view the desert surrounding the Kalgoorlie area of Western Australia to gain a better understanding of this setting.



APPENDIX - LINKS TO THE AUSTRALIAN CURRICULUM

Year	
F	<p>English Literature</p> <ul style="list-style-type: none"> Recognise that texts are created by authors who tell stories and share experiences that may be similar or different to students' own experiences (ACELT1575) Share feelings and thoughts about the events and characters in texts (ACELT1783) Retell familiar literary texts through performance, use of illustrations and images (ACELT1580) <p>History</p> <ul style="list-style-type: none"> How the stories of families and the past can be communicated, for example through photographs, artefacts, books, oral histories, digital media, and museums (ACHHK004)
1	<p>English Literature</p> <ul style="list-style-type: none"> Discuss how authors create characters using language and images (ACELT1581) Discuss characters and events in a range of literary texts and share personal responses to these texts, making connections with students' own experiences (ACELT1582) Discuss features of plot, character and setting in different types of literature and explore some features of characters in different texts (ACELT1584) Recreate texts imaginatively using drawing, writing, performance and digital forms of communication (ACELT1586) <p>Literacy</p> <ul style="list-style-type: none"> Respond to texts drawn from a range of cultures and experiences (ACELY1655)
3	<p>English Language</p> <ul style="list-style-type: none"> Understand that languages have different written and visual communication systems, different oral traditions and different ways of constructing meaning (ACELA1475) <p>Literature</p> <ul style="list-style-type: none"> Discuss how language is used to describe the settings in texts, and explore how the settings shape the events and influence the mood of the narrative (ACELT1599) 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) <p>Literacy</p> <ul style="list-style-type: none"> Identify the audience and purpose of imaginative, informative and persuasive texts (ACELY1678) <p>History</p> <ul style="list-style-type: none"> The importance of Country and Place to Aboriginal and/or Torres Strait Islander peoples who belong to a local area. (ACHHK060)
	<p>English Literature</p> <ul style="list-style-type: none"> Discuss how authors and illustrators make stories exciting, moving and absorbing and hold readers' interest by using various techniques, for example character development and plot tension (ACELT1605) <p>History/Geography</p> <ul style="list-style-type: none"> The diversity and longevity of Australia's first peoples and the ways Aboriginal and/or Torres Strait Islander peoples are connected to Country and Place (land, sea, waterways and skies) and the implications for their daily lives. (ACHHK077) The importance of environments, including natural vegetation, to animals and people (ACHASSK088)
<p>Cross curriculum priorities</p> <p>Aboriginal and Torres Strait Islander histories and cultures</p>	
<p>General Capabilities</p> <p>Literacy, Intercultural understanding</p>	



Magabala Books • Teacher Notes

Mrs Whitlam

Bruce Pascoe

Teacher Notes prepared by Christina Wheeler

OVERVIEW

Marnie Clark of Curdie Vale can ride but she doesn't have a horse. She dreams of owning one and having the whole world to ride it in. Before too long Marnie is gifted Mrs Margaret 'Maggie' Whitlam, a beautiful, big Clydesdale – bold, fearless and able to jump anything. From the very first ride, Marnie and Maggie get more adventure than they bargained for. Soon Marnie is learning to negotiate newfound friendships, pony club and how to stand up for what she believes in. Will her friendship with George Costa, another outsider, make being accepted harder? Or will being true to yourself be the hardest decision Marnie makes?

- Shortlisted CBCA 2017 Book of the Year (Younger Readers)

THEMES

- Identity
- Belonging
- Racism
- Aboriginal histories
- Family
- Courage
- Horses

AUDIENCE AND WRITING STYLE

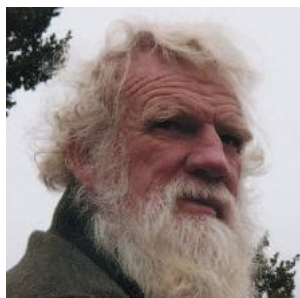
Mrs Whitlam is a beautifully descriptive and literary text suitable for middle readers. Written in first person, past tense, Bruce Pascoe uses an authentic and relatable voice to convey the thoughts and emotions of protagonist, Marnie. It is an excellent choice for study within Year 3-4 classrooms, as the writing style and language choices are so well developed.

LINKS TO THE AUSTRALIAN CURRICULUM

These notes have been written in context with the Australian Curriculum. The appendix highlights a selection of relevant cross-curriculum priorities, general capabilities and content descriptors across a range of year levels that the following activities address.

CULTURAL NOTES

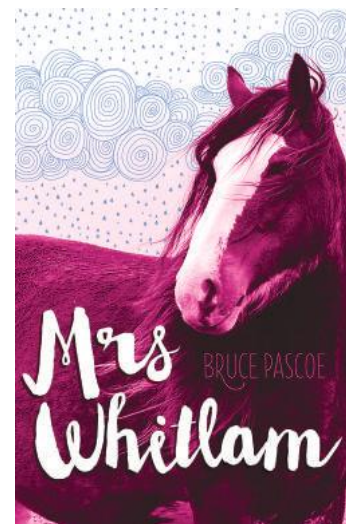
- Role that family members play in extended family structure – discussion with Marnie about women and their general role.



ABOUT THE AUTHOR

Bruce Pascoe is a Bunurong man born in Melbourne. He is a member of the Wathaurong Aboriginal Co-operative of southern Victoria and has been the director of the Australian Studies Project for the Commonwealth Schools Commission. Bruce has had a varied career as a teacher, farmer, fisherman, barman, fencing contractor, lecturer, Aboriginal language researcher, archaeological site worker and editor. He now lives in Gipsy Point in Victoria.

His books include the short story collections *Night Animals* (1986) and *Nightjar* (2000); the novels *Fox* (1988), *Ruby Eyed Coucal* (1996), *Ribcage* (1999), *Shark* (1999), *Earth* (2001), and *Ocean* (2002); historical works *Cape Otway: Coast of secrets* (1997) and *Convincing Ground* (2007); the childrens' book *Foxies in a Firehose* (2006); Young Adult fiction *Fog a Dox* (2012); the critically-acclaimed *Dark Emu* (2014); and the mid-primary fiction book *Seahorse* (2015). In 2013 Bruce was awarded the YA Fiction Prime Minister's Literary Award for *Fog a Dox*. In 2016, *Dark Emu* won the Book of the Year and was co-winner of the Indigenous Writer's Prize in the NSW Premier's Literary Awards.



CLASSROOM IDEAS

- The opening scene of *Mrs Whitlam* places the reader directly into the story. How has the author been able to achieve this instant sense of connection to the story? Discuss the descriptive techniques used to create this scene.
- How important is the need to be “well looked after... [and] loved” (p2)? How is this theme integrated into the *Mrs Whitlam*?
- Why is there so much emphasis on Mrs Arnold’s teacup in the opening chapter?
- What clues do we get that Marnie’s family is in a crisis of its own? As the novel unfolds, discuss how Marnie’s family is not all that different from Vicki’s.
- Why doesn’t Marnie want Mrs Arnold to cry in front of her?
- Reread the description of the horse, Mrs Whitlam, in Chapter 2. How has Bruce Pascoe used language features to create such rich imagery?
- Project an image of another creature, or a horse that looks different from Maggie, onto the screen. Using descriptive techniques, write a passage about this animal that will allow your reader to visualise.
- Why does Marnie feel like a thief when she is given Vicki’s horse and clothing?
- Why does Vicki’s mother almost beg Marnie to take Mrs Whitlam away? Why does Marnie cry when she takes the horse away from Vicki’s property?
- Why does Marnie feel that she can’t change Maggie’s name? Why are names so important?
- Maggie is part Clydesdale, which means that the horse and Marnie gets teased by the ‘rich, girls’ at the pony club. In what ways is Marnie like Maggie? Are there parts of her heritage that others make fun of? Discuss.
- Marnie’s mum speaks about former Prime Minister of Australia, Gough Whitlam, saying that he did a lot for Indigenous people. She also says that Margaret Whitlam, after whom the horse is named, ‘was a wonderful woman’ (p6). After reading about the Whitlams, discuss why Bruce Pascoe chose to draw attention to this couple. What is his purpose for doing so? In what ways did the Whitlams’ actions help Indigenous people?
- Create a character iceberg of Marnie. Above the surface, write what we know about her character from direct or literal information given to us. Beneath the surface, write aspects of her character that we have to infer.
- Create character profiles for minor characters in *Mrs Whitlam*, such as Marnie’s mum, dad, Indi or George Costa. For each character, use examples from the text to support your ideas.
- How would you describe the relationships that Marnie shares with her parents? How do they help her in their own ways? What values do they have that Marnie uses to help her through this time?
- Re-read the description of Maggie’s hooves as she gallops towards Stinky Stevenson and the other boys in Chapter 3. What is effective about the language features of this passage?
- Sketch the scene of the countryside as it’s described on p10. Choose an image of a different landscape, and write your own descriptive passage to help readers visualise this scene.
- What role does Mr Marriner play in *Mrs Whitlam*? Give explicit examples from the text to support your ideas.
- In what ways does *Mrs Whitlam* contrast courage with fear? What examples are there of this contrast in the text?
- What is the symbolism of the Bert’s many chiming clocks that he’s fixed from the tip? How does this reflect the themes of identity and belonging?
- Discuss Bruce Pascoe’s use of figurative language and the way in which this contributes to the text. Some examples include:
 - The boys could hear the detonations of bombs exploding behind them p9
 - They came past here like a bar of soap was after ‘em p10
 - They were the kind of words that seemed to hang in the air p17
 - They just pulled out of my eyes even though I tried to squeeze them away p18
 - Silver’s eyes were like dinner plates p20
 - The shades behind another human’s face p25
 - Maggie’s great feet made a rhythmic sound like someone whacking a hot water bottle with a stick wrapped in lambs’ wool p29
 - It was like the whistle from a leaky kettle; high pitched and moist p30



- A knuckle the shape of an old artichoke p31
 - His leaky squeezebox laugh p32
 - Great banksia which bowed down low in the bowl of a sand dune p33/34
 - Made the hairs on the back of my neck stand on end like a cranky dog p36
 - The water was bucketing along p38
 - She looked like a woman whose cat had died in the washing machine p48
 - Cascading paper everywhere p51
 - Grabbed me like a Greco-Roman wrestler p51
 - What evidence is there in the text of racism? Discuss your reaction to the teasing and ridicule that Marnie is subjected to?
- What does the author mean when he writes, 'the word Abo [was said] in the tone reserved for a dog' (p17)?
 - Discuss the language features in the following passage from p21: *At the tea table that night, in the quiet created by full mouths and the din of arguing clocks, I dreamed of Maggie.*
 - How is the author able to create such vivid imagery in his writing?
 - How are Indi's and Silver's spirits broken by Indi's father? What comment is the author making about the dangers of perfectionism and competitiveness?
 - Why does Marnie's dad think that saying 'nothing' to bullies 'usually works' (p22)? Why does Marnie's mum reply, 'might work but doesn't fix racism' (p22)? What is racism? How is it shown in *Mrs Whitlam*?
 - Discuss Uncle Binny's conversation with Marnie when he says, 'we all come from woman...first eye, woman always first. That's the lore" (p32).
 - Why does Marnie find it so difficult to process the 'horror of having stared at death and wrestled with it on the beach. Kissed it on the mouth' (p40)? How would you have coped with bringing the dead toddler back to life?
 - Why does Mr Marriner say to Marnie that 'patience...is the hardest thing to teach anyone' (p42)? Share in a journal entry a time when you had to learn the virtues of patience.
 - Even though Marnie's mum is too embarrassed to smile when at the Costas' BBQ, she still says of Mrs Arnold, 'that poor woman, all that money and no daughter' (p51). What does this reveal about the character of Marnie's mother?
 - Discuss the last line in *Mrs Whitlam*. What is the author's purpose in finishing the text in this way?



APPENDIX - LINKS TO THE AUSTRALIAN CURRICULUM

Year Level	English
3	<p>Literature</p> <ul style="list-style-type: none"> • Discuss texts in which characters, events and settings are portrayed in different ways, and speculate on the authors' reasons (ACELT1594) • Discuss how language is used to describe the settings in texts, and explore how the settings shape the events and influence the mood of the narrative (ACELT1599) • Discuss the nature and effects of some language devices used to enhance meaning and shape the reader's reaction, including rhythm and onomatopoeia in poetry and prose (ACELT1600) • Create texts that adapt language features and patterns encountered in literary texts, for example characterisation, rhyme, rhythm, mood, music, sound effects and dialogue (ACELT1791) <p>Literacy</p> <ul style="list-style-type: none"> • Use comprehension strategies to build literal and inferred meaning and begin to evaluate texts by drawing on a growing knowledge of context, text structures and language features (ACELY1680)
4	<p>Literature</p> <ul style="list-style-type: none"> • Discuss literary experiences with others, sharing responses and expressing a point of view (ACELT1603) • Discuss how authors and illustrators make stories exciting, moving and absorbing and hold readers' interest by using various techniques, for example character development and plot tension (ACELT1605) <p>Literacy</p> <ul style="list-style-type: none"> • Use comprehension strategies to build literal and inferred meaning to expand content knowledge, integrating and linking ideas and analysing and evaluating texts (ACELY1692)
<p>Cross curriculum priorities</p> <p>Aboriginal and Torres Strait Islander histories and cultures</p>	



Magabala Books • Teacher Notes

Once there was a boy

Written and illustrated by Dub Leffler



Teacher Notes prepared by Christina Wheeler

OVERVIEW

Once there was a boy is a beautiful story about friendship, trust and forgiveness.

A boy who lives alone on an island spends his days picking fruit, climbing mangrove trees and watching the sun light up the sea. His life is simple and uncomplicated. A young girl suddenly appears on the island. She is asked not to look under the boy's bed, but when she eventually succumbs to temptation, she breaks his heart. The reconciliation at the end of the book helps readers to understand the importance of sharing and thinking about other people's feelings.

THEMES

Friendship

- Friendship is an important theme in the text. So too is the idea that sometimes, friends make mistakes.
- The boy and girl have known loneliness and solitude. For them, this friendship brings a new sense of warmth.

Trust

- The girl hurts the boy's feelings by betraying his trust. She earns back his trust through her actions.

Sharing

- The two new friends learn that sharing is an important part of friendship.

Forgiveness and Reconciliation

- Friends forgive one another.
- Reconciliation is not always easy but the end results are worth the effort.

AUDIENCE AND WRITING STYLE

Once there was a boy is written in third person, past tense. Its simplicity and innocence is seamlessly reflected in the sparse, perfectly nuanced language. This story can be enjoyed by a wide range of ages, including adults, as it is about the innocence of young friendship, temptation, broken hearts and forgiveness. Dub Leffler uses analogies such as the heart as friendship that gives this text sophistication and depth.

LINKS TO THE AUSTRALIAN CURRICULUM

These notes have been written in context with the Australian Curriculum. The appendix highlights a selection of relevant cross-curriculum priorities, general capabilities and content descriptors across a range of year levels that the following activities address.

ABOUT THE AUTHOR AND ILLUSTRATOR



Dub Leffler is one of thirteen children and grew up in the small town of Quirindi, south of Tamworth in New South Wales. He is descended from the Bigambul and Mandandanji people of south west Queensland.

Dub began his visual arts career as an animator and has worked as a muralist and art teacher. He has collaborated with internationally recognised illustrators such as Colin Thompson, Shaun Tan and Banksy. Dub has illustrated several children's books including Magabala Books' *Deadly Reads for Deadly Readers* series (2012).

In 2015, Dub was one of six Indigenous creators selected to showcase their work at the National Book Festival in Washington DC as part of First Nations Australia Writers' Network's (FNAWN) first delegation of Aboriginal and Torres Strait Islander writers to the United States.



CLASSROOM IDEAS

- Before reading *Once there was a boy*, view the book trailer on YouTube. Make predictions about the text based on the trailer. After reading the book, reflect on the trailer. Discuss the choices made in the structure of the trailer. What important elements of the story have been included? Which have deliberately been left out? Why? <http://www.youtube.com/watch?v=qYO-ZaWCMwl>
- Examine the contrast between the colours used in the endpapers and those used on the title page and last page of the book. What do these colours represent?
- What clues does the title page give about the story?
- The artwork used throughout *Once there was a boy* is beautiful. Take the time to carefully examine the illustrations, in particular the textless pages. What is being told on these pages? Why has the author chosen these junctures of the story to be told through illustrations alone? Compose appropriate sentences for these pages that would suit the style and mood of the narrative.
- What messages do you think the author is conveying through this book?
- Which is your favourite illustration in *Once there was a boy*. Why? Share this with a small group.
- Have you ever felt like the boy or the girl in *Once there was a boy*? Write a reflection explaining how you felt and why.
- Share with a friend a time when you have been tempted to do something you were told not to do. How did you feel when you were discovered? How can you relate to the way the girl feels?
- When the boy discovers his broken heart, why does he throw the pieces into the sea? What is he thinking about as he sits watching the ocean?
- What do you think the boy is looking for as he watches from the crow's nest of the ancient boat?
- What observations can you make about the relationship between the boy and nature? Use examples from the text to help explain your answer.
- From a distance, the boy sees someone coming onto his island. Imagine you are the boy. Write about this moment. What are you thinking? Do you have any reservations? What are you hoping might eventuate from this encounter?
- Discuss the use of colour in *Once there was a boy*, for instance the use of soft, muted tones to represent the sunrise and the pink sand as the girl approaches.
- The boy decides to collect his favourite fruit to share with the girl. What does this tell us about the boy's character?
- The girl eats all the sapotes that the boy drops. What does this tell us about the girl? How might the boy have felt at this time?
- Discuss the following statement in relation to *Once there was a boy*: 'The girl is like Goldilocks'.
- The girl falls asleep in his softest hammock. Does the boy want the girl to stay or not? Discuss.
- If the girl was asked not to look under the boy's bed, why did she disobey?
- Look carefully at the page opening in which the girl's legs and feet are visible from under the boy's bed. The text tells us that 'the girl's imagination started jumping up and down.' Discuss the illustration in relation to the text. Can we see her imagination jumping up and down or do we as readers have to visualise that? Why is this illustration such a powerful one? Discuss.
- Before reading on, brainstorm what objects might be in the box.
- Put objects in a box and use as stimulus for on-demand writing tasks.
- How is the girl looking in the box similar to Eve eating the apple in the Garden of Eden?
- Why is the boy's heart kept in a box? Why isn't it with him? What is the author really saying about the boy's situation? Discuss analogies and how Dub Leffler has used analogies in this book.
- Does the author want us to dislike the girl or feel sorry for her? Discuss how point of view is portrayed.
- Why did the girl vanish as soon as she broke the boy's heart?
- Examine Dub Leffler's use of body language in his illustrations to represent emotions and plot development.
- The textless page opening in which the girl sits silently in the mangroves is very powerful. Now she too is alone. What do you think is going through her mind as she sits so quietly by herself?



- If the girl had stayed rather than vanished, do you think the boy still would have thrown his heart into the ocean? Discuss.
- How has the girl broken the boy's heart?
- When the boy throws his heart away, the waves are choppy and fierce. How does this reflect his mood and emotions at this part of the story?
- Discuss the powerful white page with the simple text, 'she reached out and gently placed something into the boy's lap'? What do you think she will place there? Why has Dub Leffler chosen to have a 'pictureless' page towards the end of the book?
- Why has the girl given the boy her heart? What is she really saying?
- What lessons can you learn from the boy? What qualities does he have that are admirable?
- Write your own story entitled *Once there was a girl*, telling the story from the girl's point of view.
- The language used to tell this story is simple, yet powerful. Discuss the language features of *Once there was a boy*, including the sparse and particular choice of vocabulary.
- For older students, create your own book trailer for *Once there was a boy*.
- Compare *Once there was a boy* with John Heffernan's *The Island*. How are these stories similar and different?
- Write a review or blog about *Once there was a boy*.
- Retell the events of *Once there was a boy* either in your own words, through a story map or an illustration.
- In small groups, dramatise *Once there was a boy*.
- Share your personal response to *Once there was a boy*. How did the story make you feel? Would you recommend it to others? Why?
- Use *Once there was a boy* to help teach language features, punctuation, sentence structure, grammar, and vocabulary as outlined in the Language strand of the Australian Curriculum: English.
<http://www.australiancurriculum.edu.au/English/Curriculum/F-10?layout=2>



<p>Cross Curriculum Priorities Aboriginal and Torres Strait Islander histories and cultures, Sustainability</p>			
<p>General Capabilities Literacy, Intercultural Understanding, Personal and Social Capability, Critical and Creative Thinking</p>			
<p>English - Year Level Description The range of literary texts for Foundation to Year 10 comprises Australian literature, including the oral narrative traditions of Aboriginal and Torres Strait Islander peoples, as well as the contemporary literature of these two cultural groups Students engage with a variety of texts for enjoyment. They listen to, read and view spoken, written and multimodal texts in which the primary purpose is to entertain, as well as some texts designed to inform. These include traditional oral texts, picture books, various types of stories, rhyming verse, poetry, non-fiction, film, multimodal texts and dramatic performances. They participate in shared reading, viewing and storytelling using a range of literary texts, and recognise the entertaining nature of literature.</p>			
Year Level	English - Language	English - Literature	English - Literacy
F	<p>Understand that punctuation is a feature of written text different from letters; recognise how capital letters are used for names, and that capital letters and full stops signal the beginning and end of sentences (ACELA1432)</p> <p>Recognise that texts are made up of words and groups of words that make meaning (ACELA1434)</p> <p>Explore the different contribution of words and images to meaning in stories and informative texts (ACELA1786)</p>	<p>Recognise that texts are created by authors who tell stories and share experiences that may be similar or different to students' own experiences (ACELA 1575)</p> <p>Identify some features of texts including events and characters and retell events from a text (ACELA 1578)</p> <p>Recognise some different types of literary texts and identify some characteristic features of literary texts, for example beginnings and endings of traditional texts and rhyme in poetry (ACELT1785)</p> <p>Respond to texts, identifying favourite stories, authors and illustrators (ACELT1577)</p> <p>Share feelings and thoughts about the events and characters in texts (ACELT1783)</p> <p>Retell familiar literary texts through performance, use of illustrations and images (ACELT1580)</p>	<p>Listen to and respond orally to texts and to the communication of others in informal and structured classroom situations (ACELY1646)</p> <p>Use interaction skills including listening while others speak, using appropriate voice levels, articulation and body language, gestures and eye contact (ACELY1784)</p> <p>Use comprehension strategies to understand and discuss texts listened to, viewed or read independently (ACELY1650)</p>



<p>1</p>	<p>Recognise that different types of punctuation, including full stops, question marks and exclamation marks, signal sentences that make statements, ask questions, express emotion or give commands (ACELA1449)</p> <p>Identify the parts of a simple sentence that represent 'What's happening?', 'What state is being described?', 'Who or what is involved?' and the surrounding circumstances (ACELA1451)</p> <p>Explore differences in words that represent people, places and things (nouns, including pronouns), happenings and states (verbs), qualities (adjectives) and details such as when, where and how (adverbs) (ACELA1452)</p> <p>Know that regular one-syllable words are made up of letters and common letter clusters that correspond to the sounds heard, and how to use visual memory to write high-frequency words (ACELA1778)</p>	<p>Discuss characters and events in a range of literary texts and share personal responses to these texts, making connections with students' own experiences (ACELT1582)</p> <p>Discuss features of plot, character and setting in different types of literature and explore some features of characters in different texts (ACELT1584)</p> <p>Recreate texts imaginatively using drawing, writing, performance and digital forms of communication (ACELT1586)</p>	<p>Respond to texts drawn from a range of cultures and experiences (ACELY1655)</p> <p>Engage in conversations and discussions, using active listening behaviours, showing interest, and contributing ideas, information and questions (ACELY1656)</p> <p>Use comprehension strategies to build literal and inferred meaning about key events, ideas and information in texts that they listen to, view and read by drawing on growing knowledge of context, text structures and language features (ACELY1660)</p> <p>Create short imaginative and informative texts that show emerging use of appropriate text structure, sentence-level grammar, word choice, spelling, punctuation and appropriate multimodal elements, for example illustrations and diagrams (ACELY1661)</p>
<p>2</p>	<p>Identify visual representations of characters' actions, reactions, speech and thought processes in narratives, and consider how these images add to or contradict or multiply the meaning of accompanying words (ACELA1469)</p> <p>Identify language that can be used for appreciating texts and the qualities of people and things (ACELA1462)</p> <p>Understand that simple connections can be made between ideas by using a compound sentence with two or more clauses usually linked by a coordinating conjunction (ACELA1467)</p> <p>Understand that nouns represent people, places, concrete objects and abstract concepts; that there are three types of nouns: common, proper and pronouns; and that noun groups/phrases can be expanded using articles and adjectives (ACELA1468)</p> <p>Identify visual representations of characters' actions, reactions, speech and thought processes in narratives, and consider how these images add to or contradict or multiply the meaning of accompanying words (ACELA1469)</p>	<p>Compare opinions about characters, events and settings in and between texts (ACELT1589)</p> <p>Create events and characters using different media that develop key events and characters from literary texts (ACELT1593)</p>	<p>Construct texts featuring print, visual and audio elements using software, including word processing programs (ACELY1674)</p> <p>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 (ACELY1671)</p>



<p>3</p>	<p>Examine how evaluative language can be varied to be more or less forceful (ACELA1477)</p> <p>Understand that a clause is a unit of grammar usually containing a subject and a verb and that these need to be in agreement (ACELA1481)</p> <p>Understand that verbs represent different processes, for example doing, thinking, saying, and relating and that these processes are anchored in time through tense (ACELA1482)</p> <p>Identify the effect on audiences of techniques, for example shot size, vertical camera angle and layout in picture books, advertisements and film segments (ACELA1483)</p> <p>Learn extended and technical vocabulary and ways of expressing opinion including modal verbs and adverbs (ACELA1484)</p>	<p>Discuss texts in which characters, events and settings are portrayed in different ways, and speculate on the authors' reasons (ACELT1594)</p> <p>Draw connections between personal experiences and the worlds of texts, and share responses with others (ACELT1596)</p> <p>Discuss how language is used to describe the settings in texts, and explore how the settings shape the events and influence the mood of the narrative (ACELT1599)</p>	<p>Use comprehension strategies to build literal and inferred meaning and begin to evaluate texts by drawing on a growing knowledge of context, text structures and language features (ACELY1680)</p> <p>Plan, draft and publish imaginative, informative and persuasive texts demonstrating increasing control over text structures and language features and selecting print, and multimodal elements appropriate to the audience and purpose (ACELY1682)</p> <p>Use software including word processing programs with growing speed and efficiency to construct and edit texts featuring visual, print and audio elements (ACELY1685)</p>
<p>4</p>	<p>Recognise how quotation marks are used in texts to signal dialogue, titles and quoted (direct) speech (ACELA1492)</p> <p>Understand differences between the language of opinion and feeling and the language of factual reporting or recording (ACELA1489)</p> <p>Recognise how quotation marks are used in texts to signal dialogue, titles and quoted (direct) speech (ACELA1492)</p> <p>Understand that the meaning of sentences can be enriched through the use of noun groups/phrases and verb groups/phrases and prepositional phrases (ACELA1493)</p> <p>Explore the effect of choices when framing an image, placement of elements in the image, and salience on composition of still and moving images in a range of types of texts (ACELA1496)</p>	<p>Make connections between the ways different authors may represent similar storylines, ideas and relationships (ACELT1602)</p> <p>Discuss how authors and illustrators make stories exciting, moving and absorbing and hold readers' interest by using various techniques, for example character development and plot tension (ACELT1605)</p>	<p>Use comprehension strategies to build literal and inferred meaning to expand content knowledge, integrating and linking ideas and analysing and evaluating texts (ACELY1692)</p> <p>Plan, draft and publish imaginative, informative and persuasive texts containing key information and supporting details for a widening range of audiences, demonstrating increasing control over text structures and language features (ACELY1694)</p> <p>Use a range of software including word processing programs to construct, edit and publish written text, and select, edit and place visual, print and audio elements (ACELY1697)</p>



<p>5</p>	<p>Understand how to move beyond making bare assertions and take account of differing perspectives and points of view (ACELA1502)</p> <p>Understand the use of vocabulary to express greater precision of meaning, and know that words can have different meanings in different contexts (ACELA1512)</p>	<p>Present a point of view about particular literary texts using appropriate metalanguage, and reflecting on the viewpoints of others (ACELT1609)</p> <p>Recognise that ideas in literary texts can be conveyed from different viewpoints, which can lead to different kinds of interpretations and responses (ACELT1610)</p> <p>Create literary texts using realistic and fantasy settings and characters that draw on the worlds represented in texts students have experienced (ACELT1612)</p> <p>Create literary texts that experiment with structures, ideas and stylistic features of selected authors (ACELT1798)</p>	<p>Identify and explain characteristic text structures and language features used in imaginative, informative and persuasive texts to meet the purpose of the text (ACELY1701)</p> <p>Plan, draft and publish imaginative, informative and persuasive print and multimodal texts, choosing text structures, language features, images and sound appropriate to purpose and audience (ACELY1704)</p> <p>Use a range of software including word processing programs with fluency to construct, edit and publish written text, and select, edit and place visual, print and audio elements (ACELY1707)</p>
<p>6</p>	<p>Understand how authors often innovate on text structures and play with language features to achieve particular aesthetic, humorous and persuasive purposes and effects (ACELA1518)</p> <p>Understand the uses of commas to separate clauses (ACELA1521)</p> <p>Understand how ideas can be expanded and sharpened through careful choice of verbs, elaborated tenses and a range of adverb groups/phrases (ACELA1523)</p>	<p>Make connections between students' own experiences and those of characters and events represented in texts drawn from different historical, social and cultural contexts (ACELT1613)</p>	<p>Participate in and contribute to discussions, clarifying and interrogating ideas, developing and supporting arguments, sharing and evaluating information, experiences and opinions (ACELY1709)</p> <p>Use comprehension strategies to interpret and analyse information and ideas, comparing content from a variety of textual sources including media and digital texts (ACELY1713)</p> <p>Plan, draft and publish imaginative, informative and persuasive texts, choosing and experimenting with text structures, language features, images and digital resources appropriate to purpose and audience (ACELY1714)</p>
<p>7</p>	<p>Understand the use of punctuation to support meaning in complex sentences with prepositional phrases and embedded clauses (ACELA1532)</p>	<p>Compare the ways that language and images are used to create character, and to influence emotions and opinions in different types of texts (ACELT1621)</p> <p>Recognise and analyse the ways that characterisation, events and settings are combined in narratives, and discuss the purposes and appeal of different approaches (ACELT1622)</p>	<p>Use comprehension strategies to interpret, analyse and synthesise ideas and information, critiquing ideas and issues from a variety of textual sources (ACELY1723)</p> <p>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)</p> <p>Use a range of software, including word processing programs, to confidently create, edit and publish written and multimodal texts (ACELY1728)</p> <p>Use prior knowledge and text processing strategies to interpret a range of types of texts (ACELY1722)</p>

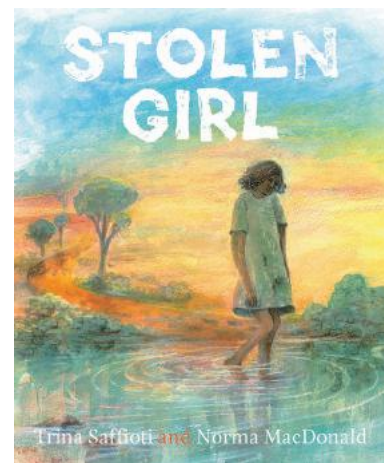


Magabala Books • Teacher Notes

Stolen Girl

Written by Trina Saffioti

Illustrated by Norma MacDonald



Teacher Notes prepared by Christina Wheeler

OVERVIEW

Stolen Girl is a fictionalised account of the Stolen Generation. This picture book for young readers tells the story of an Aboriginal girl taken from her family and sent to a children's home. Through the combination of beautiful mixed media illustrations by artist Norma MacDonald and a sensitive yet uncomplicated text by Trina Saffioti, readers are given an insight into the life of a child who has been displaced into a world void of love, family and culture. The book concludes with a sense of hope as the girl takes her first steps towards home.

THEMES

- Stolen Generation
- Aboriginal culture
- Loss
- Family

AUDIENCE AND WRITING STYLE

Suitable for middle primary students, *Stolen Girl* is a narrative told in the third person. It is written in a combination of past and present tense. The narration promotes compassion and empathy. It conveys the theme of the Stolen Generation in a way that allows readers to form their own opinions and judgements.

LINKS TO THE AUSTRALIAN CURRICULUM

This book and the classroom activities provided are primarily relevant to **English** and **Humanities** and **Social Sciences** for year levels 2–4. The appendix highlights relevant content descriptions, cross-curriculum priorities and general capabilities.

CULTURAL NOTES

Stolen Girl explores complex themes relating to the Stolen Generation that some Indigenous and non-Indigenous students may find confronting or distressing. Teachers may find it useful to read [Teaching Indigenous content with Magabala Books](#). To further explore issues related to the Stolen Generation use the following links:

<http://www.australianstogether.org.au/stories/detail/the-stolen-generations>

<http://www.creativespirits.info/aboriginalculture/politics/a-guide-to-australias-stolen-generations#axzz3uZ4sym2M>

<http://stolengenerationstestimonies.com/index.php>

ABOUT THE AUTHOR AND ILLUSTRATOR

Trina Saffioti lives in Wellington, New Zealand. She is descended from the Gugu Yulangi people of Far North Queensland. Trina has an interest in children's books and is influenced by stories that her mother and grandmother told her when she was growing up. Trina's first book, *The Old Frangipani Tree at Flying Fish Point* was published in 2008.

Norma MacDonald is descended from Yamitji people of the Gascoyne region and the Nyungar people of the South West of Western Australia. One of Australia's leading artists, her work is held in collections throughout Australia and overseas.



CLASSROOM IDEAS

Before reading

- Discuss the front cover and title of the book.
 - Describe the body language of the girl on the front cover.
 - Who is she? How old might she be? Where is she?
 - What does the title suggest this book may be about?
- Discuss the Stolen Generation as a class.
 - When did this occur? Who did it affect? Why did this occur?
 - What effects may this have had on children taken from their families and on parents whose children were taken from them?
 - Watch Kevin Rudd's apology speech. Why was the Prime Minister's apology an important step towards reconciliation?
- Read the preamble of *Stolen Girl* - 'About the Stolen Generation'.
 - What is meant by terms such as 'full blood', 'assimilation' and 'integration'?
 - Discuss the reasoning behind the government policy that led to the Stolen Generation. Use De Bono's Six Thinking Hats to assess the government policy.
- Have you ever been separated from your family? You may have become lost or had to stay with friends or relatives. Brainstorm words to describe how you felt.

After reading

- Compare the first two double-page spreads in the story, especially the way in which the illustrations depict the very different experiences of eating breakfast. Discuss how these two illustrations symbolise very simply the differences between being with family and being at the children's home.
- Using watercolour pencils, if possible, draw a picture to illustrate one of your favourite things to do with your family. Write a journal piece to accompany your picture.
- What story is being told in this illustration? Examine other examples of Indigenous art that tell stories.



- The girl's mother teaches her essential life skills. What are these skills? What important life skills have your parents taught you? Discuss the importance of the relationship between parents and their children.
- Have you ever listened to stories from the 'old days' from your elders such as grandparents? How important are these stories to your identity? Discuss the notion of ancestry and identity. Trace your own family tree.



- Look carefully at the page opening in which the uniformed man takes the girl away.



The reader sees the life of the Aboriginal girl from two different perspectives. In the foreground of this illustration are things that may have seemed important to white people of the time such as the fact she is not wearing shoes. In the back-ground are things important to the girl – her country, her home.

- Re-read the text on this page. Discuss the significance of these words as she is taken away from her mother. Do you think that the government perhaps did try to 'forget' that she was there by taking her away?
- Imagine you are this girl. What might be going through your mind at this point in the text?
- Discuss the ways in which the girl's identity has been taken away.
 - The reader never learns her name. Why do you think this is?
 - The dress she is wearing is taken away; her clothes are replaced.
 - She gets into trouble for using her native language.
- What does the girl do to try to hold onto her Indigenous culture and to remember her mother?
- Draw a rectangle with a diagonal line. On one side, write nouns, adjectives and verbs to describe the girl's home. On the other side, write words to describe life at the children's home.
- The final page opening offers a sense of hope as the girl decides to leave. Look carefully at the illustration. What stands out in this picture? What does the key symbolise?



- Compare the use of colour throughout the book. How has the illustrator used colour to convey meaning?
- Read extracts from people of the Stolen Generation, which are readily available online or from books such as *Rabbit Proof Fence*.

APPENDIX - LINKS TO THE AUSTRALIAN CURRICULUM F-10 (VERSION 8)

Year	English	Humanities and Social Sciences
2	<p>Understand that different types of texts have identifiable text structures and language features that help the text serve its purpose (ACELA1463)</p> <p>Identify visual representations of characters' actions, reactions, speech and thought processes in narratives, and consider how these images add to or contradict or multiply the meaning of accompanying words (ACELA1469)</p> <p>Discuss how depictions of characters in print, sound and images reflect the contexts in which they were created (ACELT1587)</p> <p>Compare opinions about characters, events and settings in and between texts (ACELT1589)</p> <p>Discuss the characters and settings of different texts and explore how language is used to present these features in different ways (ACELT1591)</p> <p>Use comprehension strategies to build literal and inferred meaning and begin to analyse texts by drawing on growing knowledge of context, language and visual features and print and multimodal text structures (ACELY1670)</p>	<p>Geography</p> <p>The ways in which Aboriginal and Torres Strait Islander Peoples maintain special connections to particular Country/Place (ACHASSK049)</p>
3	<p>Identify the effect on audiences of techniques, for example shot size, vertical camera angle and layout in picture books, advertisements and film segments (ACELA1483)</p> <p>Discuss texts in which characters, events and settings are portrayed in different ways, and speculate on the authors' reasons (ACELT1594)</p> <p>Draw connections between personal experiences and the worlds of texts, and share responses with others (ACELT1596)</p> <p>Discuss how language is used to describe the settings in texts, and explore how the settings shape the events and influence the mood of the narrative (ACELT1599)</p> <p>Identify the point of view in a text and suggest alternative points of view (ACELY1675)</p>	<p>History</p> <p>The importance of Country/Place to Aboriginal and/or Torres Strait Islander Peoples who belong to a local area (ACHASSK062)</p>
4	<p>Explore the effect of choices when framing an image, placement of elements in the image, and salience on composition of still and moving images in a range of types of texts (ACELA1496)</p> <p>Make connections between the ways different authors may represent similar storylines, ideas and relationships (ACELT1602)</p> <p>Discuss literary experiences with others, sharing responses and expressing a point of view (ACELT1603)</p> <p>Discuss how authors and illustrators make stories exciting, moving and absorbing and hold readers' interest by using various techniques, for example character development and plot tension (ACELT1605)</p> <p>Use comprehension strategies to build literal and inferred meaning to expand content knowledge, integrating and linking ideas and analysing and evaluating texts (ACELY1692)</p>	<p>History</p> <p>The diversity of Australia's first peoples and the long and continuous connection of Aboriginal and Torres Strait Islander Peoples to Country/Place (land, sea, waterways and skies) (ACHASSK083)</p>
<p>Cross curriculum priorities</p> <p>Aboriginal and Torres Strait Islander histories and cultures</p>		
<p>General capabilities</p> <p>Literacy, Ethical understanding, Intercultural understanding</p>		

