



# COPYRIGHT AGENCY READING AUSTRALIA

Online teaching resources mapped to the Australian Curriculum



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## Teaching Australian literature made easy

Discover Reading Australia's online teacher resources tailor-made for English teachers

Welcome to Reading Australia – a collection of online teacher resources designed to make teaching Australian literature easy for primary school teachers and secondary English teachers.

In this brochure you will find a list of over 100 Australian book titles that have teacher resources mapped specifically to the Australian Curriculum. The titles are organised by the school year level the resources are aimed to, though many of the resources can easily be adapted to suit multiple year levels.

You will also find two abridged resources that demonstrate the quality and presentation of the resources available on the website.

On the Reading Australia website you will find:

- Over 100 openly accessible teacher resources created by leading Australian educators. Every resource contains Australian Curriculum codes and, where necessary, NSW syllabus outcomes, making it easier for teachers to develop relevant lesson plans for their students. The classroom activities, discussion questions, printable worksheets, and example assessment tasks that make up the teacher resources were created in partnership with AATE, PETAA, and ALEA.
- More than 70 fascinating and insightful essays written by highly-acclaimed Australian writers, academics and literary critics, such as Germaine Greer, Malcolm Knox and Alice Pung. The essays are designed to accompany the secondary-level teacher resources and provide teachers and students with a greater depth of understanding about stories that enrich our diverse cultural identity.
- Links to video interviews created in partnership with ABC Splash with some of Australia's best-loved writers and illustrators, including Nadia Wheatley, Tom Keneally and Leigh Hobbs.
- Links to ten AustLit trails, which are curated collections of information about the author, the historical context of their Reading Australia work/s, and useful links to academic research and publications.

The Reading Australia Story:

Reading Australia was developed by the not-for-profit Copyright Agency with the goal of helping teachers, through their passion and skills, spread a love for Australian texts. It began as a list of books chosen by a panel of Australian Society of Authors members to celebrate the work of our leading writers and illustrators in telling the Australian story. Now there are over 250 books on the list and more than 100 resources tailor-made for English teachers.

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Visit the website and register to receive the monthly e-newsletter and be the first to find out when we release new resources and essays, and attend or host events around the country.

Our partners:



# Foundation–Year 9 Teaching Resources

## FOUNDATION

### *All Through the Year*

Jane Godwin & Anna Walker

### *Banjo and Ruby Red*

Libby Gleeson & Freya Blackwood

### *Big Rain Coming*

Katrina Germein & Bronwyn Bancroft

### *Crocodile Beat*

Gail Jorgensen & Patricia Mullins

### *Don't Let a Spoonbill in the Kitchen*

Narelle Oliver

### *Isabella's Garden*

Glenda Millard & Rebecca Cool

### *One Dragon's Dream*

Peter Pavey

### *The Terrible Plop*

Ursula Dubosarsky & Andrew Joyner

### *Who Sank the Boat?*

Pamela Allen

## YEAR 1

### *Amy & Louis*

Libby Gleeson & Freya Blackwood

### *The Bunyip of Berkeley's Creek*

Jenny Wagner & Ron Brooks

### *Come Down, Cat!*

Sonya Hartnett & Lucia Masciullo

### *The Eleventh Hour*

Graeme Base

### *Flood*

Jackie French & Bruce Whatley

### *Milli, Jack and the Dancing Cat*

Stephen Michael King

### *Pearl Barley and Charlie Parsley*

Aaron Blabey

### *Yirruwa Yirrilikenuma-langwa/*

### *When We Go Walkabout*

Rhoda Dugururu Lalara  
& Alfred Lalara

## YEAR 2

### *The Big Book of Old Tom*

Leigh Hobbs

### *Flood*

Jackie French & Bruce Whatley

### *How to Heal a Broken Wing*

Bob Graham

### *Mulga Bill's Bicycle*

A. B. Paterson,  
Deborah & Kilmeny Niland

### *My Two Blankets*

Irena Kobald & Freya Blackwood

### *The Rainbow Serpent*

Dick Roughsey

### *The Treasure Box*

Margaret Wild & Freya Blackwood

### *Where the Forest Meets the Sea*

Jeannie Baker

## YEAR 3

### *Are We There Yet?*

Alison Lester

### *Do Not Go Around the Edges*

Daisy Utemorrah & Pat Torres

### *Five Times Dizzy*

Nadia Wheatley

### *The Great Bear*

Libby Gleeson & Armin Greder

### *My Place*

Nadia Wheatley & Donna Rawlins

### *The Peasant Prince*

Li Cunxin & Anne Spudvilas

### *The Treasure Box*

Margaret Wild & Freya Blackwood

### *The Two Bullies*

Junko Morimoto

## YEAR 4

### *Do Not Go Around the Edges*

Daisy Utemorrah & Pat Torres

### *Five Times Dizzy*

Nadia Wheatley

### *The Great Bear*

Libby Gleeson & Armin Greder

### *My Place*

Nadia Wheatley & Donna Rawlins

### *The Peasant Prince*

Li Cunxin & Anne Spudvilas

## YEAR 5

### *Dot and the Kangaroo*

Ethel Charlotte Pedley

### *Little Brother*

Allan Baillie

### *My Girragundji*

Meme McDonald & Boori Monty Pryor

### *Seven Little Australians*

Ethel Turner

### *The Silver Donkey*

Sonya Hartnett

## YEAR 6

### *Ash Road*

Ivan Southall

### *Dot and the Kangaroo*

Ethel Charlotte Pedley

### *Little Brother*

Allan Baillie

### *My Girragundji*

Meme McDonald & Boori Monty Pryor

### *Seven Little Australians*

Ethel Turner

### *The Silver Donkey*

Sonya Hartnett

### *Taronga*

Victor Kelleher

### *Way Home*

Libby Hathorn & Gregory Rogers

## YEAR 7

### *Playing Beatie Bow*

Ruth Park

## YEAR 8

### *A Fortunate Life*

A. B. Facey

### *Mirror*

Jeannie Baker

## YEAR 9

### *The Divine Wind*

Garry Disher

### *Follow the Rabbit-Proof Fence*

Doris Pilkington

### *Fox*

Margaret Wild & Ron Brooks

### *The Gathering*

Isobelle Carmody

### *Looking for Alibrandi*

Melina Marchetta

### *The One Day of the Year*

Alan Seymour

### *Strange Objects*

Gary Crew

## Year 10–Year 12 Teaching Resources

### YEAR 10

*The Arrival*  
Shaun Tan

*Away*  
Michael Gow

*The Boat*  
Nam Le

*Bran Nue Dae*  
Jimmy Chi

*Coonardoo*  
Katharine Susannah Prichard

*Death Sentence*  
Don Watson

*It's Raining in Mango*  
Thea Astley

*The Jerilderie Letter*  
Ned Kelly

*Legendary Tales of the Australian Aborigines*  
David Unaipon

*Lilian's Story*  
Kate Grenville

*The One Day of the Year*  
Alan Seymour

*Radiance*  
Louis Nowra

*The Red Shoe*  
Ursula Dubosarsky

*Remember Ronald Ryan*  
Barry Dickins

*The Removalists*  
David Williamson

*The 7 Stages of Grieving*  
Wesley Enoch

*Slessor: Selected Poems*  
Kenneth Slessor

*Summer of the Seventeenth Doll*  
Ray Lawler

*The Tall Man*  
Chloe Hooper

*Tell Me I'm Here*  
Anne Deveson

*Tracks*  
Robyn Davidson

*While The Billy Boils*  
Henry Lawson

*Zac & Mia*  
A. J. Betts

### YEAR 11

*A Mother's Disgrace*  
Robert Dessaix

*The Boat*  
Nam Le

*Blackrock*  
Nick Enright

*Bush Studies*  
Barbara Baynton

*Café Scheherazade*  
Arnold Zable

*Carry Me Down*  
M. J. Hyland

*The Chant of Jimmie Blacksmith*  
Thomas Keneally

*The Children's Bach*  
Helen Garner

*Collected Stories*  
Janette Turner Hospital

*The Complete Stories*  
David Malouf

*Coonardoo*  
Katharine Susannah Prichard

*Dimboola*  
Jack Hibberd

*Dobson: Collected*  
Rosemary Dobson

*Five Bells*  
Gail Jones

*The Floating World*  
John Romeril

*For the Term of His Natural Life*  
Marcus Clarke

*Grace*  
Robert Drewe

*The Harp in the South*  
Ruth Park

*Here on Earth*  
Tim Flannery

*Hotel Sorrento*  
Hannie Rayson

*Miss Peabody's Inheritance*  
Elizabeth Jolley

*Murray: Collected Poems*  
Les Murray

*Nine Parts of Desire*  
Geraldine Brooks

*Romulus, My Father*  
Raimond Gaita

*The Slap*  
Christos Tsiolkas

*Stasiland*  
Anna Funder

*Summer of the Seventeenth Doll*  
Ray Lawler

*Swallow the Air*  
Tara June Winch

*True History of the Kelly Gang*  
Peter Carey

*The White Earth*  
Andrew McGahan

*Wright: Collected Poems*  
Judith Wright

### YEAR 12

*A Mother's Disgrace*  
Robert Dessaix

*The Boat*  
Nam Le

*Cloudstreet*  
Tim Winton

*Coonardoo*  
Katharine Susannah Prichard

*Collected Stories*  
Janette Turner Hospital

*Don't Take Your Love to Town*  
Ruby Langford Ginibi

*Faith Singer*  
Rosie Scott

*The Floating World*  
John Romeril

*For the Term of His Natural Life*  
Marcus Clarke

*Harwood: Collected Poems 1943–1995*  
Gwen Harwood

*Hope: Selected Poetry & Prose*  
A. D. Hope

*Hotel Sorrento*  
Hannie Rayson

*Journey to the Stone Country*  
Alex Miller

*Miss Peabody's Inheritance*  
Elizabeth Jolley

*My Brilliant Career*  
Miles Franklin

*The Narrow Road to the Deep North*  
Richard Flanagan

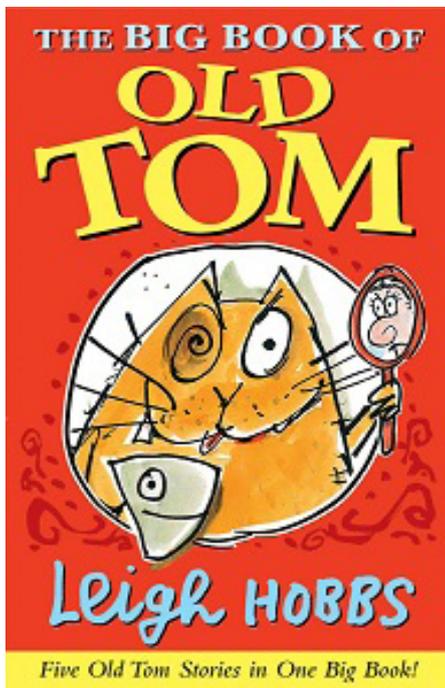
*No Sugar*  
Jack Davis

*Summer of the Seventeenth Doll*  
Ray Lawler

*That Deadman Dance*  
Kim Scott

*Tirra Lirra by the River*  
Jessica Anderson

*Truth*  
Peter Temple



# The Big Book of Old Tom

## BOOK INFORMATION

 <b>Author:</b> Leigh Hobbs	 <b>Year Published:</b> 2014
 <b>Illustrator:</b> Leigh Hobbs	 <b>ISBN:</b> 9781743318447
 <b>Publisher:</b> Allen & Unwin	 <b>Category:</b> Children's Books

## Publisher's Synopsis

Angela Throgmorton lives alone and likes it that way. One day she finds an unusual bundle on her doorstep – Old Tom has arrived. Her life will never be the same. And nor will yours! *The Big Book of Old Tom* is five adventures of Leigh Hobbs' much loved characters, Old Tom and Angela Throgmorton, in one delightful collection.



## About the Author

**Leigh Hobbs** works across a wide range of artistic mediums, but is best known for his children's books featuring Old Tom, Horrible Harriet, Fiona the Pig, the Freaks of 4F, Mr Badger and Mr Chicken. *Old Tom* is also a popular TV series, and Leigh has won every major Australian children's choice award. *Mr Chicken Goes to Paris* was shortlisted for the Prime Minister's Literary Awards, is a bestseller at Paris's Louvre Bookshop, was adapted for the stage by the National Institute for Dramatic Arts, and was shortlisted for the Children's Book Council of Australia Awards – as were *Horrible Harriet* and *Old Tom's Holiday*. Leigh admits there's something of himself in each of his characters, and Old Tom is no exception.

## UNIT INFORMATION

 **Unit Suitable For:** Year 2

 **Duration:** Four weeks, with four to five lessons per week.

 **Themes:**  
betrayal, critical and creative thinking capability, Ethical understanding capability, Friendship, Information and communication technology capability, jealousy, literacy capability, loneliness, loyalty, Personal and social capability, trust, wilderness

## About the Unit Writer

**Bronwyn Custance** currently works as a free-lance education consultant in South Australia, facilitating a broad range of professional learning workshops and courses; developing materials and courses for teachers; and training SA markers of the NAPLAN writing test. Her main areas of focus are Literacy across the curriculum and English as an Additional Language, particularly the development of students' language as a resource for both comprehending and composing texts.

## Context

### Connecting to prior knowledge

#### Before reading

Display and read the blurb from the back cover.

Angela Throgmorton lives alone and likes it that way.

One day she finds an unusual bundle on her doorstep – Old Tom has arrived. Her life will never be the same.

And nor will yours!

Work through each line with the students, discussing questions to connect to their prior knowledge and encourage predictions about the story. For example:

- Do you know anyone who lives alone?
- Why do you think some people like to live alone?
- What do you think is in the bundle? Do you know any other stories where a bundle was left on someone's doorstep? What was in it?
- Who/what do you think Old Tom is?
- Why do you think Angela's life will never be the same?
- Why do they say on the back cover, 'your life will never be the same?'

#### During reading

Read the text aloud, showing the illustrations. This is perhaps best done over a number of 'Read Aloud' sessions. Stop at a key point and ask students to turn to a partner and predict what will happen next and why they think so. For example:

- When Old Tom has to go and Angela has the house to herself, what do you think Angela will do?
- When Old Tom is in town, what places do you think he will see?
- When Angela sees the newsflash, what do you think she will do?

Read on to check and then stop again to see whose predictions were correct or close.

(ACELY1669) (EN1-4A)

### Exploring the text in context of our community, school and 'me'

#### Comparing settings in the story with my world

Display the double page showing Old Tom leaving (Text: It was a bold move, but Angela thought it for the best.) and ask students to identify the setting/kind of place Angela lives and what details in the picture reveal this. Using think-pair-share, have students identify what is similar to and different from their neighbourhood/community. Have each group record their findings in a T-chart. With students, develop a list of places Old Tom went and the things he saw in town. Discuss and record which of these can be found in their community and/or they have been to or seen. Students could work in pairs to draw a place Old Tom went in town and a comparative place in their own community.

(ACELT1587) (EN1-11D)

#### Rich assessment task

Have students draw a picture of a place where Old Tom could go if he came to their community (preferably a different kind of place to those in the story). In their picture they should try to show who he might meet and what he could do there. In small groups, students then show their picture and, referring to it, orally name and describe the place and what Old Tom could do there.

## Responding

### Responding to the text

In whole-class shared reading, small-group guided reading or individual reading, have students read *Old Tom at the Beach* and/or *Old Tom Goes to Mars*.

### Discuss character and settings in different *Old Tom* stories

#### Setting

Model the identification of vocabulary that shows the town setting of *Old Tom* and create a word wall of 'town' words. In small groups, have students identify words that show that the beach setting of *Old Tom at the Beach* and/or the rocket/outer space setting of *Old Tom Goes to Mars* and build word walls of 'beach' and/or 'rocket/space' words. Students could draw one of the settings and add the words they had identified.

#### Events and reactions to them

Locate statements of characters' feelings and the events they are linked to. Provide students with [feelings and event cards](#) (PDF, 169KB) from *Old Tom* and have them work in pairs to match the feeling with the linked event. This activity could be repeated with feelings and events from other *Old Tom* stories.

Create a word wall of 'feeling words' beginning with vocabulary in *Old Tom* and adding to it with students' contributions to a brainstorm. Continue to add to the word wall as new vocabulary is identified in other *Old Tom* stories or other books read.

Group words into good vs bad feelings. Ideally, words should be movable so they can be grouped according to synonyms or categorised by [types of emotion](#) (PDF, 180KB), or even grammatical type, such as adjectives or verbs.

(ACELT1591) (EN1-7B)

#### Readers' feelings about events

Model identifying favourite parts in different stories and recording your reactions/preferences in a table using note form or drawings.

Focus on comparative language: more, most; funny, funnier, funniest; sad, sadder, saddest; good, better, best. Links could be made to spelling.

(ACELA1472) (EN1-5A)

Add scaffolding sentence starters to the 'feelings' word wall. For example:

- I liked/didn't like it when...
- I felt (sad, happy, worried, annoyed) when...
- I thought it was (funny, funnier, funniest, silly, embarrassing, exciting) when... My favourite part was...
- I like it better/more/most/best of all because...

Have students complete a table comparing their feelings about two or three events from each story.

### Rich assessment task

#### Response: Comparing opinions about settings and events in different stories

Examine the written response: Comparing Literary Text work samples in the [Satisfactory portfolio](#) and [Above satisfactory portfolio](#).

Deconstruct models with students, annotating texts to show what information is included, how it is organised and what kind of language is used, focusing particularly on language that expresses opinion and provides reasons.

Model recording feelings about settings in the stories and using this to give an oral/written response.

Using your recording of your reactions to events, jointly construct an oral/written response. Have students present their response to a small group. Each group can then report on, or discuss, similarities and differences in opinions.

(ACELT1589) (EN1-4A)

## Examining

### Examining text structure and organisation

What do words and pictures tell us about characters?

Have class brainstorm 'What we know about Angela'. For example, 'She cares about Old Tom: she is kind.'

Explain that authors and illustrators use words and pictures to tell us about characters. They show:

- who the character is and what they look like
- what the character does
- how the character feels
- what the character says.

Model playing detective to find out about Angela using the first few pages of the book and record the information.

Jointly construct the next few pages then have students work in small groups to continue, assigning part of the book to each group.

Have the whole class come back together for group reports, adding each group's information to the class record.

(ACELA1469) (EN1-4A)

### Examining grammar and vocabulary

#### Understanding simple connections between ideas in a compound sentence

Explain **simple and compound sentences** (PDF, 118KB) to students, highlighting verb group (process) and conjunctions to assist.

Place two hoops on the floor, one labelled Simple sentences and one Compound sentences. In pairs, give students **two sentences from Old Tom** (PDF, 138KB) to decide which hoop each belongs in. As whole class have pairs place sentences in the hoop, one reading the sentence and the other explaining why it is a simple or compound sentence.

In small groups, give students three **compound sentences from Old Tom** (PDF, 138KB) (each with a different conjunction). Demonstrate identifying the conjunction and cutting it from the sentence. Show that the parts that were connected are each simple sentences on their own, but can be connected with a conjunction. Ask students to identify and cut the conjunction from their sentences. Links could be made to sentence punctuation.

Discuss the different connections made by the coordinating (linking) conjunctions. That is:

- *and* connects two similar ideas
- *but* connects two different ideas
- *so* connects ideas, telling us that one thing happened because of the other.

Have groups swap their cut-up sentences and recreate compound sentences, selecting the best conjunction to connect the ideas.

Provide students with a set of two or three related **simple sentences from Old Tom** (PDF, 138KB) and ask them to create a compound sentence by choosing the appropriate conjunction (and, but or so).

(ACELA1467) (EN1-9B)

### Rich assessment task

#### Connecting what the words and pictures tell us about the characters

Have students:

- choose three words to describe Old Tom
- find and record evidence from the book that shows this
- use evidence to write at least one simple and one compound sentence. For example: Old Tom is messy. He makes a big mess in the bath *and* he always carries an old fishbone. Old Tom tries to be good *but* he is naughty sometimes. He ate the pet fish. Old Tom was lazy. He didn't want to help with the dishes so he pretended to be sick.

(ACELY1670) (EN1-4A)

## Creating

### Character description – cinquain poem

Provide students with several cinquain poems. Have students work in small groups to read and discuss poems, looking for any patterns: what is similar about the poems? Go to the resources page for information on cinquains.

As a class build up a list of features, for example:

- five lines
- don't rhyme
- three action/doing words (verbs) in the middle.

Introduce the term cinquain and make explicit any patterns that students have not identified. Annotate one of the model cinquains and have students work in pairs to annotate another.

Drawing on the [NT poetry resource](#), model developing a retrieval chart around a character from a story well-known to the children, such as Goldilocks. For example:

<b>Naming (noun)</b>	<b>Describers (adjectives)</b>	<b>Actions ('ing' verbs)</b>	<b>3 or 4 words about</b>	<b>Naming (noun)</b>
Girl	lost, curious, nosy, hungry, tired	eating, sitting, breaking, sleeping	in the bears' house, made herself at home	Goldilocks

Model using the information in the retrieval chart to create a character cinquain poem. Jointly construct a retrieval chart with information about Angela and Old Tom.

(ACELT1593) (EN1-2A)

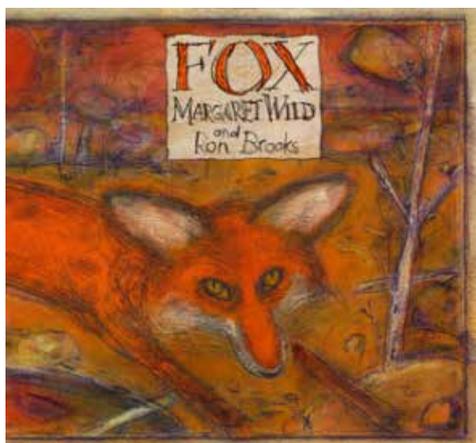
### Rich assessment task

Have students use retrieval charts to create their own cinquain poem which depicts the character of either Angela or Old Tom. Students can then illustrate and present their poem using applications such as PowerPoint, Keynote or Prezzi.

## More Resources (visit [readingaustralia.com.au](http://readingaustralia.com.au) for links)

### Digital Resources

- Find out more about [Leigh Hobbs](#) and his books.
- [Interview](#) with Leigh Hobbs and a list of books by the author.
- [Trailer](#) introduction to *Old Tom* cartoon.
- [Reference](#) made to poetry in section 5 – Creating Literature.
- Writing a [cinquain](#).
- [The Australian Poetry Library](#).
- [Teacher's Notes](#), written by Jean Yates



# Fox

## BOOK INFORMATION

 **Author:** Margaret Wild

 **Illustrator:** Ron Brooks

 **Publisher:** Allen & Unwin

 **Year Published:** 2000

 **ISBN:** 9781864484656

 **Category:** Children's Books

## Publisher's Synopsis

A magnificent and arresting picture book that goes to the heart of human relationships.

Dog and Magpie are friends, but when Fox comes into the bush, everything changes.



### About the Author

**Margaret Wild** was born in South Africa and came to Australia in 1972. She has been a journalist on newspapers and magazines, and she worked as a book editor in children's publishing for sixteen years, responsible for managing and commissioning a large range of titles. She lives in Sydney and now writes full-time.

Margaret has written more than 70 books for children. Her books are published around the world and have won numerous awards.



### About the Illustrator

**Ron Brooks** spent his childhood in Mallacoota, Victoria. Now he writes, designs and illustrates picture books for kids. He has made many books over the thirty or so years he has been working, has won many awards, including the Children's Book Council of Australia Picture Book of the Year Award (three times) and is published in many languages around the world. Two of his more recent books, and perhaps his own personal favourites, are *Old Pig* and *Fox*, both written by Margaret Wild. He has also been a teacher, and he paints, sculpts, and does a bit of printmaking.

## UNIT INFORMATION

 **Unit Suitable For:** AC: Year 9 (NSW Stage 5)

 **Duration:** Three to four weeks

 **Themes:**

betrayal, critical and creative thinking capability, Ethical understanding capability, Friendship, Information and communication technology capability, jealousy, literacy capability, loneliness, loyalty, Personal and social capability, trust, wilderness

## About the Unit Writers

**Rosie Kerin** is a freelance writer and education consultant. Her 15-year career as a teacher of English, and as a curriculum and school leader, spanned middle, secondary and senior secondary schools in South Australia. Between 2006 to 2012, she taught English and Literacy courses at undergraduate and postgraduate levels at the University of South Australia. Her teaching and research interests include the ever-changing scope and field of English teaching, particularly in relation to the integration of evolving texts and digital technologies.

**Josie McKinnon** is an education consultant and curriculum writer. Her career as an educator began as a classroom teacher and curriculum leader. She has taught in the early, middle and upper primary contexts specialising in literacy and inquiry learning. She has subsequently been a literacy consultant with Catholic Education in South Australia and a project officer for national literacy projects with the Department of Education and Child Development (DECD) South Australia.

## Initial Response

### Activity 1: Vocabulary building

The focus of this activity is the on-going development of students' vocabulary. The ability to write in a concise manner is becoming increasingly important and a broad vocabulary is essential.

For this purpose a quiz has been designed using [Quizlet](#), a free online tool that allows teachers to create a range of quizzes tailored to meet specific needs of students.

In this instance a quiz, based around the theme of friendship, has been made for your students and can be accessed [here](#). Students do not need to sign in to complete the quiz, *Friendship vocabulary for Fox study*. However, to create your own or tailor the quiz according to the needs of your students, you will need to set a free account and log in.

(ACELA1561) (EN5-1A)

### Activity 2: Constructions and analysis of friendship through pop culture texts or social media

Students may select one of the following and report back to a group or the class. This activity paves the way for the theme of friendship and analysis of *Fox* (Wild & Brooks, 2000), and provides an opportunity to practise their vocabulary list in context.

- Research a film, song, video clip or novel about friendship and prepare to show the trailer or cover, or listen to/view part of the text selected. What aspects of friendship are represented in your selected text, and why might this matter to the intended audience?

OR

- Research and describe an aspect of friendship on social media. For example, how are friendships built, consolidated or threatened via interactions on Snapchat, Facebook, Instagram, Twitter or other social media of your choice.

*(NB: The group discussion should focus on the nature of friendships quite broadly, rather than on individual relationships in order to protect privacy and vulnerabilities.)*

(ACELT1635) (ACELA1560) (EN5-7D) (EN5-1A)

### Activity 3: Class reading and initial response to *Fox*

**Step 1:** Depending on your class, you may choose to read the text aloud to begin with and then allow students to read and explore in pairs or individually.

**Step 2:** Close the book and without referencing or looking for answers in the book, respond to the following:

- Which character is most memorable, or which is the character you most sympathise with? Provide a justification for your choice.
- Record any particular words or lines that you can recall.
- Does this book, or the characters, remind you of any other texts? If so, what is that text and what is the connection?
- Describe the landscape in detail.
- What did you notice about the typeface/font and/or illustrations, and what might be their significance?
- Why might some people regard this as a picture book for adults rather than young people?

(ACELT1636) (ACELY1744) (EN5-4B) (EN5-2A)

## Synthesising task

### Activity 4

**Step 1:** Based on your findings above, discuss the following question with your partner or in a group:

In what ways does this picture book represent or pick up on any one of the friendship themes you have identified?

**Step 2:** Return to the picture book and discuss one page or a moment in the narrative such as a piece of dialogue to illustrate the theme or point you discussed in Step 1.

**Step 3:** Write a 150-word commentary on the theme of friendship in *Fox*. Include close reference to the picture book.

(ACELT1635) (ACELY1743) (EN5-7D) (EN5-2A)

## Close Study

The following activities are designed to refamiliarise students with the picture book as a literary multimodal text.

### Activity 5: Multimodality and the picture book

Watch the following video to familiarise yourself with the vital place of multimodality within contemporary literacy education and curriculum. Jon Callow is an Australian expert in the field and this provides a useful snapshot of issues and analytic tools regarding diverse texts, including picture books such as *Fox*. [View here](#).

The resources below are designed for student familiarisation with multimodality, and they may choose from their preferred mode to develop their understanding in the area: either video, podcast or PDF. The texts are by Shaun Tan, a prominent Australian author and illustrator, and have been chosen because they are engaging and relevant.

- [PDF Essay](#): *Words and Pictures: An intimate Distance* (2010)
- [Podcast](#): *Words and Pictures: An intimate Distance* (2010) (15 minutes)
- [Video interview](#): *What are the steps in the process of creating a picture book?* (2.5 minutes)

### Activity 6: Introduction to the metalanguage of visual analysis (Quizlet)

Just as students need to build their vocabulary to talk about themes such as friendship, they also need to develop the metalanguage of analysis they will need across the English curriculum into the senior years. In the case of this unit on *Fox*, it is the metalanguage to describe the multimodality of a picture book that is most vital. A quizlet has been designed for you to use with your class. It can be accessed [here](#).

(ACELY1745) (EN5-1A)

### Activity 7: Synthesising task: Deconstructing the visual and literary elements.

**Step 1:** The teacher, in discussion with the students, is to model the process of deconstructing the literary and visual elements of a double-page spread. For your convenience a template with detailed analysis and suggested commentary is available [here](#) (PDF, 200KB). Please note that this analysis and commentary is written from our perspective and can be modified and changed according to your own views. The pages in focus are the 13th and 14th pages from the beginning of the story (i.e. Dog on left page, Fox on right page).

**Step 2:** Now, pass over responsibility for deconstruction of page 12 to the class as a group. This will include teacher-guidance in preparation for independent analysis in Activity 8.

Page 12 is suggested because of the power of the image and the more obvious visual elements of the text and literary elements of the prose. The blank template for student use can be located and downloaded [here](#) (PDF, 87KB).

(ACELA1551) (ACELA1552) (ACELA1553) (ACELA1556) (ACELA1560) (ACELA1561) (ACELT1635) (ACELT1772) (ACELY1742) (ACELY1743) (ACELY1744) (ACELY1745) (EN5-5C) (EN5-2A) (EN5-3B) (EN5-1A) (EN5-7D) (EN5-6C)

# Significance

## Activity 8: The significance of *Fox* in the wider world

**Step 1:** Analysis of *Fox* and its significance in Australia and the wider world

In groups, students will be allocated or select one single or double page, and use the same template as used by the teacher in Activity 7. It is recommended that time limits are set and the process moves quickly to maintain engagement and interest.

**Step 2:** In order to now read and evaluate the text, students report back in class so that all students have a sense of the picture book in its entirety. This is best done in page order. Each group should address the following dot points that have relevance to the page/spread they have studied. Students can be directed to use the vocab they have learnt in the two Quizlets (friendship and visual literacy):

- Plot
- Character
- Themes
- Visual elements
- Language/literary elements
- Distinctly Australian perspectives, visual elements or themes
- Universal perspectives, visual elements or themes

At this stage, all students should have a close understanding of the visual/literary/language elements of the text.

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## Activity 9: Foxes as universal symbols

Foxes have featured in literature around the world and across cultures and history. Further details can be found [here](#) for those interested.

Foxes have come to represent a range of qualities and characteristics: cunning, deceit, resilience, mystery, daring and so on. Teachers may wish to develop the concept of the fox as a universal symbol and for that purposes a range of texts are provided here for classes to explore what qualities and characteristics are highlighted within each and patterns that may emerge. In what ways do such portrayals of the fox intersect with or disrupt the representation of Fox in Wild's 2000 picture book at the heart of this unit.

**Step 1:** Consider a range of texts featuring foxes, such as the following, or others that teachers or students may access through home or libraries. Identify something within the text, such as an image, voice, text, etc. that lead you to accept a particular view or understanding of the fox.

- A [YouTube clip](#) revealing how foxes hunt for food in deep snow
- Another Australian picture book by Narelle Oliver, *Fox and Fine Feathers* (2010) ([Teachers notes](#))
- An Australian artist's representation: Fred William's [Landscape with Red Fox](#)
- An Australian poem: Judith Beveridge's [A Fox in a Tree Stump](#)
- Aesop's fable, [The Fox and the Crow](#)
- Trailer for [Fantastic Mr. Fox](#) based on Roald Dahl's novel.

This exercise enables students to build a range of intertextual links by comparing a range of texts, and identifying the commonalities, and the departures.

**Step 2:** Students should connect two of the the texts they have considered (the picture book, *Fox*, may be one of those texts). However, students may also prefer to choose two texts that portray foxes that are independent of this list and the picture book.

**Step 3:** Based on their learning from Activity 8 and 9 above, students are asked to write a 200-word discussion, outlining key connections they found between their two chosen texts, making explicit connections to language and images using the metalanguage of visual and literary analysis. They should provide full referencing for the text they provide, including URLs where appropriate.

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## Informed Reaction

### Productive assessment task

#### A Picture Book Mash-Up

Before commencing this task, students will need to understand the concept of mash-up. They are likely to be very familiar with the term through musical mash-ups and viral videos such as [Scary Mary](#) (*Mary Poppins* as horror) and [Batman Begins](#) (*Batman Begins* as a comedy).

[Google defines](#) a mash-up as ‘a mixture or fusion of disparate elements’. For example, the mash-ups above are created through the reorganisation and editing of film footage with alternative music and titles. [Wikipedia](#) also provides further information across a diverse range of mash-ups incorporating music, film, television, web applications and so on.

The mash-up concept is the basis of this productive assessment task, where students will combine elements of one of the picture books they have studied, with one or more other elements from other texts. They may choose to use only still elements, such as illustrations and print text, or could take the concept further by combining the illustration of a picture book with a voice over and music from other sources.

The degree of technical difficulty will be determined by student skills and encouragement to develop new skills. Of greatest significance is the student’s capacity to demonstrate how they can disrupt or alter the intended purpose, and possibly audience, of the original text. This may be, for some students, depending on their choice of texts to mashup, most effectively done by transposing the print text of a picture book to an alternative picture book.

Because of time constraints, in this instance students are not required to produce an entire picture book or narrative. Rather, they will compose the opening sequence of two double spreads (or four pages) of a picture book. If students decide that they would like to present this as a video, it should be the equivalent of four still images.

In addition to the mash-up they will provide a commentary on the process and desired outcome of their mash-up within the template/assessment rubric provided [here](#) (PDF, 182KB). They should use appropriate metalanguage and demonstrate their understanding of visual literacy and the literary language explored in this unit.

#### The scope of the activity:

Students will transform the meaning and tone of the text using the following steps. They:

1. must select one double-page spread, or two distinct pages from one or two picture books, as the basis of their next text or mash-up (eg: pages 6 and 7 from *Fox* OR page 2 and 16 from *Fox* OR page 7 from *Fox* with Page 3 from *The Island*).
2. must innovate on the print text either by meddling with it, or imposing new text from somewhere else. It may be another picture book or a news article or lyrics from a song.
3. must represent the opening sequence of a picture book, establishing character, place and potential plot.
4. may choose to create a soundtrack drawing on other sources and present as a PowerPoint, film or Photostory.
5. may choose to apply photographic filters (such as [Snapseed](#) or [Instagram](#)) to innovate on and to create a pop-up version.
6. may negotiate alternative modes with the teacher.

In this task you will create the introduction to a new narrative based on two double page spreads (or four full pages) from one of the listed picture books from the previous activity and pasted below, with the addition of *Fox*:

- *The Lost Thing* by Shaun Tan (2000)
- *The Rules of Summer* by Shaun Tan (2013)
- *The Island* by John Heffernan and Peter Sheehan (2005)
- *John Brown Rose and the Midnight Cat* by Jenny Wagner and Ron Brooks (1980)
- *The Very Best of Friends* by Margaret Wild and Julie Vivas (2004)
- *Fox and Fine Feathers* by Narelle Oliver (2010)

Drawing on your understanding of the visual elements of the two pages you select, you will now create the beginning of a narrative (two-page spread or two individual pages)

The narrative will:

- be between 25 and 35 words per page (i.e. between 50 and 70 words in total),
- establish setting, theme, characters and/or plot,
- be presented in paper or digital form with attention to the composition of those pages (i.e. the relationship and layout of text and image),
- take into account the various literary elements you have been examining and incorporate at least three you are able to discuss.,
- be the product of close and strategic editing, akin to the work of writers of picture books (as conveyed in [Alison Lester on video discussing Magic Beach](#)).

For each dot point above you are required to provide a brief justification and comment on the construction of your narrative. The pro forma you will complete doubles as the assessment rubric, available [here](#) (PDF, 182KB).

## More Resources (visit [readingaustralia.com.au](http://readingaustralia.com.au) for links)

### From the publisher:

[Teachers Guide](#) courtesy of Allen & Unwin

**Shaun Tan:** Online resources

[PDF Essay](#): *Words and Pictures: An intimate Distance* (2010)

[Podcast](#): *Words and Pictures: An intimate Distance* (2010) 15 minutes

[Video interview](#): *What are the steps in the process of creating a picture book?* (2.5 minutes)

[Shaun Tan's website](#)

[Shaun Tan's Blog](#)

Shaun Tan invites you [into his studio](#) (7 min video)

### Teaching visual texts and resources for metalanguage:

Barker, F. (2012) Chapter 3: *Visual literacy. (Media literacy in the K–12 classroom)*. International Society for technology in education, p. 41–71

Callow, J. (2002) “[Images, politics and multiliteracies: Using a visual metalanguage.](#)” *Australian Journal of Language and Literacy* 29., p. 7–23.

Another excellent resource by Jon Callow can be [purchased here](#).

Callow, J. (2010) Video: [Everyday classrooms reading, viewing and creating multimodal texts](#) (12 minutes)

### PechaKucha Resources:

PechaKucha: [FAQ](#)

PechaKucha: [website](#)

Pechakucha Presentation example: [How to create slides](#)

Pechakucha: [How to set the 20-second time](#)

### Designing quiz:

[Quizlet](#)

### Resources and Recommended Picture Books to support Assessment Task 1 (Receptive):

Tan, S. *The Lost Thing*. Lothian Books, (2000)

[Shaun Tan's website](#)

[Teachers Guide](#)

Tan, S. *Rules of Summer*. Lothian Books (2013)

[Rules of Summer](#)

[Teachers Guide](#)

Heffernan, J. and Sheehan, P. *The Island*, Scholastic Press (2005)

[The Island](#) A digital reading by the author

Wagner, J. and Brooks, R. *John Brown, Rose and the Midnight Cat*, Penguin (1980)

Goodreads [Reviews](#)

Wild, M. and Vivas, J. *The Very Best of Friends*. Scholastic Press (2004)

Goodreads [Reviews](#)

Oliver, N. *Fox and Fine Feathers*, Omnibus books, (2010)

[Teachers Guide](#)

### Other resources to locate quality picture books:

Children's Book Council of Australia ([CBCA](#))

[Goodreads](#)

### Resources to support Assessment Task 2 (Productive):

[Snapseed](#) photo filters

[Instagram](#) photos filters

[Wikipedia](#) mash-ups

### Examples of Mash ups:

[Scary Mary](#)

[Batman Begins](#)

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Online teaching resources mapped to the Australian Curriculum

