



LEARNING AND TEACHING DIRECTORATE - SECONDARY EDUCATION

# Human Society and Its Environment

## Guide to using picture books in History K–10



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Cover image: [Three children engrossed by books, stereograph photographic print, 1850-1920](#). Boston Public Library. [CC-BY-2.0](#). When viewed through a [stereoscopic viewer](#), the image is three-dimensional.

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## About this resource

*'Find yourself a good book ... one that takes you to places never imagined or shows you things that dazzle your mind. Find a book that challenges you to think about the world and your place in it. Read a yarn that tweaks your sense of adventure. **Find a book that inspires you to discover more.**'* – Mark Greenwood, author (undated)

This *Guide to Using Picture Books in History K–10* aims to:

- promote and explain the value of using picture books in K-10 history teaching for developing historical concepts, skills, knowledge and understandings
- encourage K-10 teachers to integrate picture books into their history teaching and programming as stimulus material, a primary or secondary source or as an example of an historical narrative
- provide examples of history teaching and learning activities based around specific core picture books thoughtfully selected for their historical and literary value
- offer examples of history teaching and learning strategies that enable students to work and think as historians
- suggest a comprehensive list of stage-related, syllabus-linked picture books as a resource for use in history teaching and learning
- inspire teachers to seek out and share picture books that add enjoyment to, enhance and deepen students' history learning experiences.

This project started with a beautiful picture book, opened and shared amongst a group of teachers. And then another, and another. As books were held and covers opened, the delightful sensory engagement with picture books became evident. With the examination of each book, ways that they were used in teaching and learning were revealed, magical moments of student engagement were imparted and deeper meanings in the illustrations and words were discussed. This sparked the development of this picture book project that was funded by the NSW Department of Education Learning and Leadership Directorate – Secondary Education, HSIE unit. The project includes: [Guide to Using Picture Books in Geography K–10](#), and this document: *Guide to Using Picture Books in History K–10*.

Included in this document are background information, sets of specific teaching and learning activities for at least one picture book per topic per stage, and a scope and sequence of suggested picture books for history K-10. Some books are suitable for multiple stages and content, and so it is hoped that teachers will look beyond their stage and adapt and modify activities for their students. Most of the books are listed in the Premier's Reading Challenge Booklist 2017 and are available in school and/or public libraries. Many of the activities can be applied to other books as well as other primary and secondary sources such as photographs, sketches and paintings.



Jackie French, author and historian (undated), states that *'Good historical fiction wiggles between the cracks of history.'* It is hoped that teachers and students will enjoy their immersive journeys 'wriggling between the cracks' and making memorable discoveries through the integration of picture books into their history programs.

Image: [Group of children sitting on the grass reading books, 1900-1910](#). No copyright. State Library of Queensland

# Value of using picture books in history

## Why use picture books in history teaching and learning

'There is a magic in books that remains unsurpassed by any other medium. Story is one of the most powerful ways we can find out about the world - and the best stories leave us with more questions than answers.' Kath Murdoch, education consultant (2015)

Through the ages, illustrations, oral telling, pictorial and written texts have been used to communicate stories of the past. Just as archaeologists and historians study sources such as rock art, hieroglyphics, illuminated manuscripts and illustrated journals, students today can learn about the past through picture books, in addition to other source materials.

In history teaching and learning, picture books can:

- provide a hook for historical inquiry
- breathe life into historic events
- trigger imaginings of people and their lives
- convey varying perspectives
- build empathy and understanding.

Picture books put the people, and their stories, into history. They provide visual representations that can engage students' imaginations and open their minds to historical inquiry. Students can connect to characters and 'walk in their shoes', building understanding and empathy of past actions and events.

## How to use picture books in the historical inquiry process

Picture books can be used in the historical inquiry process as a:

- stimulus to engage students and provoke questioning and inquiry
- source of information: secondary if a retelling, or primary if a personal recount
- resource for the exploration of historical concepts
- tool for practising historical inquiry skills
- model of an historical narrative.

## Shared and personal reading

Share the first reading of a picture book in a comfortable space and enjoy the book in its entirety. Define culture-specific words and unfamiliar words. Revisit the illustrations and re-read the book with interpretations and explanations. Having available a class set, or several copies, enables students to actively engage with the book. If copies of books are not available in your school or local libraries, there may be video readings on *YouTube* or *Vimeo*. Single books, or class sets, may be also available for loan through the Department of Education's [Henry Parkes Equity Resource Centre](#).

## Stimulus for inquiry

Picture books can introduce students to the unfamiliar, or to the familiar, in a new light. They can introduce new ideas, challenge understandings and perspectives, and can lead students to want to 'keep asking and delving deeper' (Murdoch, 2015). For instance, whilst *The Fabulous Friend Machine* by Nick Bland provides a contemporary perspective of mobile phone use, it can raise questions on past communication devices and launch an inquiry into the impacts of changing communication technologies.

Historical fiction authors often search out the little known stories of the past that spark interest and inquiry. For instance, *Mustara* by Rosanne Hawke and Robert Ingpen, tells the story of the Afghan cameleers' significant contribution to exploration and trade in Australia's inland, whilst introducing Muslim practices to Australia.

## Secondary source of information

Historical fiction is a secondary source of information. Groce and Groce (2005) point out that students should be made aware of historical fiction as a genre, which Greenwood (undated) describes as 'faction': the blending

of historical fact and fiction. Author Jackie French (undated) warns us that historical fiction can ‘mislay the truth’ and often ‘change history to make a better story’.

When using picture books as a source, students can verify facts by locating and comparing secondary and primary sources. For instance, *The Most Magnificent Mosque* by Ann Jungman and Shelley Fowles, is a light-hearted account of significant events in the history of Cordoba in Spain. There are inaccuracies in the text that provide students with opportunities to contest the story and representations in the illustrations.

Students also need to be aware of perspectives that inform authors, for example, Eurocentric viewpoints in books relating to the early colonisation of Australia. Students should also be aware of changes in terminology in reference to Aboriginal and Torres Strait Islander peoples. In their own discussions, writing and role plays, students should use respectful and appropriate terminology rather than now offensive language of the past.

### **Primary source of information**

Picture books written as a recount by an author provide a primary source of information, an oral history. For instance, *A is for Aunty* by Elaine Russell, and *Remembering Lionsville* by Bronwyn Bancroft, recount the authors’ childhoods: Russell’s on an Aboriginal mission at Murrin Bridge in central NSW, and Bancroft’s in the country in northern NSW. In these types of texts, the backstories are also important sources of information.

### **Historical concepts resource**

Illustrations in picture books can describe the significance of people or events and provide concrete depictions of cause and effect. By ‘stepping into’ the illustrations, students can empathise with characters affected by events. Often written through a child’s perspective, students can make connections to their own lives and deepen their understandings. For instance, in *Memorial* by Gary Crew and Shaun Tan, a young boy converses with his grandfather on the significance of the town’s giant memorial fig tree. On a reading to students in one Stage 2 class, there was an audible gasp at the wordless illustration representing the loss of the tree.

Through the interplay of words and images in a picture book, varying perspectives can be portrayed. For instance, in *One Minute’s Silence* by David Metzenthén and Michael Camilleri, the perspectives of both the Australian and Turkish soldiers who faced each other at Gallipoli are cleverly represented.

### **Historical inquiry skills practice**

Providing visual representations of people, places and events, picture book illustrations can be analysed using strategies used for analysing photographs and prints. These include See–Think–Wonder or Observe–Reflect–Question (Library of Congress, undated). Using visual literacy strategies, and source analysis skills, critical analysis of illustrations enables students to consider the purpose and perspective of the creators as well as extract hidden meaning. For instance, *The Treasure Box* by Margaret Wild and Freya Blackburn, contains many layers of information. On close examination, with Google Translate at hand, the torn word collages in the illustrations contain additional information and intertextual references that add depth and meaning.

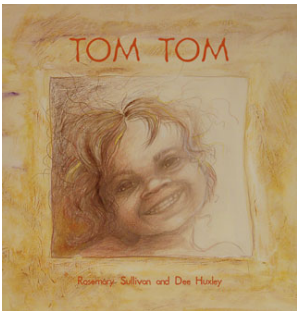
French (undated) states that some historical fiction authors are lazy in their research, relying on secondary sources, rather than going back to the primary sources, which she says should be investigated. Greenwood agrees, stating that he also immerses himself in the places of his characters. As such, picture books provide an opportunity for students to critically analyse, interrogate and contest explanations and interpretations.

### **Historical narrative model**



Picture books provide examples of historical narratives that explain and communicate historical information. They are the culmination of research, the drawing out of details, the embodiment of people and the multisensory description of places. An extremely valuable tool for history teaching and learning, picture books put the ‘story’ into history, communicating historical material in a way that students understand.

*‘I like to search for the truth, but hope that through my books readers can discover not just the truth, but also an understanding of the past’.* Mark Greenwood, author (undated)

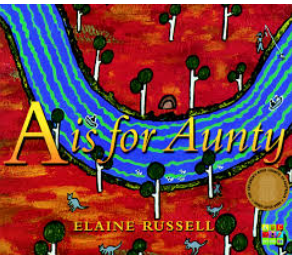
# Tom Tom by Rosemary Sullivan and Dee Huxley

Early Stage 1 – Personal and Family Histories	
	<p><b>Synopsis</b></p> <p>Set in the Top End of Australia in an Aboriginal community, <i>Tom Tom</i> tells the story of a typical day in the life of a pre-school boy, Tom Tom, and his interconnectedness with his family, community and environment. The story illustrates the structure and security of young Tom Tom's extended family, the relationships with his relatives, and his activities in a typical day. They include attending preschool, swimming with friends and spending time with grandparents.</p> <p><b>Historical concepts and ideas</b></p> <p>Continuity and change, Perspectives; Significance</p> <p>Structure of an Aboriginal family in the Top End and aspects of daily life. Story about a family in another place.</p>
<p><b>English concepts</b></p>	<p>Character; Context; Narrative</p>
<p><b>Selected syllabus content</b></p>	<p><b>Family structures</b></p> <p>The different structures of families and family groups today, and what they have in common (ACHHK002). Students:</p> <ul style="list-style-type: none"> <li>• identify and record similarities and differences between families, eg the number of children in the family, family languages spoken at home, number of adults in the immediate family</li> <li>• compare and contrast various family groups through photographs and stories and identify differences between past and present</li> <li>• engage in and respond to stories about families in other places, including those of Aboriginal and Torres Strait Islander groups</li> </ul>
<p><b>Engaging with the text</b></p>	<p>Building the field: Do you know a 'Tom'? What is his relationship to you?</p> <p>Share the book with the students then re-examine the images, looking for smaller details, such as people in the backgrounds. Who are the people in the illustrations?</p> <p>Making connections: Text to text – stories about families. Text to self – Who are the people in your family? Text-to-world – local advertisements for family events.</p>
<p><b>Cross curriculum links</b></p>	<p><b>English</b> – Grammar: action verbs, adjectives, compound words. Aboriginal language</p> <p><b>Geography</b> – People Live in Places: Important places; Aboriginal and Torres Strait Islander places. Pictorial maps</p> <p><b>Mathematics</b> – Position: language of position and movement</p> <p><b>PDHPE</b> – Relationships, getting along with each other</p>
<p><b>Supporting texts and resource links</b></p>	<p>Grandpa and Thomas by Pamela Allen (PRC K–2)</p> <p>Grandma, the Baby and Me by Emma Allen and Hannah Sommerville (PRC K–2)</p> <p>Hello from Nowhere by Raewyn Caisle and Karen Blair</p> <p>Same, Same but Different by Jenny Sue Kostecki-Shaw</p> <p>Guji Guji by Chih-Yuan Chen</p> <p>Same, But a Little Dif'rent by Kylie Dunstan</p> <p><a href="#">Tom Tom: Teacher Notes and supporting website</a>, Lemonade Springs</p>

## Tom Tom – Learning snapshots



<p><b>Tom Tom's family</b></p>  A photograph showing three children playing in shallow water. One child is jumping, another is standing, and a third is partially visible in the foreground.	<p><b>Who are the people in Tom Tom's family?</b></p> <p>Reread the first three double pages of <i>Tom Tom</i>. Activate prior knowledge of family relationships. Explain 'mother', 'father', 'brother-cousins', 'sister-cousins', 'cousins', 'aunts' and 'uncles' in Aboriginal kinship systems.</p> <p>List the members of Tom Tom's family, in groups. How many children in Tom Tom's family? How many adults in Tom Tom's family?</p> <p>Students draw and label a picture of Tom Tom swimming in Lemonade Springs with his brothers, sisters, brother-cousins, sister-cousins and other cousins.</p> <p>Image: Children playing in water. Public domain</p>
<p><b>My family</b></p>	<p><b>Who are the people in my family? How is my family similar and different to other people's families?</b></p> <p>With assistance from parents or carers, students create a pictorial list, or concept map, of the members of their immediate and extended family. They count the number of children in their family and the number of adults. With guidance, they identify the similarities and differences to Tom Tom's family.</p> <p>Students draw and label themselves with their family. They compare their pictures with other student's pictures and identify similarities and differences.</p> <p>Note: Due to the great diversity in family structures, enable free-drawing rather than scaffolding of this task. The drawing is each student's personal viewpoint of 'family'.</p>
<p><b>Guess who?</b></p>	<p><b>What do photographs tell us about people's families ?</b></p> <p>Students examine the front cover of <i>Tom Tom</i>. How old is Tom Tom in the image?</p> <p>Students bring to school a family photograph of themselves as a toddler and a current family photograph. Working with a partner, or in a small story circle, students describe their photographs and the differences between them. They identify each family member and the location of the photograph. Students use historical language to identify the differences between the past and the present.</p> <p>Display the photos in a 'past' and 'present' display. Students play Guess who? to try to identify classmates in their toddler photographs.</p>
<p><b>And then...</b></p>  A photograph of two young children riding a bicycle. The child in the front is wearing a pink shirt and the child behind is wearing a hat and a red shirt.	<p><b>What's my story for a typical school day?</b></p> <p>Re-read <i>Tom Tom</i> and jointly create a visual timeline of the events in a typical day in Tom Tom's life.</p> <p>In role as Tom Tom, and with the teacher-in-role as the various adults, students 'step into the story' and use props to enact Tom Tom's activities throughout his day. Use the illustrations in the picture book to guide the student's enactments.</p> <p>Standing in a circle, students verbally recall the sequence of activities in Tom Tom's day. They create a 3D timeline by small groups freezing into Tom Toms's activities.</p> <p>Students then recount their class's activities from the previous day. Each student states one activity, starting with 'and then'. Props as memory joggers, or actions, could be added to the recount and explanations.</p> <p>Students create a visual timeline of their previous school day using a six or eight image storyboard. They use a combination of drawings, photographs, labels and/or verbal explanations that recount their activities and interactions with family members.</p> <p>Image: Children riding. Public domain</p>

# A is for Aunty by Elaine Russell

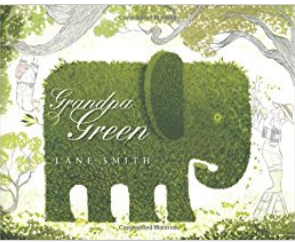
Stage 1 – Present and Past Family Life	
	<p><b>Synopsis</b></p> <p><i>'G is for games. We made marbles from old broken records... We also created dolls out of wooden pegs.'</i></p> <p>Artist and author, Elaine Russell, recounts stories of her childhood growing up on an Aboriginal Mission at Murrin Bridge in central NSW. Elaine uses the alphabet as a scaffold for her memories, each providing different aspects of life with friends and family on the mission.</p> <p><b>Historical concepts and ideas</b></p> <p>Continuity and change; Perspectives; Empathetic understanding</p> <p>Daily life and family roles of the past, through the eyes of an Aboriginal woman's memories of her family and growing up on a mission.</p>
<p><b>English concepts</b></p>	<p>Code and convention; Context; Perspective</p>
<p><b>Selected syllabus content</b></p>	<p><b>Daily lives present and past</b></p> <p>Differences and similarities between students' daily lives and life during their parents' and grandparents' childhoods, including family traditions, leisure time and communications (ACHHK030). Students:</p> <ul style="list-style-type: none"> <li>• discuss similarities and differences from generation to generation, eg family celebrations and traditions, leisure activities and changes in technology/communications over time through a range of sources</li> <li>• compare and contrast daily life with that of parents and grandparents at the same age through stories or photographs and pose questions to ask parents/grandparents</li> </ul>
<p><b>Engaging with the text</b></p>	<p>Examine the opened covers of the book before reading the story. Use the see-think-wonder strategy to analyse the place, people and their story on the covers.</p> <p>Read the story, allowing time for observation of the illustrations. Define unfamiliar terms such as 'mission' and 'inspection day'.</p> <p>Making connections: Text to text – texts about places and families, eg <i>Tom Tom</i> by Rosemary Sullivan and Dee Huxley. Text to self – own family and family activities. Text to world – places in the local community used by children and families.</p>
<p><b>Cross curriculum links</b></p>	<p><b>English</b> – Grammar: proper nouns, verbs, tense. Punctuation: contractions, exclamation marks.</p> <p><b>Geography</b> – People and Places: Connections to places. Viewpoints.</p> <p><b>STEM</b> – Design a toy canoe that floats. Make a billycart.</p>
<p><b>Supporting texts and resource links</b></p>	<p>Tea and Sugar Christmas by Jane Jolly and Robert Ingpen (PRC K–2)</p> <p>Lizzie Nonsense by Jan Ormerod (PRC 3–4)</p> <p>Remembering Lionsville by Bronwyn Bancroft (PRC 3–4)</p> <p>Grandpa's Stories by Rachel Tonkin (PRC 3–4)</p> <p>Grandmother by Jeannie Baker</p> <p>Papa and the Olden Days by Ian Edwards and Rachel Tonkin</p> <p>My First Car was Red by Peter Schossow</p>





## A is for Aunty – Learning snapshots

<p><b>Billycarts, canoes and games we made</b></p>  <p>Source 2</p>	<p><b>What toys and games did children play in the past and the present?</b></p> <p><i>'My Aunty Goldie liked watching us race our billycarts.'</i></p> <p>Source 1: <i>A is for Aunty</i> by Elaine Russell</p> <p>Source 2: <a href="#">Walker children of Rockmount Station, 1936</a>. No copyright. State Library of Queensland</p> <p>Re-read the following pages in Source 1: A is for Aunty, B is for Billycarts, C is for Canoes and G is for Games. Take time to examine the details in the illustrations. What found objects were used to make the billycarts, canoes, marbles and dolls? Have available some old tin and wooden toys for the students to hold and examine.</p> <p>Examine Source 2. How has the billycart been made? How do you know? View photographs of children playing with home-made toys by using the search terms 'billy cart', 'tin canoe', and 'playing marbles' in <a href="#">Trove – Pictures</a>. How are they similar and different to present-day toys? What materials have been used?</p> <p>Students make toys such as canoes from tinfoil pie bases, marbles from clay, and dolls from sticks.</p> <p>In the school grounds, students recreate the illustration in G is for Games and play with home-made toys and 'make-do' games of the past.</p>
<p><b>Lagoon, Nassy, river and valley – our special places</b></p>	<p><b>In the past, what places were special to children and why?</b></p> <p>Re-read the following pages in Source 1: L is for Lagoon, N is for Nassy, R is for River and V is for Valley. Examine the illustrations. What places were special to author Elaine Russell? Why were they special? How do you know?</p> <p>How was the lagoon significant? How did the Aboriginal people describe it?</p> <p>Students create freeze frames of Elaine in her special places. They use a T-chart, to draw or list Elaine's, and their own, special places and activities. With guidance, they construct a Venn diagram to show similarities and differences.</p>
<p><b>Quandong, suppertime and bush tucker</b></p>	<p><b>How was food prepared and cooked in the past?</b></p> <p>Reread the following pages in Source 1: Q is for Quandong, S is for Suppertime and W is for Witchetty Grubs. Observe the details in the illustrations.</p> <p>What information do these pages provide about food and cooking during Elaine Russell's childhood? Relate this to students' own experiences of home-made jam, damper, campfire cooking and bush tucker.</p> <p>As a class, make small damper Johnny Cakes and cook them on the school's barbeque. Spread with fruit jam and eat them in a yarnning circle.</p>
<p><b>T is for teacher and our day at school</b></p>  <p>Source 3</p>	<p><b>How was school life in the past similar and different to the present?</b></p> <p>Reread the following pages in Source 1: M is for Mission and T is for Teacher. Locate the school on the map of the mission. What is the small white building? What did Elaine enjoy most about her school day? What do you enjoy most?</p> <p>Source 3: <a href="#">Free school milk distribution at Newmarket State School Brisbane, 1958</a>. Copyright expired. Queensland State Archives</p> <p>Source 4: <a href="#">How Times Change: At School</a>, Education Services Australia</p> <p>Collectively view Source 3. What does it tell you school life in the past?</p> <p>Students interact with Source 4 to learn aspects of schooling from the past. They draw and label a picture that represents the favourite aspects of their school day.</p>


# Grandpa Green by Lane Smith

Stage 1 – The Past in the Present	
	<p><b>Synopsis</b></p> <p>‘... the important stuff, the garden remembers for him.’</p> <p>Grandpa Green is a gardener who likes to shape plants: he’s a topiary specialist! Whenever his young great-grandson visits, he recounts his life. He remembers his life as a farm boy, a schoolboy with chicken pox, a young man at war and a husband, father, grandfather and great-grandfather. Grandpa Green is losing his memory but the topiary plants provide a garden of memories for him.</p> <p><b>Historical concepts and ideas</b></p> <p>Continuity and change; Empathetic understanding; Significance</p> <p>What topiary plants in a personal garden reveal about the past. Why the plants are significant to the grandfather who created them.</p>
<p><b>English concepts</b></p>	<p>Character; Connotation, imagery and symbol; Intertextuality</p>
<p><b>Selected syllabus content</b></p>	<p><b>Local history sites</b></p> <p>The history of a significant person, building, site or part of the natural environment in the local community and what it reveals about the past (ACHHK044). Students:</p> <ul style="list-style-type: none"> <li>• brainstorm what aspects of the past can be seen in the local area</li> <li>• identify a significant person, building, site or part of the natural environment in the local community and discuss what they reveal about the past and why they are considered important</li> <li>• investigate an aspect of local history</li> <li>• develop a narrative on their chosen aspect of local history which focuses on the remains of the past</li> </ul>
<p><b>Engaging with the text</b></p>	<p>Making connections: Text to text – stories about gardens, eg <i>The Curious Garden</i> by Peter Brown. Text to self – What gardens do you visit and use? Text to world – school gardens, gardens on the way to school.</p> <p>Share the book with the students. Firstly share just the illustrations and discuss what the large green salient shape on each page represents. Predict who and what the text is about.</p> <p>What is the setting of the story? What is the purpose of the shapes? Who creates them? Who looks after them? How do you know?</p>
<p><b>Cross curriculum links</b></p>	<p><b>English</b> – Visual literacy: salience, symbolism, reading paths, vectors. Characterisation: Grandson and Grandpa Green. First person voice</p> <p><b>Geography</b> – Features of Places: human and natural features, organisation of places, caring for places</p> <p><b>Science and Technology</b> – Living World: Needs of living things in their environment</p> <p><b>Visual Arts</b> – Ink drawings, colour harmonies, leaf printing, tree portraits</p>
<p><b>Supporting texts and resource links</b></p>	<p>The Curious Garden by Peter Brown            Kick it to Me by Neridah McMullin and Peter Hudson (PRC K–2)            Flotsam by David Wiesner (PRC 3–4)</p>

## Grandpa Green – Learning snapshots

<p><b>Grandpa Green's memories</b></p> 	<p><b>What does each shaped plant in the garden reveal about Grandpa Green's past?</b></p> <p>Source 1: <i>Grandpa Green</i> by Lane Smith.</p> <p>Re-read Source 1 to the students. Ponder over the illustrations, looking for additional details and symbols that add meaning to the memories they represent. Collectively list Grandpa Green's memories.</p> <p>Examine the intertextual illustrations of the stories Grandpa Green read when he was sick with chicken pox. Locate and compare images of the stories to the plant shapes. Students imagine they are Grandpa Green in bed with chicken pox. In role as his parent, tell the story of the Wizard of Oz, accompanied by illustrations. Which was Grandpa Green's favourite character? Why do you think that?</p> <p>Display the double-page foldout at the end of the book. Working in pairs, or recording onto a device, students verbally retell Grandpa Green's life, prompted by each image on the page. Encourage the students to tell it as Grandpa Green.</p> <p>Image: Plant in the shape of an elephant. Public domain</p>
<p><b>Oral history</b></p>	<p><b>Who can tell us about our local history? What can they tell us?</b></p> <p>In Source 1, the story is told through the first person voice of the great-grandson. In role as Grandpa Green, using first person voice, re-read the first half of the story to the students. This is an example of an oral history recalling the past.</p> <p>Older members of the community have memories of the past that are a valuable source of oral history. Invite an elderly long-term member of the community to share their memories of one or more aspects of the history of the local area.</p>
<p><b>Local history walk</b></p>	<p><b>What aspects of the past can be seen in the local area?</b></p> <p>Re-visit the illustrations in Source 1. Is there an image that reminds you of something in our local area? What is in our local area that helps people remember past events?</p> <p>Take the students for a local history walk through the school grounds, or local area. Look for buildings, plaques, memorials and special plants or gardens that are significant to the area's local history. Take photographs of the sites for display at school, including any interpretive signage.</p> <p>Back at school, collectively use the area's local history collection, available through your local library's catalogue, or <a href="#">Trove</a>, to locate early photographs of the sites observed on the walk. Research basic history of the sites observed.</p>
<p><b>Tour guide - historical narrative</b></p> 	<p><b>What does a local building, site or part of the natural environment tell us about the past? Why is it important?</b></p> <p>In Source 1, revisit the images of the forge-shaped hedge and tree with wandering branches. Discuss the meaning implied by these images, ie a strong and enduring memory versus a wandering memory, and 'an elephant always remembers'.</p> <p>Historic buildings and sites in our local community are preserved to help current and future generations learn about, remember and appreciate the past. From what materials are local memorials and plaques constructed? Are they intended to be strong and enduring like the forge?</p> <p>Students select a photograph of a local historical site taken on their local history walk. In role as a tour guide, they verbally tell an historical narrative that outlines the history and significance of the site.</p> <p>Image: Coonabarabran's war memorial clock tower, 2015. G Braiding</p>

# The Fabulous Friend Machine by Nick Bland

Stage 1 – The Past in the Present	
	<p><b>Synopsis</b></p> <p>Popcorn the chicken is the main character and is the friendliest animals on the farm, greeting every animal daily, telling stories and helping those who need it. When she finds a mobile phone glowing in a corner with a small envelope on the screen, farmyard life suddenly changes. She spends her entire time with her phone friends and ignores her farmyard friends. When wolves arrive to her phone friend party she realises her errors and returns to the safety of real friendships.</p> <p><b>Historical concepts and ideas</b></p> <p>Cause and effect; Continuity and change; Perspectives; Empathetic understanding</p> <p>Illustrates how a mobile phone can impact on people's lives, told through the voice of a hen.</p>
<p><b>English concepts</b></p>	<p>Characterisation; Connotation, imagery, symbol</p>
<p><b>Selected syllabus content</b></p>	<p><b>Impact of changing technology</b></p> <p>The impact of changing technology on people's lives (ACHHK046). Students:</p> <ul style="list-style-type: none"> <li>• identify examples of changing technologies in their home or community</li> <li>• discuss the similarities and differences of technology from the past through a range of sources and sequence them over time</li> <li>• use a range of communication forms to explain how one example of changing technology affected people's lives</li> </ul>
<p><b>Engaging with the text</b></p>	<p>Share the book with the students, adding emphasis to highlighted words.</p> <p>Making connections: Text to text – stories about farms and hens, eg <i>Rosie's Walk</i> by Pat Hutchins. Text to self – chooks/hens at home or school. Use of mobile phones and electronic devices. Text to world – use of mobile phones.</p> <p>How was Popcorn a friend to the other farm animals? What was the impact of Popcorn's use of the 'fabulous friend machine' on her friends and on herself? How do we know how Popcorn's friends felt about the mobile phone?</p>
<p><b>Cross curriculum links</b></p>	<p><b>English</b> – Grammar: noun groups, adjectives, verbs. Punctuation: exclamation marks. Visual literacy: salience, vectors.</p> <p><b>Geography</b> – People and Places: Local and global connections</p> <p><b>Science and technology</b> – Information: use a range of information technologies to communicate with others, eg letters, telephones, cameras and emails</p> <p><b>Creative arts</b> – Drama: role play, puppetry</p>
<p><b>Supporting texts and resource links</b></p>	<p>Lizzie Nonsense by Jan Ormerod (PRC K–2)</p> <p>The Jolly Postman: Or Other People's Letters, Janet and Allen Ahlberg (PRC K–2)</p> <p>Grandfather by Jeannie Baker (PRC K–2)</p> <p>The Tram to Bondi Beach by Libby Hathorn and Julie Vivas (PRC 3–4)</p> <p>Remembering Lionsville by Bronwyn Bancroft (PRC 3–4)</p> <p>When I was a Kid by Rachel Tonkin</p> <p><a href="#">The Fabulous Friend Machine: Study Notes</a>, Scholastic</p>

# The Fabulous Friend Machine – Learning snapshots

## Changing communication technologies



Source 2

### How have communication technologies changed?

*‘...on the tiny little screen was an even tinier envelope.’*

Source 1: *The Fabulous Friend Machine* by Nick Bland

Re-read Source 1, to the mobile phone find. Discuss how Popcorn communicated with her friends before discovering the phone. How did people communicate before messaging via smart phones? What are the origins of the envelope icon?

Source 2: [Meeting the mailman](#), Kerry & Co., c.1884–1917. No known copyright restrictions, Powerhouse Museum

Source 3: [Australia Post – Our Past](#), Australia Post

Collectively scroll through the timeline in Source 3. Examine the images representing changes in postal and telegraph technologies in Australia.

Set up a ‘communication of the past’ corner in the classroom with letter writing materials, letterbox and old telephones for students to interact with.

Students write a letter to their family that outlines changes in mail technologies. They address an envelope and insert their letter. If possible, they post it home.

## Impact of smart phones

### What are the impacts of changing phone technologies on people’s lives?

*‘...she was so busy sending messages, she didn’t even look up to say hello.’*

Re-read Source 1, from the phone discovery. How did Popcorn’s behaviour change when she discovered the phone? What was the impact on each of her friends?

Students use role play to enact the interactions of Popcorn and her friends before and after the phone discovery. Use hot-seating for students to share their feelings.

Scan through the icons on a mobile device, either projected or personally. Identify the features of the device and discuss their benefits, eg taking and sending photographs and videos, Internet access, emailing.

Collectively construct a cause and effect table showing the positive and negative impacts of present-day mobile phones and devices.

**Table 1: Impacts of phone technologies**

Feature of device	Positive benefit	Negative impact

## School of the Air technologies



Source 4

### How have School of the Air technologies changed? What are the impacts?

Popcorn and her friends lived on Fiddlesticks Farm in the country. Children growing up on remote farms do their schooling at home through a distance education provider, originally by radio and mail, and now by computer, satellite and broadband technologies. Schools include [School of the Air](#) and [Aurora College](#).

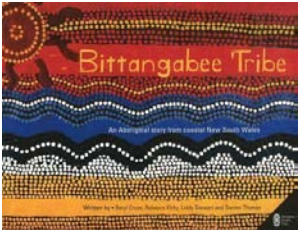
Source 4: [A School of the Air primary student in regional Queensland takes class via two way radio, c 1960](#). Copyright expired. Queensland State Archives

Source 5: [Alice Springs School of the Air: History](#), Alice Springs School of the Air



Examine Source 4 then scroll through the timeline in Source 5, examining the photographs of students and the school. Locate and view additional School of the Air photographs in Google Images and [Trove – Pictures](#). Copy a selection that represent changes in time and save in a folder for digital use or printing.

Students sequence and label the saved School of the Air photographs digitally, or manually, to create a timeline showing the changing technologies used by remote students and their teachers. They verbally explain the changes.

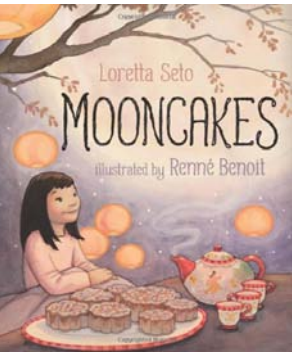
# Bittangabee Tribe by Beryl Cruse, Rebecca Kirby, Liddy Stewart and Steven Thomas

Stage 2 – Community and Remembrance	
	<p><b>Synopsis</b></p> <p>Written by a group of Aboriginal adults, <i>Bittangabee Tribe</i> recounts the lives of a tribe of Aboriginal people from the south coast of New South Wales (believed to be ancestors of the Yuin people). Centred around the warrior, Nimima, the story tells of his family's annual journeys to the mountains to feast on bogong moths, trade weapons and tools, and to sing, feast and dance at large corroborees.</p> <p><b>Historical concepts and ideas</b></p> <p>Cause and effect; Continuity and change; Perspectives; Empathetic understanding</p> <p>Lives of the Bittangabee tribe from coastal NSW and their relationship with Country.</p>
<p><b>English concepts</b></p>	<p>Code and convention; Context</p>
<p><b>Selected syllabus content</b></p>	<p><b>Importance of Country and Place</b></p> <p>The importance of Country and Place to Aboriginal and/or Torres Strait Islander peoples who belong to a local area. (ACHHK060). Students:</p> <ul style="list-style-type: none"> <li>• identify the original Aboriginal languages spoken in the local or regional area</li> <li>• identify the special relationship that Aboriginal and/or Torres Strait Islander peoples have to Country and Place</li> <li>• respond to Aboriginal stories told about Country presented in texts or by a guest speaker</li> </ul> <p>Note: This is intended to be a local area study with a focus on one Language group; however, if information or sources are not readily available, another representative area may be studied.</p>
<p><b>Engaging with the text</b></p>	<p>Share the book with the students. This may be over more than one session.</p> <p>Making connections: Text to text – Aboriginal Dreaming stories and texts about connection to Country. Text to self – past learning experiences about Aboriginal culture. Text to world – Aboriginal sites and places of significance.</p> <p>Where is the Country of the Bittangabee Tribe? What is their language?</p>
<p><b>Cross curriculum links</b></p>	<p><b>Geography</b> – The Earth's Environment: Significance of environments</p> <p><b>Science and technology</b> – Earth and Space: seasonal calendars</p> <p><b>Aboriginal and Torres Strait Islander histories and cultures</b> – Connection to Country, traditions relating to respecting Country, Ancestors and Elders</p>
<p><b>Supporting texts and resource links</b></p>	<p>The Lost Girl by Ambelin Kwaymullina and Leanne Tobin (PRC 3–4)</p> <p>Corroboree by Angus Wallam, Suzanne Kelly and Norma MacDonald (PRC 5–6)</p> <p>Nyunti Nintu: What You Should Know by Bob Randall and Melanie Hogan</p> <p><a href="#">Bittangabee Tribe: Teacher notes</a>, AIATSIS</p> <p><a href="#">NSW Aboriginal Education Consultative Group</a> (NSW AECG)</p>

## Bittangabee Tribe – Learning snapshots

<p><b>Connection to Country</b></p> 	<p><b>In what ways are Aboriginal people connected to Country?</b></p> <p><i>'In summer they loved going to the mountains...'</i></p> <p>Source 1: <i>Bittangabee Tribe: An Aboriginal Story from Coastal New South Wales</i> by Beryl Cruse, Rebecca Kirby, Liddy Stewart and Steven Thomas</p> <p>Re-read Source 1. Why does Nimima's family go to the mountains in summer? Students construct a concept map that identifies the family's activities and foods sourced in the mountains in summer.</p> <p>What does Source 1 teach us about the relationship of Aboriginal people to their Country? How does the text do this? Whose view is it?</p> <p>Image: <a href="#">Bogong moth</a>, John Tann (background removed). <a href="#">CC BY 2.0</a></p>
<p><b>Yuin people</b></p>	<p><b>Who are the Yuin people and what is their relationship to their Country?</b></p> <p><i>'They would only catch enough lobster for one meal...'</i></p> <p>Source 2: <a href="#">Koori Coast</a>, The Living Knowledge Project, 2008</p> <p>View the country of the Yuin people on the NSW South Coast map in Source 2.</p> <p>Students read Trisha Ellis's oral history on the Bushfoods and Medicines page in Source 2. Using Sources 1 and 2, students use a T-chart to list the bush foods obtained from the mountains and the sea.</p> <p>How did Trisha Ellis obtain her knowledge? Why is it shared in Aboriginal families?</p>
<p><b>Relationship to Country</b></p>	<p><b>What is the special relationship that Aboriginal people have to Country?</b></p> <p><i>'He thought about how the sea and the land would look after his family and his children's family. They would always look after his family.'</i></p> <p>Re-read page 25 in Source 1. Why does Ninimi refer to the sea and land as 'their Mother'? Invite a local Aboriginal community member to explain the significance of Country to Aboriginal people. Refer to <a href="#">protocols</a> (Board of Studies, 2008).</p> <p>Students discuss their understandings of the relationship that Aboriginal people have to Country. They create an illustration or artwork that could be used to illustrate the writing on page 25.</p>
<p><b>Aboriginal stories</b></p> 	<p><b>What can we learn from Aboriginal stories?</b></p> <p>Source 3: <a href="#">Cheryl Tells the Story of Gulaga</a>, Koori Coast, The Living Knowledge Project, 2008 (requires Flash Player).</p> <p>Source 4: <a href="#">Black Ducks – 'People of the Mountains and the Sea'</a>, DesertPeaMedia, 2015 (YouTube)</p> <p>Source 3 is an Aboriginal story passed down through generations, whilst Source 4 is a contemporary Aboriginal rap. Students view Sources 3 and 4 and identify and discuss the key messages each communicate. What do both teach us about longevity and continuity of Aboriginal culture? What do they teach us about Aboriginal people's connection to Country? How do they do this?</p> <p>Image: <a href="#">Mount Gulaga, Central Tilba, NSW</a>, AYArktos (cropped). <a href="#">CC BY-SA 2.5</a></p>

# Mooncakes by Loretta Seto and Renne Benoit

Stage 2 – Community and Remembrance	
	<p><b>Synopsis</b></p> <p>Told through the eyes of a young girl, <i>Mooncakes</i> tells the story of a Chinese family's traditions in their celebration of the annual Chinese Moon Festival. Interwoven are the three ancient Chinese tales associated with the Moon Festival: Chang-E, the woman who lives in the moon; Wu-Gang, the woodcutter; and Jade Rabbit.</p> <p><b>Historical concepts and ideas</b></p> <p>Continuity and change; Perspective; Significance</p> <p>The significance of the Chinese Moon Festival and how it is celebrated by Chinese families. Traditions and ancient tales associated with the Chinese Moon Festival.</p>
<p><b>English concepts</b></p>	<p>Context; Intertextuality; Point of view</p>
<p><b>Selected syllabus content</b></p>	<p><b>Celebrations and commemorations in other places around the world</b></p> <p>Celebrations and commemorations in other places around the world; for example, Bastille Day in France, Independence Day in the USA, including those that are observed in Australia, such as Chinese New Year, Christmas Day, Diwali, Easter, Hanukkah, the Moon Festival and Ramadan (ACHHK064). Students:</p> <ul style="list-style-type: none"> <li>• identify global celebrations and commemorations, including those of the major world religions</li> <li>• describe the origin of these celebrations</li> </ul>
<p><b>Engaging with the text</b></p>	<p>Share the book with the students, providing time for students examine the details within the illustrations.</p> <p>Making connections: Text to text – texts about Chinese New Year and traditional tales from other places. Text to self – What national and global events does your family celebrate? What family traditions are a part of your celebrations? Text to world – Chinese grocery stores, Chinatown, Chinese festivals.</p> <p>When is the Chinese Moon Festival? What are its origins and how is it celebrated? What is the significance of the ancient tales woven through the text?</p>
<p><b>Cross curriculum links</b></p>	<p><b>English</b> – Grammar: similes. Visual literacy: symbolism of circles. Intertextuality.</p> <p><b>Geography</b> – Places are Similar and Different: Australia's neighbours</p> <p><b>Visual arts</b> – Decorated paper lanterns</p> <p><b>Asia and Australia's Engagement with Asia</b> – Celebrations and commemorations</p>
<p><b>Supporting texts and resource links</b></p>	<p>Lin Yi's Lantern by Brenda Williams and Benjamin Lakombe (PRC K–2)</p> <p>Ramadan Moon by Na'ima B. Robert and Shirin Adl (PRC 3–4)</p> <p>The Most Beautiful Lantern by Sally Heinrich (PRC 3–4)</p> <p>Fang Fang's Chinese New Year by Sally Rippen</p> <p>Long Long's New Year by Catherine Gower and He Zhihong</p> <p><a href="#">What are mooncakes?</a> ABC Splash</p>



# Mooncakes – Learning snapshots

## Continuity and change in Moon Festival celebrations



### What are the origins of the Moon Festival and how is it celebrated?

Source 1: *Mooncakes* by Lorretta Seto and Renne Benoit

Source 2: [Cabramatta Moon Festival](#), Fairfield City Council

The Moon Festival, also known as the Mid-Autumn Festival, is celebrated on the fifteenth day of the eighth month of the lunar calendar. Re-read Source 1 to the students. What were the family's Moon Festival traditions?

Students use Sources 1 and 2, and their own experiences and research, to complete Table 1. Students analyse the similarities and differences in the Moon Festival celebrations across time and place.

**Table 1: Chinese Moon Festival**

	Present	Present	Past
Place	Chinese family at home	Australian city today	Origins in China
Practices			
Food and drink			
Decorations			
Source	Mooncakes by L Seto and R Benoit	<a href="#">Cabramatta Moon Festival</a> , Fairfield City Council	

Image: Mooncakes. Public domain

## Moon Festival symbolism

### What symbolism is embedded in Moon Festival celebrations?

In Chinese culture, a circle symbolises unity and oneness. The Moon Festival celebrates the moon at its most round and is celebrated together as a family, eating circular mooncakes and the hanging of round lanterns.

Re-read Source 1, analysing the use of circle shapes in the illustrations, eg mooncakes, lanterns, teapot, teacups. How does this enhance meaning in the text?

Students research the Chinese symbolic meaning of the moon, mooncakes, lanterns and Chinese tea drinking. They explain the significance of each in Moon Festival celebrations.

## The moon and other celebrations and commemorations



### What is the moon's significance to other global celebrations and commemorations?

Working in jigsaw groupings, students undertake research into either Ramadan, Chinese New Year, Easter, Rosh Hashanah or Diwali. Alternatively, school community members may be available to speak to the students about these events.

Students record information on: the origin of the commemoration or celebration; its annual date and how the date is determined; the cultural or religious significance of the event; the key features of the celebration or commemoration, and symbolism linked to the event.

Students create a visual presentation to communicate their information to the other students in their jigsaw group.

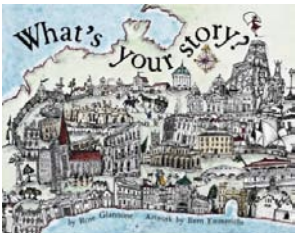
Image: Ramadan symbol. Public domain

## Celebrating together



### How do overseas families celebrate national commemorations or celebrations?

Students use a graphics app to create a digital poster advertising a significant commemoration in another country, eg Bastille Day, Independence Day, Canada Day, German Unity Day. The poster should include photographs of the event, the date of the event, icons and symbols that relate to the event, and a brief statement explaining its origins.

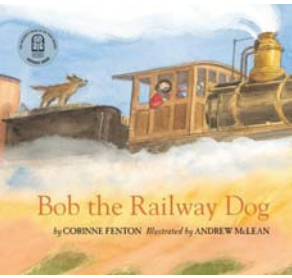
# What's Your Story? by Rose Giannone and Bern Emmerichs

Stage 2 – First Contacts	
	<p><b>Synopsis</b></p> <p><i>'Australia has a long history and many, many stories to tell.'</i></p> <p>This is the fictional story of a friendship between two fictional characters: Leonard, a young orphan boy who travelled to Australia on the First Fleet, and a young Aboriginal girl named Milba. As the British settlement takes over the land, the two communicate stories of each other's worlds. In particular, Leonard is intrigued by the diversity of Australian animals. As the settlement spreads, Milba's tribe moves on and leaves their homelands.</p> <p><b>Historical concepts and ideas</b></p> <p>Cause and effect; Perspectives; Empathetic understanding</p> <p>Arrival of the First Fleet in Australia and its impact on the environment and Aboriginal people. Points of views of the British and of Aboriginal people.</p>
<p><b>English concepts</b></p>	<p>Context; Point of view; Representation</p>
<p><b>Selected syllabus content</b></p>	<p><b>Nature of contact</b></p> <p>The nature of contact between Aboriginal people and/or Torres Strait Islanders and others, for example, the Macassans and the Europeans, and the effects of these interactions on, for example, families and the environment (ACHHK080). Students:</p> <ul style="list-style-type: none"> <li>describe the nature of contact between Aboriginal people and/or Torres Strait Islander peoples and others, including Aboriginal resistance</li> <li>explain the term terra nullius and describe how this affected the British attitude to Aboriginal and Torres Strait Islander peoples</li> <li>use sources to identify different perspectives on the arrival of the British to Australia</li> <li>outline the impact of early British colonisation on Aboriginal and Torres Strait Islander peoples' country</li> </ul>
<p><b>Engaging with the text</b></p>	<p>Building the field: Recount knowledge on reasons for the voyage of the First Fleet and the various groups of passengers.</p> <p>Making connections: Text to text – texts relating stories of the First Fleet. Text to self – travel experiences. Text to world – media articles about Aboriginal sites, evidence of longevity of occupation and land rights.</p> <p>How do the words and illustrations work together to tell the story? What is communicated through the illustrations but not the words? Whose points of view are represented?</p>
<p><b>Cross curriculum links</b></p>	<p><b>English</b> – Visual literacy: salience, demand</p> <p><b>Science and Technology</b> – Living World: features of Australian</p> <p><b>Visual arts:</b> First Fleet artists; ceramic painting; scrimshaw</p>
<p><b>Supporting texts and resource links</b></p>	<p>The First Fleet by Alan Boardman and Roland Harvey</p> <p>The Little Wooden Horse by Mark Wilson (PRC 5–6)</p> <p><a href="#">First Contact</a>, Barani: Sydney's Aboriginal History, City of Sydney</p> <p>From Terra Australis to Australia, <a href="#">Artists of the First Fleet</a>, State Library of NSW</p> <p><a href="#">What's Your Story: Teacher Notes</a>, Scholastic</p>

## What's Your Story? – Learning snapshots

<p><b>Perspectives of Aboriginal people and the British</b></p>  <p>Source 3</p>	<p><b>What was the nature of contact on the arrival of the British to Australia?</b></p> <p>Source 1: <i>What's Your Story?</i> by Rose Giannone and Bern Emmerichs</p> <p>Re-read Source 1 to identify Leonard's and his Aboriginal friend, Milba's, perspectives on the First Fleet's arrival in Australia. Is their friendship and views a true representation of the perspectives of Aboriginal people and the British? How can we identify the different perspectives from the time?</p> <p>Source 2: <a href="#">First Australians, Episode 1: They Have Come to Stay</a>, SBS</p> <p>Source 3: <a href="#">View in Broken Bay New South Wales, March 1788</a>, William Bradley. Drawings from his journal <i>A Voyage to New South Wales, 1802+</i>. Out of copyright. Mitchell Library, State Library of New South Wales</p> <p>Collectively view the first 14 minutes of Source 2. Stop the video several times to identify the perspectives of Aboriginal people on the arrival of the British, and the perspectives of the British. Students use a T-chart to record the different views.</p> <p>Refer to Source 3 and discuss: How do the historians and commentators in the video know the perspectives of Aboriginal people and the British?</p>
<p><b>Terra nullius</b></p>	<p><b>What does the term terra nullius mean and how did this affect the British attitude to Aboriginal and Torres Strait Islander peoples?</b></p> <p><i>'The thought of this journey to a new, empty land had frightened Leonard.'</i></p> <p>Re-read the first few pages of Source 1, stopping at the page of the British settlement. Why did the British consider Australia to be a 'new, empty land'?</p> <p>Governor Phillip's instructions from England were to protect the lives and livelihoods of Aboriginal people but did not recognise their ownership of the land or a need to protect it. The British assumed that Australian land was not owned and was 'terra nullius', that is, 'land belonging to no one'.</p> <p>On an enlarged copy of one page of the illustration of the British settlement in Source 1, students use speech or thought bubble sticky notes to annotate the illustration with the British settlers' attitudes to the land.</p> <p>Discuss the impact of these attitudes on Aboriginal people.</p>
<p><b>Impacts on Country</b></p>  <p>Source 6</p>	<p><b>What were the impacts of early British colonisation on Aboriginal peoples' country?</b></p> <p>Examine the first double-page illustration in Source 1. What impacts of British colonisation are shown? How do they compare and contrast to Aboriginal peoples' relationship with the land?</p> <p>Source 5: <a href="#">Governor's House at Sydney, Port Jackson 1791</a>, watercolour by William Bradley. Drawings from his journal <i>A Voyage to New South Wales, 1802+</i>. Out of copyright. Mitchell Library, State Library of NSW</p> <p>Source 6: <a href="#">A direct north general view of Sydney Cove</a>, 1794, oil painting possibly by Thomas Watling. Out of copyright. Dixson Galleries, State Library of NSW</p> <p>Students recall the information provided in Source 2 and examine the paintings in Sources 5 and 6. They construct a cause and effect chart stating the impacts of British colonisation on Aboriginal peoples' Country.</p> <p>Use the drama strategy 'conscience alley' for students to explore the perspectives of the British and Aboriginal people on impacts of colonisation. Students form two lines: one in role as the Aboriginal people and the other as the British colonisers. The teacher walks through as a historian and listens to students take turns to state their views on the importance of the land to them and impacts of change.</p>

# Bob the Railway Dog by Corinne Fenton and Andrew McLean

Stage 3 – The Australian Colonies	
	<p><b>Synopsis</b></p> <p>Based on fact, <i>Bob the Railway Dog</i> recounts Bob's adventures as he travelled the steam trains of the new railways laid in inland Australia. These railways connected towns and opened up vast areas of the inland. Bob's story starts in 1884 in South Australia. It is said he travelled to Melbourne, across the new Hawkesbury Bridge in NSW, and even to Queensland. His photo is on display at Adelaide Station.</p> <p><b>Historical concepts and ideas</b></p> <p>Continuity and change; Cause and effect; Perspectives; Significance</p> <p>Advent of rail that opened up Australia's inland. True story of a dog that travelled the railways in South Australia in the 1880s.</p>
<b>English concepts</b>	Character; Code and convention; Context
<b>Selected syllabus content</b>	<p><b>Impact of a significant development or event</b></p> <p>The impact of a significant development or event on a colony; for example, frontier conflict, the gold rushes, the Eureka Stockade, internal exploration, the advent of rail, the expansion of farming, drought (ACHHK095). Students:</p> <ul style="list-style-type: none"> <li>• identify events that have shaped Australia's identity and discuss why they were significant</li> <li>• use a range of sources to investigate ONE significant development or event and its impact on the chosen colony</li> </ul>
<b>Engaging with the text</b>	<p>Share the book with the students, taking time to examine the illustrations.</p> <p>Making connections: Text to text – stories about inland Australia, eg <i>The Story of Rosy Dock</i> by Jeannie Baker. Text to self – pet dogs; train travel experiences. Text to world – present construction of new light rail and railway infrastructure.</p> <p>Locate the places mentioned in the book. What would those places have been like prior to the advent of rail? What were the impacts of rail on colonial development?</p>
<b>Cross curriculum links</b>	<p><b>English</b> – Grammar: noun groups, descriptive verbs, similes, hyperbole, personification. Writing mentoring text. Visual literacy: framing, colour.</p> <p><b>Geography</b> – Factors that Shape Places: Factors that change environments; Humans shape places</p>
<b>Supporting texts and resource links</b>	<p>Eureka Stockade by Alan Boardman and Roland Harvey (PRC 3–4)</p> <p>To the Goldfields by Rachel Tonkin (PRC 5–6)</p> <p>The Legend of Lasseter's Reef by Mark Greenwood (PRC 5–6)</p> <p>Waltzing Matilda by A.B. Paterson, John Williamson, Freya Blackwood (PRC 5–6)</p> <p>One Small Island by Alison Lester and Coral Tulloch (PRC 5–6)</p> <p>Jandamarra by Mark Greenwood and Terry Denton (PRC 5–6) Note: Some S3 students may find this text disturbing.</p> <p>The Night We Made the Flag: A Eureka Story by Carole Wilkinson and Sebastian Ciaffaglione</p> <p>The Whale's Song by Dyon Sheldon</p> <p><a href="#">Bob the Railway Dog: Classroom Ideas</a>, Black Dog Books</p>

# Bob the Railway Dog – Learning snapshots

## Bob the Railway Dog



Source 2

### What can the story of Bob the Railway Dog teach us about inland railways?

*'His favourite spot was on a Yankee engine or on the coal tender with the whistle echoing and wild smoke billowing about him.'*

Source 1: *Bob the Railway Dog* by Corinne Fenton and Andrew McLean

Source 2: ['Bob, the railway dog' at Port Augusta](#) (B6422), c.1887. Public domain. State Library of South Australia

Source 3: ['Bob', the Railway Dog](#), Newcastle Morning Herald and Miners' Advocate, Sat 17 Aug, 1895

Students examine Sources 1, 2 and 3. What can we learn about the inland railways from the sources? Students complete a source analysis table that summarises key information about the inland railways between 1884 and 1895. Compare the information. Were there any discrepancies in the sources?

Table 1: Inland railways – source analysis

Source	Title & date	Creator	Purpose	Key information
1				
2				
3				

## Spider webs of railways

### What were the impacts of the advent of rail in Australia?

*'... shiny new tracks like spider webs were opening up vast areas of Australia.'*

Compare the inside front and back covers of Source 1. What are the effects of the railway represented in these illustrations? What other effects are stated in the text?

Source 4: [Australia and the Industrial Revolution – Impact of the first railways](#), Margaret Simpson, 2014, Museum of Applied Arts and Sciences

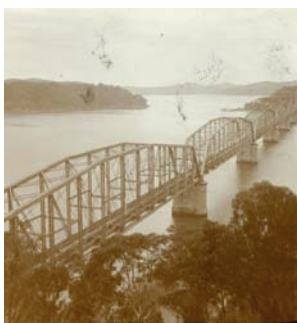
Students use Sources 1 and 4 to create a chronological cause and effect table outlining the effects of the advent of rail in Australia.

Table 2: Impact of rail – causes and effects

Date/Year	Development	Effects

Source 4 does not consider the impacts of the first railways on Aboriginal people. Students locate and summarise a source that outlines the effects on and reactions of Aboriginal people on expansion of settlement in inland areas.

## Bridge that linked a nation



Source 5

### What was the significance of the construction of the Hawkesbury River Railway Bridge?

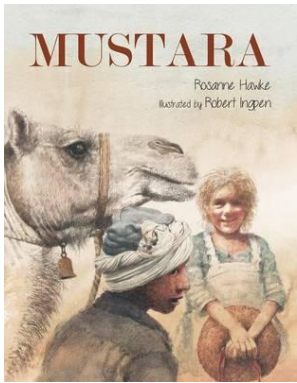
*'It is said that Bob was a distinguished guest...at the opening of the Hawkesbury River Railway Bridge in New South Wales.'*

Source 5: [Hawkesbury Bridge, NSW, 1880–1938](#). Out of copyright. State Library of Victoria



Built from 1886 to 1889, the Hawkesbury River Railway Bridge was a great engineering feat requiring a long span and the deepest piers ever attempted.

Students locate and examine one secondary source, one 1889 newspaper article (from [Trove](#)), and an early photograph. In the voice of a guest at the bridge's opening, students write a letter to the editor that describes the bridge and outlines its significance to the colony. Students might include a reference to Bob the Railway Dog who was said to be present at the opening!

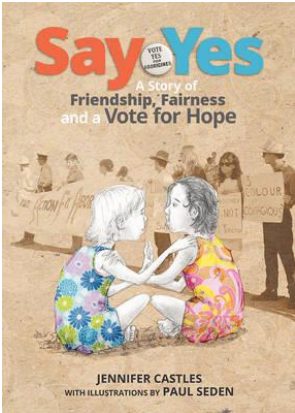
# Mustara by Rosanne Hawke and Robert Ingpen

Stage 3 – The Australian Colonies	
	<p><b>Synopsis</b></p> <p><i>'Every day Mustara and Taj look out onto a sea of yellow-red dust and stones. The sand rolls and shifts.'</i></p> <p>Set in Australia's vast and harsh inland in 1875, <i>Mustara</i> is the story of Afghan cameleers, colonial settlers and inland explorers. Mustara is a young camel being trained by a cameleer who supplies camels to inland explorers. In a suffocating dust storm he proves his worth and joins the string of camels on the inland expedition led by colonial explorer, Ernest Giles.</p> <p><b>Historical concepts and ideas</b></p> <p>Cause and effect; Perspectives; Empathetic understanding; Significance</p> <p>Role and significance of camels and cameleers in inland colonial exploration. Preparations for inland exploration by Ernest Giles. Beginnings of Muslim practices and influences in Australia.</p>
<p><b>English concepts</b></p>	<p>Character; Context; Narrative</p>
<p><b>Selected syllabus content</b></p>	<p><b>Significant colonial individuals or groups</b></p> <p>The role that a significant individual or group played in shaping a colony; for example, explorers, farmers, entrepreneurs, artists, writers, humanitarians, religious and political leaders, and Aboriginal and/or Torres Strait Islander peoples (ACHHK097). Students:</p> <ul style="list-style-type: none"> <li>use a range of sources to investigate the role of a particular man, woman or group and the contributions each made to the shaping of the colony</li> </ul>
<p><b>Engaging with the text</b></p>	<p>Share the book with the students, showing just the illustrations for the first reading.</p> <p>Practise source analysis skills by asking: Where is the story set? In what time period? Who are the people? What are their roles? How do you know? What evidence is provided in the illustrations?</p> <p>Making connections: Text to text – Does it remind you of another story? Text to self – Have you seen or ridden a camel? Have you been to the desert? Text to world – travel advertisements to Uluru, Alice Springs and the Kimberley region.</p>
<p><b>Cross curriculum links</b></p>	<p><b>English</b> – Grammar: noun groups, descriptive verbs, similes. Narrative structure.</p> <p><b>Geography</b> – A Diverse and Connected World: Global connections</p> <p><b>Science and Technology</b> – Living World: structural features and adaptations for surviving in environments</p> <p><b>Intercultural understanding</b> – Richness and reasons for Australia's multicultural society</p>
<p><b>Supporting texts and resource links</b></p>	<p>Kick it to Me by Neridah McMullin and Peter Hudson (PRC K–2)</p> <p>Sam, Grace and the Shipwreck by Michelle Gillespie, Sonia Martinez (PRC 3–4)</p> <p>Young Murphy by Gary Crew and Mark Wilson (PRC 5–6)</p> <p>Inside the World of Tom Roberts by Mark Wilson</p> <p><a href="#">History of the Muslim Cameleers of Australia</a>, ABC Compass, (G'Day Mate)</p> <p><a href="#">Mustara: Teachers' Notes</a>, Lothian Books</p>

## Mustara – Learning snapshots



<p><b>First camels and cameleers</b></p> 	<p><b>When and why were camels first brought to Australia?</b></p> <p><i>'Taj helps his father train the camels that bring supplies up from Port Augusta and go with explorers on expeditions.'</i></p> <p>Source 1: <i>Mustara</i> by Rosanne Hawke and Robert Ingpen</p> <p>Re-read Source 1 and identify the features and elements of the landscape. How are camels suited to desert areas? How did Taj train Mustara? How did Mustara prove he was worthy of joining the camel train and harsh desert conditions?</p> <p>Source 3: <a href="#">Afghan cameleers in Australia</a>, Australian Government</p> <p>Guided by the illustrations in Source 1, discuss the difficulties of early explorers travelling with horses and wagons. Could they withstand a blinding duststorm?</p> <p>Students use Source 3 to outline when and why camels were first brought to Australia. They use the 1846 and 1858 quotes in Source 3 to state what camels could specifically achieve as the 'solution to the problem'. Students role play a conversation between Taj and his father on the suitability of camels to the inland.</p> <p>Image: <a href="#">Camel team</a>, c.1900 (B18687). Public domain. State Library of South Australia</p>
<p><b>Afghan cameleers in Australia</b></p>	<p><b>How were the Afghan cameleers significant to Australia's development?</b></p> <p><i>'It is estimated that from 1870 to 1900 alone, more than 2000 cameleers and 15,000 camels came to Australia.'</i> (Source 3)</p> <p>Using Source 3, students:</p> <ul style="list-style-type: none"> <li>• list the role of cameleers in servicing early infrastructure projects</li> <li>• list the countries from which the cameleers came</li> <li>• outline the challenges faced in their daily lives and how they overcame them</li> <li>• provide a brief biography of cameleer Abdul Wade</li> <li>• outline the significance of cameleers to the development of Australia.</li> </ul>
<p><b>Records of the cameleers</b></p>	<p><b>Who were the Afghan cameleers?</b></p> <p>View the image of Taj and his father in Source 1, noting their clothing. Discuss how the illustrator, Robert Ingpen, gained information on the clothing of the time.</p> <p>Source 4: <a href="#">State Library of South Australia, cameleers</a></p> <p>Students use Source 4 to locate and collect four to six images of Afghan cameleers and their camels in Australia to 1905. They collate and label the images using either a collage app, an annotated slide show, or by printing and annotating.</p>
<p><b>Inland explorers</b></p> 	<p><b>Who were the early inland explorers and what were their expeditions?</b></p> <p><i>'The string of camels sets out on the expedition, led by Mr Giles...'</i></p> <p>In Source 1 we are introduced to explorer, Ernest Giles. In 1875 he crossed the western half of Australia from Port Augusta to Perth, and then returned in 1876 to make it a double crossing.</p> <p>Students undertake research into a colonial inland explorer/s and outline their most significant expedition. They include primary sources such as images or journal entries, a map of their journey, and a statement of their contribution to the development of the colony. Students take on role as their explorer to present their story to the rest of the class.</p> <p>Image: <a href="#">Burke and Wills Expedition, Samuel Thomas Gill, c.1860-61</a> (cropped). Out of copyright. Mitchell Library, State Library of NSW</p>

# Say Yes: A Story of Friendship, Fairness and a Vote for Hope by Jennifer Castles and Paul Seden


Stage 3 – Australia as a Nation	
	<p><b>Synopsis</b></p> <p>Centred around two young friends, this is a story about the Constitutional restrictions imposed on Australian Aboriginal people prior to the 1967 Referendum. Included in the story is the lead up to the Referendum and its successful outcome in changing the law to enable improved rights for Aboriginal people. Notes: 1. This book contains images and names of Aboriginal and Torres Strait Islander people who have passed away. 2. Reference to Aboriginal people in the primary sources uses terminology of the time but is now inappropriate.</p> <p><b>Historical concepts and ideas</b></p> <p>Continuity and change; Cause and effect; Empathetic understanding; Significance</p> <p>Status and human rights of Aboriginal and Torres Strait Islander people prior to the 1967 referendum. Impact of the constitutional amendments on rights and freedoms.</p>
<p><b>English concepts</b></p>	<p>Authority; Context; Intertextuality</p>
<p><b>Selected syllabus content</b></p>	<p><b>Experiences of democracy and citizenship</b></p> <p>Experiences of Australian democracy and citizenship, including the status and rights of Aboriginal people and/or Torres Strait Islanders, migrants, women and children (ACHHK114). Students:</p> <ul style="list-style-type: none"> <li>• examine Australian human rights, past and present, affecting Aboriginal and/or Torres Strait Islander peoples, migrants, women and children</li> <li>• explain how Australian society has changed throughout the twentieth century for these groups</li> <li>• investigate the significance of ONE of the following in the struggle for the rights and freedoms of Aboriginal and Torres Strait Islander peoples: the Stolen Generations, the right to vote federally in 1962, the 1967 Referendum, the Mabo decision</li> </ul>
<p><b>Engaging with the text</b></p>	<p>Share the book with the students, firstly as a blind reading so students can make inferences about the context. Read the text a second time, with the illustrations.</p> <p>Making connections: Text to text – texts about human rights, eg <i>The Burnt Stick</i> by Anthony Hill. Text to self – difference and diversity in friends. Text to world – decision making in government, plebiscites, postal votes and referendums.</p> <p>How does this book make you feel? What do you wonder about after reading it?</p>
<p><b>Cross curriculum links</b></p>	<p><b>English</b> – Visual literacy: salience, colour, demand, intertextuality, layout.</p> <p><b>Aboriginal and Torres Strait Islander histories and cultures</b> – Aboriginal people’s initiatives and responses to key government policies</p>
<p><b>Supporting texts and resource links</b></p>	<p>Stories for Simon by Lisa Miranda Sarzin and Lauren Briggs (PRC 3–4)</p> <p>Stolen Girl by Trina Saffioti and Norma MacDonald (PRC 3–4)</p> <p>The Burnt Stick by Anthony Hill and Mark Sofilas (PRC 5–6)</p> <p>Solid Rock by Shane Howard and Peter Hudson (PRC 5–6)</p> <p>Idjhil by Helen Bell (PRC 7–9)</p> <p><a href="#">1967 Referendum Unit of Work</a>, Collaborating for Indigenous Rights, NMA</p>





## Say Yes – Learning snapshots

<p><b>Human rights</b></p>  <p>Source 2</p>	<p><b>What restrictions were placed Aboriginal and Torres Strait Islander people?</b></p> <p><i>'But the pool man says NO. Mandy's not allowed in. It's the law.'</i></p> <p>Source 1: <i>Say Yes: A Story of Friendship, Fairness and a Vote for Hope</i> by Jennifer Castles and Paul Seden</p> <p>Source 2: <a href="#">Student Action for Aboriginal people, protest outside Moree Artesian Baths, 1965</a>. In copyright: may be copied for educational purposes. Mitchell Library, State Library of New South Wales and Courtesy Tribune / SEARCH Foundation</p> <p>Source 3: <a href="#">The Australian Aboriginals: a summary of their situation in all states in 1962</a>, Shirley Andrews, campaign organiser, Federal Council for Aboriginal Advancement, Collaborating for Indigenous Rights, National Museum of Australia (NMA) – <a href="#">Page 3</a>, <a href="#">Page 4</a></p> <p>Recall the restrictions to Aboriginal people outlined in Source 1, and verified in Source 2. There were many more restrictions applied to Aboriginal people up to the late 1960s. These are summarised by state and territory in Source 3.</p> <p>Collectively view pages 3 and 4 of Source 3, in the enlarged view. In groups, students discuss the impacts of the restrictions on the lives of Aboriginal people. They summarise their discussions in a cause and effect table.</p>
<p><b>1967 referendum</b></p>	<p><b>What was the significance of the 1967 Referendum?</b></p> <p><i>'So what do we do? We change that law... And how do we do it? We vote YES.'</i></p> <p>Source 4: <a href="#">Faith Bandler discussing the 1967 Referendum</a>, YouTube, 2015</p> <p>Source 5: <a href="#">Vote Yes – The 1967 Referendum</a>, (SBS TV), YouTube, 2017</p> <p>Collectively view Source 4 and clarify the purpose of the 1967 Referendum. Students examine the primary sources and end notes in Source 1 to gain an understanding of the significance of the campaign and the 'yes' vote. What were the key messages? How do you know?</p> <p>Students present a one minute campaign speech persuading voters to vote YES.</p>
<p><b>Changes through the 20<sup>th</sup> century</b></p>	<p><b>How has Australian society changed throughout the twentieth century for Aboriginal and Torres Strait Islander people?</b></p> <p><i>'It's just a beginning... A good beginning.'</i></p> <p>Source 6: <a href="#">A New Referendum</a>, ABC Splash, 2017</p> <p>Campaigning continues. View Source 6. What is currently on the agenda?</p> <p>Students research the key events relating to Aboriginal and Torres Strait Islander peoples on the following dates: 1972, 1976, 1992, 1997 and 2008.</p>
<p><b>Australian activists</b></p> 	<p><b>Who were the key people who fought for Aboriginal peoples' rights and freedoms in the 1967 Referendum?</b></p> <p>View the images of Jessie Street, Faith Bandler and Harriett Ellis in Source 1. Who are these women and what roles did they play in the 1967 Referendum? View the video in Source 7 to learn more about Faith Bandler and her role.</p> <p>Source 7: <a href="#">Faith Bandler on Voting Yes in the 1967 Referendum</a>, 2017, ABC Splash</p> <p>Source 8: <a href="#">The Campaigners</a>, AIATSIS</p> <p>Students select three of the campaigners listed in Source 8. They use a table to compile information on the contribution of each to the 1967 Referendum.</p> <p>Image: <a href="#">Portrait of Faith Bandler</a>, Cyeks5Om (cropped). <a href="#">CC BY-SA 4.0</a></p>

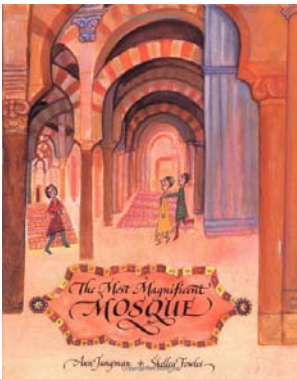
# Mulan: A Story in Chinese and English by Li Jian and Yijin Wert

Stage 4 – Depth Study 3: The Asian World – 3b China	
	<p><b>Synopsis</b></p> <p><i>Mulan: A Story in Chinese and English</i> is an illustrated retelling of the Ballad of Mulan, a Chinese poem written over 1500 years ago. The story is of a woman who dresses as a male warrior and goes to war in place of her father. She was praised for her bravery and honoured as a hero but did not reveal her true identity until she returned home as a heroine.</p> <p><b>Historical concepts and ideas</b></p> <p>Continuity and change; Cause and effect; Empathetic understanding</p> <p>Chinese legend of Fa Mulan who disguises herself as a male warrior. Role of women and soldiers. Ballad of Mulan.</p>
<p><b>English concepts</b></p>	<p>Character; Context; Representation</p>
<p><b>Selected syllabus content</b></p>	<p><b>Roles of key groups</b></p> <p>Roles of key groups in the ancient society in this period (such as kings, emperors, priests, merchants, craftsmen, scholars, peasants, women), including the influence of law and religion (ACDSEH044, ACDSEH041). Students:</p> <ul style="list-style-type: none"> <li>outline the main features of the social structures and government of the ancient society, including the role of law and religion</li> <li>describe the roles of key groups in the society</li> <li>describe the everyday life of men, women and children in the society</li> </ul>
<p><b>Engaging with the text</b></p>	<p>Share the book with the students, providing time to examine the illustrations.</p> <p>Making connections: Text to text – ancient Chinese legends, for instance, ancient tales associated with the Moon Festival. Text to self – experiences of Chinese cultural activities. Text to world – advertisements for China as a travel destination, media articles.</p> <p>Symbolism is embedded in the illustrations in the text. How is the Chinese lucky colour red used? What do the illustrations on the various screens represent? What additional meaning do the illustrations provide?</p>
<p><b>Cross curriculum links</b></p>	<p><b>English</b> – Visual literacy: layout, framing, angles, colour. Symbolism and representation.</p> <p><b>Languages</b> – The text is written in English and Chinese.</p> <p><b>Visual arts</b> – Chinese calligraphy; history of Chinese painting</p> <p><b>Geography</b> – Landscapes and Landforms</p> <p><b>Intercultural understanding</b> – Beliefs and values of people past and present</p>
<p><b>Supporting texts and resource links</b></p>	<p>The Song of Mu Lan by Jeanne M Lee</p> <p>The Emperor Who Built the Great Wall by Jillian Lin and Shi Meng</p> <p><a href="#">Syllabus BITES: Ancient China</a>, NSW Department of Education</p> <p><a href="#">Ancient China</a>, The British Museum</p> <p><a href="#">A Visual Sourcebook of Chinese Civilisation</a>, University of Washington</p>

## Mulan – Learning snapshots

<p><b>Gender roles</b></p> 	<p><b>What was the role of women in ancient China?</b></p> <p>Source 1: <i>Mulan: A Story in Chinese and English</i> by Li Jian and Yijin Wert</p> <p>Re-read Source 1, examining the illustrations and images on the screens. How does the text represent the traditional role of women in society in ancient China? Can paintings provide an accurate social record of a period and place?</p> <p>Source 2: <a href="#">Ancient China: Daily Life of Women</a>, Skwirk</p> <p>Source 3: <a href="#">A Visual Sourcebook of Chinese Civilisation: Private Life</a>, Univeristy of Washington</p> <p>Students:</p> <ul style="list-style-type: none"><li>• read Source 2 to understand the role of women in Ancient Chinese society</li><li>• select three paintings from Source 3 and outline how each represents the role of women</li><li>• comment on the usefulness of using the paintings as a reliable source.</li></ul> <p>Image: <a href="#">Detail from Spinning Wheel by Wang Juzheng</a>, Northern Song era, 960–1127. Public domain</p>
<p><b>Role of soldiers</b></p>	<p><b>What was the role of soldiers in Ancient China?</b></p> <p><i>'Mulan decided to...fulfill her father's duty to protect the country.'</i></p> <p>In Source 1 we see glimpses of military life in Ancient China. How were soldiers conscripted? What did they wear? What transport and weapons were used?</p> <p>Source 4: <a href="#">Ancient China: Warfare and the Life of a Soldier</a>, Skwirk</p> <p>Source 5: <a href="#">Terracotta Army Guards China's First Emporer</a>, ABC Splash</p> <p>With reference to Sources 1, 4 and 5, students take on role as a soldier in Ancient China and outline a typical day in their life.</p>
<p><b>Social structures and government</b></p>	<p><b>What were the social structures and government of Ancient China?</b></p> <p>In Source 1, view the image of the Emperor rewarding the millitary heroes. The Emperor and his Imperial family had the highest social status in Ancient China. How is the Emporer's position of power represented? What is the potential status of Mulan's family? How do you know? What privileges may Mulan have had if she had accepted the positon of official?</p> <p>Source 6: <a href="#">Syllabus BITES Ancient China: Social Structure</a>, NSW DoE</p> <p>Source 7: <a href="#">A Visual Sourcebook of Chinese Civilisation: Individuals on the Street</a>, University of Washington</p> <p>Students read, then answer, the questions in Sources 6 and 7. In groups, they 'step into the paintings' in Source 7, take on role as the characters and create freeze frames of the images. They state their social status and role in society.</p>
<p><b>Dragon symbolism</b></p> 	<p><b>What was the role of symbolism in law and religion?</b></p> <p>View the illustration of the Emperor's throne in Source 1, noting the dragon decorations. What do dragons represent in Chinese culture? How were dragons associated with Emporers in Ancient Chinese society?</p> <p>Students research the symbolism of dragons in Ancient Chinese culture and their link with Chinese emperors. They locate one primary source that shows dragon imagery on a Chinese emperor's ceremonial clothing and explain its symbolism.</p> <p>Image: Dragon figure. Public domain</p>

# The Most Magnificent Mosque by Ann Jungman, Shelley Fowles

Stage 4 – Depth Study 4: The Western and Islamic World – 4b: Medieval Europe (c.AD 590 – c.1500)	
	<p><b>Synopsis</b></p> <p>Set in Cordoba, Spain, around 1236, <i>The Most Magnificent Mosque</i> tells the story of the conquer of Cordoba and the ensuing threat to demolish the mosque. The story centres around three friends: one Muslim, one Jewish, and one Christian. They play daily around the mosque and then form a strong attachment to it after having to work in the gardens as punishment for a misdemeanour. As adults, the friends successfully lobby to save the mosque after the Christian King Fernando conquers Cordoba. Note: This is a fictionalised account and so not historically accurate. It provides an opportunity for students to consider contestability.</p> <p><b>Historical concepts and ideas</b></p> <p>Continuity and change; Cause and effect; Significance; Contestability</p> <p>History of the Mosque of Cordoba as evidence of changing relations and past Islamic rule. Continuity and change in a city.</p>
<b>English concepts</b>	Context; Representation
<b>Selected syllabus content</b>	<p><b>Continuity and change</b></p> <p>Continuity and change in society in ONE of the following areas: crime and punishment; military and defence systems; towns, cities and commerce (ACDSEH051). Students:</p> <ul style="list-style-type: none"> <li>outline the main features of at least ONE of the following: crime and punishment; military and defence systems; towns, cities and commerce</li> <li>describe the ways your chosen topic changed or remained the same</li> </ul>
<b>Engaging with the text</b>	<p>Share the book with the students, as a light-hearted account of events.</p> <p>Making connections: Text to text – texts about other cultures and places. Text to self – personal religious beliefs and worship traditions; travel experiences to significant religious buildings. Text to world – media articles on religious warfare and its impacts on people and places.</p> <p>Where is the Mosque of Cordoba? What does it look like? What is its history? What is its significance to the people of Cordoba and to world history?</p> <p>Does this text provide an accurate representation of the historical characters and events that surround the mosque? What is fact, fiction, stereotypical or biased?</p>
<b>Cross curriculum links</b>	<p><b>Visual arts</b> – Islamic architecture, Medieval architecture</p> <p><b>Geography</b> – Interconnections</p> <p><b>Intercultural understanding</b> – Perspectives, beliefs and values of people past and present</p>
<b>Supporting texts and resource links</b>	<p>Saladin: Noble Prince of Islam by Diane Stanley</p> <p>Marguerite Makes a Book by Bruce Robertson and Kathryn Hewitt</p> <p><a href="#">Mosque of Cordoba</a>, official website</p> <p><a href="#">The Great Mosque of Cordoba</a>, Khan Academy</p>

# The Most Magnificent Mosque – Learning snapshots

## Cordoba timeline



### How has the Mosque of Cordoba changed or remained the same through Medieval Europe? (c.AD 590 – c.1500)

Source 1: *The Most Magnificent Mosque* by Ann Jungman and Shelley Fowles

The passing of time in Source 1 is represented by the growing of the boys to men. The mosque's history begins well before the boys' time, with historians believing there was once a Roman temple on the site. Today the mosque continues to operate as a cathedral, disallows Muslim worship, and is the centre of Cordoba's tourism industry. In 2016 its name was changed to The Mosque-Cathedral Monument Complex to reflect its Islamic origins.

Source 2: [The Great Mosque of Cordoba](#), Khan Academy

Students use Source 2, and other sources, to create a timeline outlining the history of the Mosque of Cordoba. In each major time period they outline uses of the mosque and its significance in the city. Students comment on the usefulness and reliability of the sources used.

**Table 1: Timeline of the Great Mosque of Cordoba**

Time period	Cause/Event	Effect/Result	Mosque use	Significance	Source

Image: Interior of the Great Mosque of Cordoba, 2014. Public domain

## Change and continuity

### How has commerce in the city of Cordoba changed or remained the same through Medieval Europe? (c.AD 590 – c.1500)

Source 2: [Cordoba: Historical Overview](#), Spain Then and Now

Using a jigsaw strategy, students each read a paragraph from Source 2. In role as Cordoba tourist guides, each student orally tells the remainder of the group the main points read in order to verbally 'paint a picture' of Cordoba's:

- economic, commercial and cultural activities in the 10<sup>th</sup> century
- physical changes after Christian conquer between 1236 and 1526
- appearance in the 1860s as described by Reverend Samuel Manning
- economic activity today.

## Contestability



### Are the representations of people and events in historical fiction always accurate?

Re-read Source 1. Are the illustrations and story historically accurate? It is implied that the Christian church was built within the mosque shortly after conquest in 1236, however, its construction commenced in 1523, 300 years later. Does history need to be accurate in historical fiction?

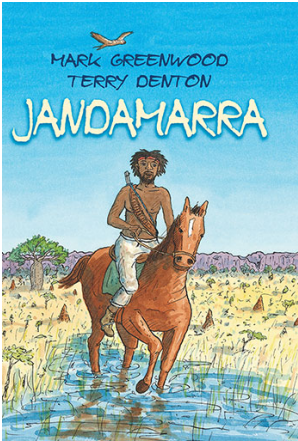
Source 3: [Book review: The Most Magnificent Mosque](#) by SJ Pearce, 2011 ([SJ Pearce biography](#))

In her review of the book, in Source 3, Pearce contests the representations of the character's outfits. She also contests the characterisation of Fernando III and states, *'It's sad that the author took a figure who was, indeed, a champion of multiconfessionalism and turned him into a villain.'*



Students read Source 3. They list three representations in Source 1 disputed by Pearce. Students locate sources to prove or disprove Pearce's claims. Alternatively, students select their own three representations to dispute.

Image: 16<sup>th</sup> century cathedral within the Mosque of Cordoba. Public domain

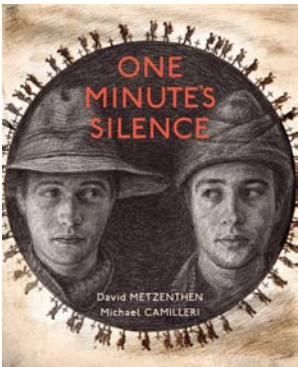
# Jandamarra by Mark Greenwood and Terry Denton

Stage 4 – Depth Study 6: Expanding Contacts – 6d Aboriginal and Indigenous Peoples, Colonisation and Contact History	
	<p><b>Synopsis</b></p> <p>Based on true events told to the author by the Bunuba people, <i>Jandamarra</i> tells the story of the life of an Aboriginal resistance fighter of the Kimberley region. Called 'Pigeon' by the white bosses, he was a highly valued shearer, rifleman, horseman and tracker. Bitter conflict arose between the Bunuba people and the colonisers as they fenced off traditional and sacred lands. Caught between two worlds, Pigeon's loyalties were torn but when he finally sides with his people, a series of violent events occur that result in him being the tracked and hunted.</p> <p><b>Historical concepts and ideas</b></p> <p>Cause and effect; Perspectives; Empathetic understanding; Significance</p> <p>True account of Jandamarra, an Aboriginal resistance fighter from the Kimberley region, and his people's contact and conflict with British colonisers.</p>
<p><b>English concepts</b></p>	<p>Characterisation; Context; Representation</p>
<p><b>Selected syllabus content</b></p>	<p><b>Nature of British colonisation of Australia</b></p> <p>The nature of British colonisation of Australia. Students:</p> <ul style="list-style-type: none"> <li>recall the nature of early British contact with Aboriginal and Torres Strait Islander peoples in Australia</li> <li>describe the differences between Aboriginal and non-Aboriginal relationships to Land and Country</li> <li>using a range of sources, describe some of the differing experiences of contact between Aboriginal and Torres Strait Islander peoples and non-Aboriginal peoples</li> <li>outline the developments in government policies towards Aboriginal and Torres Strait Islander peoples to 1900</li> <li>describe and assess the life of ONE Aboriginal and Torres Strait Islander individual in contact with the British colonisers</li> <li>explain the results of colonisation for Aboriginal and Torres Strait Islander peoples and non-Aboriginal peoples to 1900</li> </ul>
<p><b>Engaging with the text</b></p>	<p>Share the book with the students, being sensitive to the impact on the students.</p> <p>Making connections: Text to text – texts relating to war and conflict. Text to self – personal experiences of Kimberley and arid landscapes. Text to world – articles relating to Aboriginal resistance fighters and frontier conflict.</p> <p>Compare the framed illustration of the tunnel entrance on pages 4 and 5 to the unframed image of Jandamarra's death at the end. What do they represent?</p>
<p><b>Cross curriculum links</b></p>	<p><b>English</b> – Visual literacy: framing, layout, reading paths</p> <p><b>Geography</b> – Interconnections: Personal connections</p> <p><b>Aboriginal and Torres Strait Islander histories and cultures</b> – Aboriginal people's interactions with Europeans</p>
<p><b>Supporting texts and resource links</b></p>	<p>My Place by Nadia Wheatley and Donna Rawlins (PRC 5–6)</p> <p><a href="#">Jandamarra: Teacher's Notes</a> by Dr Robyn Sheahan-Bright, Allen &amp; Unwin</p>

# Jandamarra – Learning snapshots


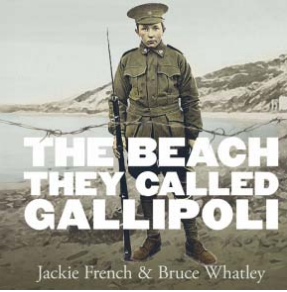
<p><b>Jandamarra</b></p> 	<p><b>What are some experiences of contact between Aboriginal people and non-Aboriginal people? Who was Jandamarra and why is he remembered?</b></p> <p>Source 1: <i>Jandamarra</i> by Mark Greenwood and Terry Denton</p> <p>Read Source 1, providing time for students to examine the illustrations. What contact did the Bunuba people have with the non-Aboriginal people? Why was there conflict? Discuss the responses and actions of both groups of people.</p> <p>What big decisions did Jandamarra have to make in his life? What personal conflicts did he face? How did he resolve them? Is he a hero? Why or why not?</p> <p>Students use Source 1, and at least one other reliable secondary source. They:</p> <ul style="list-style-type: none"><li>• construct a chronological consequences table outlining the causes and effects of contact between the Bunuba people and non-Aboriginal people</li><li>• create a timeline outlining key events in Jandamarra’s life</li><li>• locate an April 1897 source on Jandamarra’s death and identify the viewpoint</li><li>• write four visitor information panels that describe and assess the life of Jandamarra, suitable for display in Tunnel Creek National Park.</li></ul> <p>Image: View looking out of the tunnel entrance where Jandamarra was killed on 1 April 1897, Tunnel Creek National Park, Western Australia. G Braiding</p>
<p><b>Relationships to Land and Country</b></p>	<p><b>What are the differences between Aboriginal and non-Aboriginal relationships to Land and Country?</b></p> <p><i>‘...station owners fenced billabongs and sacred Bunuba sites with post and rail.’</i></p> <p>Use the map on the end pages of Source 1, and the story, as a stimulus to recall the nature of early British contact with Aboriginal and Torres Strait Islander peoples.</p> <p>Source 2: <a href="#">Bardi Jawi Rangers: Caring for Country</a>, ABC Splash</p> <p>Re-read Source 1 and view Source 2. On a T-chart, students list the literal and implied attitudes and references to country and land by the Aboriginal and non-Aboriginal people in both sources.</p> <p>Students take on role as Pigeon on p. 22 of Source 1, and of Trooper Richardson. If Pigeon could have reasoned with Trooper Richardson, what would he have told him about his people’s relationship to land? What would Richardson’s reply have been in expressing the perspective of the colonisers? How do you know? Students role play or write a script of the conversation.</p>
<p><b>Results of colonisation</b></p> 	<p><b>What are the results of colonisation to 1900?</b></p> <p>Compare the front and back cover images of Source 1. What do they communicate about the effects of colonisation? How did it personally affect Jandamarra?</p> <p>Students locate and use sources in order to:</p> <ul style="list-style-type: none"><li>• outline the developments in government policies towards Aboriginal and Torres Strait Islander peoples to 1900</li><li>• explain the results of colonisation for Aboriginal and Torres Strait Islander peoples and non-Aboriginal peoples to 1900</li><li>• comment on the usefulness and reliability of the sources.</li></ul> <p>Image: <a href="#">Bulla Queensland, 1861</a>, WO Hodgkinson. Out of copyright. NLA</p>

# One Minute's Silence by David Metzenthen, Michael Camilleri


Stage 5 – Depth Study 3: Australians at War – Commemorations and the nature of the Anzac legend	
	<p><b>Synopsis</b></p> <p><i>'In one minute's silence you can imagine the grinding in your guts.... But can you imagine...lines of young Turkish soldiers from distant villages, hearts hammering...'</i></p> <p><i>One Minute's Silence</i> use words and images to place the reader into the shoes, eyes and minds of both the Australian and Turkish soldiers who fought at Gallipoli in the First World War. Through placing the reader in the war zone, empathetic understanding is built as the reader imagines and empathises with the emotions of the men fighting from both sides. Respect is built for both the Australia's heroes, and the Turkish, and awareness is raised of the significance of remembering.</p> <p><b>Historical concepts and ideas</b></p> <p>Cause and effect; Perspectives; Empathetic understanding; Significance</p> <p>How and why Australians commemorate the wars and the significance of one minute's silence on Anzac Day and Remembrance Day. Anzac Cove landing and Gallipoli campaign through the perspective of Australian and Turkish soldiers.</p>
<p><b>English concepts</b></p>	<p>Connotation, imagery, symbol; Perspective; Representation</p>
<p><b>Selected syllabus content</b></p>	<p><b>Commemorations and the nature of the Anzac legend</b></p> <p>Commemorations and the nature of the ANZAC legend (ACDSEH097). Students:</p> <ul style="list-style-type: none"> <li>• explain how and why Australians have commemorated the wars</li> <li>• explain different perspectives on the ANZAC legend</li> </ul>
<p><b>Engaging with the text</b></p>	<p>Share the book with the students, perhaps firstly with a blind reading before sharing the images. What additional meaning and points of view are added through the images?</p> <p>Making connections: Text to text – historical fiction and nonfiction relating to Anzac Day and remembrance. Text to self – participation in Anzac Day services and ceremonies. Text to world – community memorials and Anzac Day commemorations.</p> <p>How do feel when asked to stand for one minute's silence? What do you think about? Why do we do it?</p>
<p><b>Cross curriculum links</b></p>	<p><b>English</b> – Visual literacy: frames, salience. Literary devices: similes, alliteration</p> <p><b>Visual arts</b> – Monochromatic ink media; framing</p> <p><b>Intercultural understanding</b> – Insight into the views of the Turkish</p>
<p><b>Supporting texts and resource links</b></p>	<p>The Beach they Called Gallipoli by Jackie French and Bruce Whatley (PRC 7–9)</p> <p>A Day to Remember by Jackie French and Mark Wilson (PRC 7–9)</p> <p>Memorial by Gary Crew and Shaun Tan (PRC 7–9)</p> <p><a href="#">Andrew Denton's Gallipoli: Brothers in Arms</a>, ABC Splash</p> <p><a href="#">One Minute's Silence: Teacher Notes</a>, Allen &amp; Unwin</p>





# One Minute's Silence – Learning snapshots

<p><b>Commemorating the wars</b></p> 	<p><b>How and why have Australians commemorated the wars?</b></p> <p>Source 1: <i>One Minute's Silence</i> by David Metzenthien and Michael Camilleri</p> <p>The passing of time is a theme in Source 1, represented by clocks, cogs and the narrative. As time passes, Anzac Day commemorations increase in popularity. Why is this so? What are the commemoration's origins?</p> <p>Source 2: <a href="#">The Dawn of the Legend: The Anzac Spirit</a>, Australian War Memorial</p> <p>Source 3: <a href="#">Origins of Remembrance Day</a>, Australian War Memorial</p> <p>Source 4: <a href="#">The Anzac Day Ritual</a>, State Library of Queensland</p> <p>Using Sources 1 to 4, and their own research, students:</p> <ul style="list-style-type: none"> <li>• outline the origins of Anzac Day in Australia</li> <li>• outline the significance of the date and time of observing a minute's silence on Remembrance Day</li> <li>• describe the traditions incorporated into these annual commemorations</li> <li>• explain why the commemorations are important for contemporary Australians</li> <li>• comment on the usefulness and reliability of each source.</li> </ul> <p>Image: <a href="#">Anzac Day procession through the streets of Brisbane, 1916</a>. Out of copyright. State Library of Queensland</p>
<p><b>One Minute's Silence mini documentary</b></p>	<p><b>Why is one minute's silence incorporated in war commemorations?</b></p> <p>Students revisit the illustrations of the class of students on the first and last double-spreads of Source 1. Imagining they are one of the students, they find themselves in the illustrations and track their actions and fate.</p> <p>Discuss and account for the differences in the representation of the students in the first and last double-page images. Why has their demeanor changed?</p> <p>Discuss the significance of the minute's silence observed in Anzac Day, Remembrance Day and daily in RSL Clubs. Students create a one minute documentary compiling interviews with students on the meaning and significance of one minute's silence observed on Anzac Day and Remembrance Day.</p>
<p><b>Perspectives on the Anzac legend</b></p>  <p>Source 5</p>	<p><b>What are the different perspectives on the Anzac legend?</b></p> <p>A core concept in Source 1 is perspective, represented through the context, illustrations and words. What is the Anzac spirit and how is it represented in Source 1? Are there differing perspectives on the Anzac legend?</p> <p>Source 5: <i>The Beach they Called Gallipoli</i> by Jackie French and Bruce Whatley</p> <p>Read Source 5 to the students and compare and discuss the representation of the Anzac legend in Sources 1 and 5.</p> <p>Students:</p> <ul style="list-style-type: none"> <li>• locate a source that provides the perspective of Australian Indigenous soldiers, known as 'Black Diggers'</li> <li>• compare and contrast the varying perspectives on the Anzac legend as evidenced in the sources</li> <li>• comment on the usefulness and reliability of the sources.</li> </ul>


# Stolen Girl by Trina Saffioto and Norma MacDonald

Stage 5 – Depth Study 4: Rights and Freedoms – Stolen Generation	
	<p><b>Synopsis</b></p> <p><i>Stolen Girl</i> tells the story of a young, unnamed Aboriginal girl taken by a government officer and sent to a children’s home. She reminisces about her family whilst participating in the drudgery of her new life. Trying to maintain a connection to her mother through her dreams, she finally escapes to return home.</p> <p><b>Historical concepts and ideas</b></p> <p>Cause and effect; Perspectives; Empathetic understanding</p> <p>The personal experience of an Aboriginal child forcibly removed from her family as part of the Stolen Generation.</p>
<p><b>English concepts</b></p>	<p>Character; Connotation, imagery, symbol; Representation</p>
<p><b>Selected syllabus content</b></p>	<p><b>Background to the struggle for rights and freedoms</b></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 Generation (ACDSEH104). Students:</p> <ul style="list-style-type: none"> <li>• explain the purpose and significance of early twentieth-century Aboriginal activism including the 1938 Day of Mourning protest for Aboriginal and Torres Strait Islander peoples</li> <li>• outline the rights and freedoms denied to Aboriginal and Torres Strait Islander peoples before 1965 and the role and policies of the Aboriginal Protection Board, eg the control of wages and reserves</li> <li>• using a range of sources, describe the experiences of Aboriginal and Torres Strait Islander peoples who were forcibly removed from their families</li> <li>• describe the effects of the assimilation policy for rights and freedoms of Aboriginal and Torres Strait Islander peoples</li> </ul>
<p><b>Engaging with the text</b></p>	<p>Share the book with the students. Firstly read the preface about Stolen Generations. Provide time for students to observe the illustrations.</p> <p>Making connections: Text to text – texts about the experiences of Aboriginal people. Text to self – interactions with Aboriginal people on their Country. Text to world – Aboriginal rights, Stolen Generation.</p> <p>Why does the girl remain nameless in the story? What is the significance of the bright yellow ochre formed on the girl’s first day at the children’s home? What does it represent in the illustrations throughout the story?</p>
<p><b>Cross curriculum links</b></p>	<p><b>English</b> – Visual literacy: colour, symbolism</p> <p><b>Aboriginal and Torres Strait Islander histories and cultures</b></p>
<p><b>Supporting texts and resource links</b></p>	<p>Stories for Simon by Lisa Miranda Sarzin and Lauren Briggs (PRC 3–4)</p> <p>The Burnt Stick by Anthony Hill and Mark Sofilas (PRC 5–6)</p> <p>Down the Hole: up the Tree, across the Sandhills, Running from the State and Daisy Bates by Edna Williams, Tantjingu and others (PRC 7–9)</p> <p><a href="#">Servant or Slave</a>, NITV, SBS On Demand (57 mins. Expires 22-3-2021)</p> <p><a href="#">Teacher Notes: Servant or Slave, History and English</a>, SBS Learn</p> <p><a href="#">Stolen Girl Teacher Notes</a> by Christine Wheeler, Magabala Books</p>



## Stolen Girl – Learning snapshots

<p><b>Aboriginal Protection Board</b></p> 	<p><b>What was the role and policies of the Aboriginal Protection Board? What rights and freedoms were denied to Aboriginal and Torres Strait Islander peoples before 1965?</b></p> <p>Source 1: <i>Stolen Girl</i> by Trina Saffioto and Norma MacDonald</p> <p>In Source 1, we see the young girl forcibly taken by a uniformed man who tells her, ‘The Chief Protector of Aboriginals is sending you to a new home.’ The Chief Protector was a government position attached to the Aboriginal Protection Board.</p> <p>Students research and outline the role and policies of the NSW Aboriginal Protection Board and subsequent Aboriginal Welfare Board. They outline the rights and freedoms denied to Aboriginal and Torres Strait Islander peoples whilst under control of these boards.</p> <p>Image: Footprints in the sand. Public domain</p>
<p><b>Experiences of the Stolen Generation</b></p>	<p><b>What were the experiences of Aboriginal and Torres Strait Islander peoples who were forcibly removed from their families?</b></p> <p>Source 2: <a href="#">Telling Our Stories – Our Stolen Generations</a>, The Healing Foundation</p> <p>Source 3: <a href="#">Servant or Slave</a>, NITV, SBS On Demand (57 mins. Expires 22-3-2021)</p> <p>Re-read Source 1 and identify the girl’s feelings, shown in the words and illustrations.</p> <p>Students view Source 3, or three videos in Source 2. Using a table, they list the experiences of three Aboriginal people forcibly removed from their families.</p> <p>In the style of Source 1, students compose a text about a fictional Aboriginal child in the Stolen Generation. Students draw information from the personal recounts viewed in Sources 2 or 3 and treat the issue with empathy and great sensitivity.</p>
<p><b>Effects of assimilation</b></p> 	<p><b>What were the effects of the assimilation policy for rights and freedoms of Aboriginal and Torres Strait Islander peoples?</b></p> <p>Review the words and illustrations in Source 1. What actions at the children’s home had the intent of breaking the Aboriginal girls’ culture and assimilating them into white society? What did the girl do to try to maintain her Aboriginal identity and connection to her family?</p> <p>Source 4: <a href="#">Government Policy in Relation to Aboriginal People</a>, Barani: Sydney’s Aboriginal History, City of Sydney (paragraphs 7–10)</p> <p>Source 5: <a href="#">Aboriginal Welfare Board, tour of south and western NSW, Murrin Ridge Aboriginal Station, 1963</a>. Government Printing Office, State Library of NSW.</p> <p>Students read Source 4 and describe the effects of the assimilation policy on the rights and freedoms of Aboriginal and Torres Strait Islander peoples. They select one photograph from Source 5 and identify how it illustrates the assimilation policies of the time. Students comment on the reliability of each source.</p> <p>Image: Sunset. Public domain</p>
<p><b>1938 Day of Mourning</b></p>	<p><b>What was the purpose and significance of the 1938 Day of Mourning and Protest for Aboriginal and Torres Strait Islander peoples?</b></p> <p>Source 6: <a href="#">26<sup>th</sup> January 1938</a>, AIATSIS</p> <p>With reference to Source 6, in role as one of the ‘pressmen’ allowed into the conference, students write a 200 word newspaper article explaining the key demands of the speakers at the Day of Mourning and Protest Conference.</p>

# The Treasure Box by Margaret Wild and Freya Blackwood

Stage 5 – Depth Study 5 The Globalising World – 5c Migration Experiences	
	<p><b>Synopsis</b></p> <p><i>‘This is a book about our people, about us...It is rarer than rubies, more splendid than silver, greater than gold.’</i></p> <p>In this story of post-war migration, Peter and his father are forced to evacuate their home when war strikes their city. The library is bombed and all the books are lost except just one; one that had been borrowed by Peter’s father that tells the story of their people. As they join the long line of other people escaping the city, they keep the treasured book with them. With the loss of his father, Peter travels alone, burying the book and finding safety on the shores of another country. As an adult, Peter returns to retrieve the book and return it to the shelves of the rebuilt library.</p> <p><b>Historical concepts and ideas</b></p> <p>Cause and effect; Empathetic understanding; Significance</p> <p>Story of a young boy and his father who flee their home following World War II.</p>
<b>English concepts</b>	Context; Connotation, imagery and symbol; Representation
<b>Selected syllabus content</b>	<p><b>Post-World War II migration to Australia</b></p> <p>The waves of post-World War II migration to Australia, including the influence of significant world events (ACDSEH144)</p> <p>Students:</p> <ul style="list-style-type: none"> <li>• describe the size and composition of Australia's population in 1945</li> <li>• sequence the main waves of migration to Australia in the 40 years following World War II, identifying numbers of migrants and countries of origin</li> <li>• identify significant world events which influenced post-World War II migration to Australia, eg World War II, the Cold War, the Vietnam War, the Gulf Wars and the war in Afghanistan</li> </ul>
<b>Engaging with the text</b>	<p>Share the book with the students. Carefully examine the illustrations on a second reading. Why is typography integrated into the illustrations? What languages are used? What do they represent? What are the underlying meanings of the text?</p> <p>Making connections: Text to text – texts about migration and refugees. Text to self – personal migration experiences. Text to world – media articles about refugees, asylum seekers, immigration, dual citizenship.</p> <p>What is the significance of books, writing and stories within cultures?</p>
<b>Cross curriculum links</b>	<p><b>English</b> – Visual literacy: framing, vectors, angles, colour, intertextuality</p> <p><b>Geography</b> – Changing Places: International migration</p>
<b>Supporting texts and resource links</b>	<p>The Arrival by Shaun Tan (PRC 7–9)</p> <p>Flight by Nadia Wheatley and Armin Greder (PRC 5–6)</p> <p>The Colour of Home by Mary Hoffman</p> <p><a href="#">The Treasure Box: Study Notes / Activities for Teachers</a>, Penguin Books</p>

# The Treasure Box – Learning snapshots

<p><b>Cause and effect</b></p> 	<p><b>What world events influenced post-World War II migration to Australia? What were the main waves of migration to Australia up to 1990?</b></p> <p><i>'Peter and his father joined others fleeing the city.'</i></p> <p>Source 1: <i>The Treasure Box</i> by Margaret Wild and Freya Blackwood</p> <p>Re-read the journey of Peter in Source 1. What events caused the people to flee their city? What have they taken with them? Where are they going?</p> <p>Source 2: <a href="#">Australian Migration History Timeline</a>, Migration Heritage Centre</p> <p>Students use Sources 2 to complete Table 1.</p> <p><b>Table 1: Waves of migration to Australia 1945–1990</b></p> <table border="1" data-bbox="411 611 1505 669"> <thead> <tr> <th>When</th> <th>Who and no.</th> <th>Why migrate</th> <th>Where to in Aust.</th> <th>What life in Aust.</th> </tr> </thead> <tbody> <tr> <td> </td> <td> </td> <td> </td> <td> </td> <td> </td> </tr> </tbody> </table> <p>Image: <a href="#">Displaced Persons Queuing for Supplies, Salzgitter Region, Germany, 1946</a>. Public domain. Museums Victoria</p>	When	Who and no.	Why migrate	Where to in Aust.	What life in Aust.					
When	Who and no.	Why migrate	Where to in Aust.	What life in Aust.							
<p><b>A new life...</b></p>	<p><b>Who were the people that arrived in Australia?</b></p> <p>Source 3: <a href="#">A Ticket to Paradise?</a> Immigration images, National Archives of Australia</p> <p>View the images of migrants in Source 3. Discuss similarities and differences between Australia's waves of migration to 1990.</p> <p>With reference to Sources 1 and 3, in role as either a displaced person or migrant, students use one of the words that 'fluttered in the wind' in a verbal statement describing their feelings, fears, hopes and aspirations.</p>										
<p><b>History detectives: mystery of the words</b></p>	<p><b>What languages, and texts, are integrated into the illustrations and why?</b></p> <p>In Source 1, words and sentences from a number of languages are purposefully integrated into the illustrations by illustrator, Freya Blackman. For instance, the tree collage is text from at least one children's novel, translated into Italian.</p> <p>Students work with a partner and use source analysis skills of a historian to:</p> <ul style="list-style-type: none"> <li>ascertain the age of Peter, from the end pages</li> <li>identify the languages used, in order, and translate a phrase from each page</li> <li>select different parts of the tree collage and translate at least three sentences to English. Comment on why they chose those particular sentences.</li> <li>identify one of the novels used in the tree collage, and comment on the meaning. (The novels are Australian children's novels. There is at least one.)</li> <li>list the tools used in the investigation and comment on their usefulness.</li> </ul> <p>Note for teacher: The words on the tree collage are from <a href="#">The Silver Donkey</a> by Sonya Hartnett. Apparently also from <a href="#">Once</a> and <a href="#">Then</a> by Morris Gleitzmann.</p>										
<p><b>Australia in 1945</b></p> 	<p><b>What was the size and composition of Australia's population in 1945?</b></p> <p>Source 3: <a href="#">Populations: Birthplaces, Australia, 1921 and 1933, Page 484, Chapter XIV: Population</a>, Year Book Australia 1944–45, Australian Bureau of Statistics</p> <p>Analyse the population statistics of Australia on page 484 of Source 3. Use the data to create a pie graph of the total persons per region of birthplace as at 30<sup>th</sup> June 1933. Note: Aboriginal people were not included in Census data until after the 1967 Referendum. Also note the disclaimer on Page 1.</p> <p>What was Australia's major population group in 1945? How would the arrival of Displaced Persons in 1945 dramatically change this composition?</p> <p>Image: <a href="#">Italian prisoners of war on arrival in Australia, 1943</a>. Out of copyright. NAA</p>										

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### Digital collections and abbreviations

AWM	<a href="#">Australian War Memorial</a>
NAA	<a href="#">National Archives of Australia</a>
NLA	<a href="#">National Library of Australia</a>
NMA	<a href="#">National Museum of Australia</a>
NSW DoE	New South Wales Department of Education
SLNSW	<a href="#">State Library of New South Wales</a>
SRNSW	<a href="#">State Records and Archives Authority of New South Wales</a>
Trove	<a href="#">Trove</a> , National Library of Australia

## Scope and sequence of picture books in History K-10

### Early Stage 1 – People Live in Places

Knowledge content	Teaching framework	Core text	Main history content in core text	Supporting texts (PRC – Premier's Reading Challenge 2017)
<p><b>How stories of families and the past can be communicated</b></p> <p>Who the people in their family are, where they were born and raised and how they are related to each other (ACHHK001)</p> <p>How the stories of families and the past can be communicated, for example through photographs, artefacts, books, oral histories, digital media and museums (ACHHK004)</p>		<p>I'm Australian Too by Mem Fox and Ronojoy Ghosh (PRC K–2)</p>	<p>Birthplaces and heritage of family members. Stories of families and the past.</p>	<p>Yafi's Family: an Ethiopian Boy's Journey of Love, Loss, and Adoption (PRC K–2)</p> <p>When I Was a Baby by Deborah Niland (PRC K–2)</p> <p>Sam's Bush Journey by Sally Morgan, Ezekiel Kwaymullina and Bronwyn Bancroft (PRC K–2)</p> <p>Same, Same but Different by Jenny Sue Kostecki-Shaw</p> <p>Grandpa's Mask by Jing Jing Guo and Di Wu</p> <p>Same, But a Little Different by Kylie Dunstan</p>
<p><b>Different structures of families and family groups</b></p> <p>The different structures of families and family groups today, and what they have in common (ACHHK002)</p>		<p><b>Tom Tom by Rosemary Sullivan and Dee Huxley</b> (PRC K–2)</p>	<p>Structure of an Aboriginal family, family relationships and aspects of daily life. Story about a family in another place: Australia's Top End. (Also suitable for S1 Geography)</p> <p><a href="#">Tom Tom teacher resources</a></p>	<p>Grandpa and Thomas by Pamela Allen (PRC K–2)</p> <p>Love from Grandma by Jane Tanner (PRC K–2)</p> <p>Grandma, the Baby and Me by Emma Allen and Hannah Sommerville (PRC K–2)</p> <p>Hello from Nowhere by Raewyn Caisle and Karen Blair</p> <p>Guji Guji by Chih-Yuan Chen</p>
<p><b>Commemoration of important past events</b></p> <p>How they, their family and friends commemorate past events that are important to them (ACHHK003)</p>		<p>Night Noises by Mem Fox and Terry Denton (PRC K–2)</p>	<p>Surprise family birthday celebration of a ninety year-old grandmother. The grandmother's reminisces of her life in the past.</p>	<p>Christmas at Home by Claire Saxby and Janine Dawson (PRC K–2)</p> <p>It's a Miracool by Christine Harris and Anne James (PRC K–2)</p> <p>Fancy Nancy's Marvellous Mother's Day Brunch by Jane O'Connor and Robin Preiss Glasser</p>

## Stage 1 – Present and Past Family Life

Knowledge content	Teaching framework	Core text	Main history content in core text	Supporting texts (PRC – Premier’s Reading Challenge 2017)
<p><b>Family structures and roles</b> Differences in family structures and roles today, and how these have changed or remained the same over time (ACHHK028)</p>		Lizzie Nonsense by Jan Ormerod (PRC 3–4)	Daily life and family roles of the past, through the eyes of a colonial family.	Tea and Sugar Christmas by Jane Jolly and Robert Ingpen (PRC K–2)
<p><b>Daily lives present and past</b> Differences and similarities between students' daily lives and life during their parents' and grandparents' childhoods, including family traditions, leisure time and communications (ACHHK030)</p>		<b>A is for Aunty by Elaine Russell</b> (PRC K–2)	Daily life and family roles of the past, through the eyes of an Aboriginal woman’s memories of her family and growing up on a mission.	Remembering Lionsville by Bronwyn Bancroft (PRC 3–4) Grandpa's Stories by Rachel Tonkin (PRC 3–4) Grandmother by Jeannie Baker Papa and the Olden Days by Ian Edwards and Rachel Tonkin My First Car was Red by Peter Schossow
<p><b>Language of sequencing time</b> How the present, past and future are signified by terms indicating time such as 'a long time ago', 'then and now', 'now and then', 'old and new', 'tomorrow', as well as by dates and changes that may have personal significance, such as birthdays, celebrations and seasons (ACHHK029)</p>		Wilfred Gordon Macdonald Partridge by Mem Fox and Julie Vivas (PRC K–2)	Language that signifies the past and recollection of the past. Objects trigger memories and stories about the past.	New Year’s Surprise! By Christopher Cheng and Di Wu (PRC K–2) Isabella's Bed by Alison Lester (PRC K–2) Grandpa Green by Lane Smith (PRC 3–4) Remembering Lionsville by Bronwyn Bancroft (PRC 3–4) The Keeping Quilt by Patricia Polacco

## Stage 1 – The Past in the Present

Knowledge content	Teaching framework	Core text	Main history content in core text	Supporting texts (PRC – Premier’s Reading Challenge 2017)
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<p><b>History of significant person, building, site or environment</b></p> <p>The history of a significant person, building, site or part of the natural environment in the local community and what it reveals about the past (ACHHK044)</p>		<p><b>Grandpa Green by Lane Smith</b> (PRC 3–4)</p>	<p>What topiary plants in a personal garden reveal about the past. Why the plants are significant to the grandfather who created them.</p>	<p>Kick it to Me by Neridah McMullin and Peter Hudson (PRC K–2) Flotsam by David Wiesner (PRC 3–4) The Curious Garden by Peter Brown</p>
<p><b>Importance of a local historical cultural or spiritual site</b></p> <p>The importance today of an historical site of cultural or spiritual significance; for example, a community building, a landmark, a war memorial (ACHHK045)</p>		<p>Millicent by Jeannie Baker (PRC K–2)</p>	<p>Set in Hyde Park, Sydney. Shows use of the park by a variety of people. Focuses on an elderly lady's daily visits to feed the pigeons.</p>	<p>Anzac Biscuits by Phil Cummings and Owen Swan (PRC K-2) Sam's Bush Journey by Sally Morgan, Ezekiel Kwaymullina and Bronwyn Bancroft (PRC K–2) You and me Murrabee by Kerri Hashmi and Kerri Marshall (PRC 3–4) The Mboobo Tree by Glenda Millard and Annie White (PRC 3–4) (also suitable for S2 Geography – Earth's Environment)</p>
<p><b>Impact of changing technologies on lives</b></p> <p>The impact of changing technology on people's lives (ACHHK046)</p>		<p><b>The Fabulous Friend Machine by Nick Bland</b> (PRC K–2)</p>	<p>Illustrates how a mobile phone can impact on people's lives, told through the voice of a hen.</p>	<p>Lizzie Nonsense by Jan Ormerod (PRC K–2) Grandfather by Jeannie Baker (PRC K–2) The Tram to Bondi Beach by Libby Hathorn and Julie Vivas (PRC 3–4) Remembering Lionsville by Bronwyn Bancroft (PRC 3–4) When I was a Kid by Rachel Tonkin</p>

## Stage 2 – Community and Remembrance

Knowledge content	Teaching framework	Core text	Main history content in core text	Supporting texts (PRC – Premier's Reading Challenge 2017)
<p><b>Importance of Country and Place</b></p> <p>The importance of Country and Place to Aboriginal and/or Torres</p>		<p><b>Bittangabee Tribe by Beryl Cruse, Rebecca Kirby, Liddy Stewart and Steven Thomas</b></p>	<p>Lives of the Bittangabee tribe from coastal NSW and their relationship with Country.</p>	<p>The Lost Girl by Ambelin Kwaymullina and Leanne Tobin (PRC 3–4) Corroboree by Angus Wallam, Suzanne Kelly and Norma MacDonald (PRC 5–6)</p>

<p>Strait Islander peoples who belong to a local area. (ACHHK060)</p>		<p>(PRC 3–4) <a href="#">Teacher notes</a></p>		<p>When I Was Little Like You by Mary Malbunka (PRC 5–6) (non-fiction) Nyunti Nintu: What You Should Know by Bob Randall and Melanie Hogan</p>
<p><b>Change and continuity</b> ONE important example of change and ONE important example of continuity over time in the local community, region or state/territory (ACHHK061)</p>		<p>My Place by Nadia Wheatley and Donna Rawlins (PRC 5–6)</p>	<p>Change and continuity in a place in Australia. Changes and continuities in the daily lives of its residents.</p>	<p>You and Me: Our Place by Leonie Norrington and Dee Huxley (PRC 3–4) The Tram to Bondi Beach by Libby Hathorn and Julie Vivas (PRC 3–4)</p>
<p><b>Role of people in the development of the local community</b> The role that people of diverse backgrounds have played in the development and character of the local community (ACHHK062)</p>				<p>Meet the Flying Doctors by George Ivanoff and Ben Wood (PRC 3–4) Shake a Leg by Boori Monty Pryor and Jan Ormerod (PRC 5–6)</p>
<p><b>Australian commemorations and celebrations</b> Days and weeks celebrated or commemorated in Australia (including Australia Day, ANZAC Day, Harmony Week, National Reconciliation Week, NAIDOC Week, National Sorry Day) and the importance of symbols and emblems (ACHHK063)</p>		<p>Memorial by Gary Crew and Shaun Tan (PRC 7–9)</p>	<p>Significance of a war memorial, symbols and emblems in commemorating Australians who served in the wars.</p>	<p>Reflection: Remembering Those Who Serve in War by Rebecka Sharpe Shelberg and Robin Cowcher (PRC 3–4) The Unknown Australian Soldier by Mary Small and Anne Langridge (PRC 3–4) The Anzac Puppy by Peter Miller and Trish Bowles (PRC 3–4) In Flanders Fields by Norman Jorgenson and Brin Harrison-Lever (PRC 3–4) Australia at the Beach by Max Fletcher and Tom Jellett (PRC 3–4) Lone Pine by Susie Brown, Margaret Warner and Sebastian Ciaffaglione</p>

<p><b>Celebrations and commemorations in other places</b></p> <p>Celebrations and commemorations in other places around the world; for example, Bastille Day in France, Independence Day in the USA, including those that are observed in Australia, such as Chinese New Year, Christmas Day, Diwali, Easter, Hanukkah, the Moon Festival and Ramadan (ACHHK064)</p>		<p><b>Mooncakes by Loretta Seto and Renne Benoit</b></p>	<p>The significance of the Chinese Moon Festival and how it is celebrated by Chinese families. Traditions and ancient tales associated with the Chinese Moon Festival.</p>	<p>New Year's Surprise! By Christopher Cheng and Di Wu (PRC K–2)</p> <p>Lin Yi's Lantern by Brenda Williams and Benjamin Lakombe (PRC K–2)</p> <p>Ramadan Moon by Na'ima B. Robert and Shirin Adl (PRC 3–4)</p> <p>The Most Beautiful Lantern by Sally Heinrich (PRC 3–4)</p> <p>Fang Fang's Chinese New Year by Sally Rippen</p> <p>Long Long's New Year by Catherine Gower and He Zhihong</p>
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## Stage 2 – First Contacts

Knowledge content	Teaching framework	Core text	Main history content in core text	Supporting texts (PRC – Premier's Reading Challenge 2017)
<p><b>Australia's first peoples</b></p> <p>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)</p>		<p>Corroboree by Angus Wallam, Suzanne Kelly and Norma Macdonald (PRC 5–6)</p>	<p>Traditional Aboriginal way of life in south-western Australia. Recount of the Nyunga peoples' preparations for a corroboree.</p>	<p>Bittangabee Tribe: An Aboriginal story from Coastal New South Wales by Rebecca Kirby, Liddy Stewart, Beryl M Cruse and Steven Thomas (PRC 3–4) <a href="#">Teacher notes</a></p> <p>Nardika Learns to Make a Spear by Chris Fry (PRC 3–4)</p> <p>The Lost Girl by Ambelin Kwaymullina and Leanne Tobin (PRC 3–4)</p> <p>You and me Murrabee by Kerri Hashmi and Kerri Marshall (PRC 3–4)</p> <p>When I Was Little Like You by Mary Malbunka (PRC 5–6) (Non-fiction)</p> <p>Welcome to Country by Aunty Joy Murphy and Lisa Kennedy (PRC 7–9)</p> <p>Nyunti Nintu: What You Should Know by Bob</p>

				Randall and Melanie Hogan
<p><b>Journeys of exploration</b></p> <p>The journey(s) of at least ONE world navigator, explorer or trader up to the late eighteenth century, including their contacts with other societies and any impacts (ACHHK078)</p>		Meet Captain Cook by Rae Murdie and Chris Nixon (PRC 5–6)	The voyage to Australia of early explorer, Captain James Cook. His contact with inhabitants of lands on his voyage. The impact of his voyage.	The Great Voyages of Zheng He by Demi Adventures of the Treasure Fleet: China Discovers the World by Ann Bowler and Lak-Khee Tay-Audouard
<p><b>Stories of the First Fleet</b></p> <p>Stories of the First Fleet, including reasons for the journey, who travelled to Australia, and their experiences following arrival (ACHHK079)</p>		The First Fleet by Alan Boardman and Roland Harvey	Conditions in England and reasons for the journey. Experiences of those on board on the journey and following their arrival to 1791.	The Little Wooden Horse by Mark Wilson (PRC 5–6) Beth: the Story of a Child Convict by Mark Wilson (PRC 5–6) Note: Reference to Aboriginal people is written in the context of the time, which is disrespectful and derogatory today.
<p><b>Nature of contact</b></p> <p>The nature of contact between Aboriginal people and/or Torres Strait Islanders and others, for example, the Macassans and the Europeans, and the effects of these interactions on, for example, families and the environment (ACHHK080)</p>		<b>What's Your Story? by Rose Giannone and Bern Emmerichs</b> (PRC 5–6)	Arrival of the First Fleet in Australia and its impact on the environment and Aboriginal people. Points of views of the British and of Aboriginal people.	Meet Captain Cook by Rae Murdie and Chris Nixon (PRC 5–6) The First Fleet by Alan Boardman and Roland Harvey

### Stage 3 – The Australian Colonies

Knowledge content	Teaching framework	Core text	Main history content in core text	Supporting texts (PRC – Premier's Reading Challenge 2017)
<p><b>Reasons for British colonies in Australia</b></p> <p>Reasons (economic, political and social) for the establishment of British colonies in Australia after</p>				

1800 (ACHHK093)				
<p><b>Nature of convict or colonial presence</b></p> <p>The nature of convict or colonial presence, including the factors that influenced patterns of development, aspects of the daily life of inhabitants (including Aboriginal and Torres Strait Islander peoples) and how the environment changed (ACHHK094)</p>		<p>The Story of Rosy Dock by Jeannie Baker (PRC 3–4)</p>	<p>Changes to the desert environment following European settlement, specifically the spread of an introduced plant.</p>	<p>Lost: a True Tale from the Bush by Stephanie Owen Reader (PRC 3–4)</p> <p>The Dog on the Tuckerbox by Corinne Fenton and Peter Gouldthorpe (PRC 5–6)</p> <p>Waltzing Matilda by A.B. Paterson, John Williamson and Freya Blackwood (PRC 5–6)</p> <p>William Bligh: A Stormy Story of Temptuous Times by Michael Sedunary and Bern Emmerichs (PRC 5–6)</p> <p>My Place by Nadia Wheatley and Donna Rawlins (PRC 5–6)</p>
<p><b>Impact of a significant development or event on the colony</b></p> <p>The impact of a significant development or event on a colony; for example, frontier conflict, the gold rushes, the Eureka Stockade, internal exploration, the advent of rail, the expansion of farming, drought (ACHHK095)</p>		<p><b>Bob the Railway Dog by Corinne Fenton and Andrew McLean</b> (PRC 5–6)</p>	<p>Advent of rail that opened up Australia’s inland. True story of a dog that travelled the railways in South Australia in the 1870s.</p>	<p>Eureka Stockade by Alan Boardman and Roland Harvey (PRC 3–4)</p> <p>To the Goldfields by Rachel Tonkin (PRC 5–6)</p> <p>The Legend of Lasseter's Reef by Mark Greenwood (PRC 5–6)</p> <p>Waltzing Matilda by A.B. Paterson, John Williamson and Freya Blackwood (PRC 5–6)</p> <p>One Small Island by Alison Lester and Coral Tulloch (PRC 5–6) <a href="#">Save One Island, Save Them All unit</a> by E4AC, <a href="#">Teacher notes</a></p> <p>Jandamarra by Mark Greenwood and Terry Denton (PRC 5–6) Note: Some S3 students may find this text disturbing.</p> <p>The Night We Made the Flag: A Eureka Story by Carole Wilkinson and Sebastian Ciaffaglione</p> <p>The Whale's Song by Dyon Sheldon</p>
<p><b>Colonial migration</b></p> <p>The reasons people migrated to Australia from Europe and Asia,</p>				<p>My Name is Lizzie Flynn: A Story of the Rajah Quilt by Claire Saxby and Lizzy Newcomb (PRC 3-4) (Story of an 1841 convict to Van Dieman’s</p>

and the experiences and contributions of a particular migrant group within a colony (ACHHK096)				Land)
<p><b>Role of a significant individual or group</b></p> <p>The role that a significant individual or group played in shaping a colony; for example, explorers, farmers, entrepreneurs, artists, writers, humanitarians, religious and political leaders, and Aboriginal and/or Torres Strait Islander peoples (ACHHK097)</p>		<p><b>Mustara by Rosanne Hawke and Robert Ingpen</b> (PRC 3–4)</p>	<p>Role and significance of camels and cameleers in inland colonial exploration. Preparations for inland exploration by Ernest Giles. Beginnings of Muslim practices and influences in Australia.</p>	<p>Kick it to Me by Neridah McMullin and Peter Hudson (PRC K–2)</p> <p>Sam, Grace and the Shipwreck by Michelle Gillespie and Sonia Martinez (PRC 3–4)</p> <p>Young Murphy by Gary Crew and Mark Wilson (PRC 5–6)</p> <p>Inside the World of Tom Roberts by Mark Wilson</p>

### Stage 3 – Australia as a Nation

Knowledge content	Teaching framework	Core text	Main history content in core text	Supporting texts (PRC – Premier’s Reading Challenge 2017)
<p><b>Figures and events that led to Australia’s Federation</b></p> <p>Key figures and events that led to Australia's Federation, including British and American influences on Australia's system of law and government (ACHHK113)</p>				
<p><b>Experiences of Australian democracy and citizenship</b></p> <p>Experiences of Australian democracy and citizenship, including the status and rights of Aboriginal people and/or Torres Strait Islanders, migrants, women</p>		<p><b>Say Yes: A Story of Friendship, Fairness and a Vote for Hope by Jennifer Castles and Paul Seden</b></p>	<p>Status and human rights of Aboriginal and Torres Strait Islander people prior to the 1967 referendum. Impact of the constitutional amendments on rights and freedoms.</p>	<p>Stories for Simon by Lisa Miranda Sarzin and Lauren Briggs (PRC 3–4)</p> <p>Stolen Girl by Trina Saffioti and Norma MacDonald (PRC 3–4)</p> <p>The Burnt Stick by Anthony Hill and Mark Sofilas (PRC 5–6)</p>

and children (ACHHK114)				Solid Rock by Shane Howard and Peter Hudson (PRC 5–6) Idjhil by Helen Bell (PRC 7–9)
<p><b>Stories of migration</b></p> <p>Stories of groups of people who migrated to Australia (including from ONE Asian country) and the reasons they migrated, such as World War II and Australian migration programs since the war (ACHHK115)</p>		Ziba Came on a Boat by Liz Lofthouse and Robert Ingpen (PRC 3–4)	Story of a young girl and her family’s escape from war-torn Afghanistan and their journey to freedom in a crowded old fishing boat.	<p>I’m Australian Too by Mem Fox and Ronojoy Ghosh (PRC K–2)</p> <p>The Little Refugee by Anh Do, Suzanne Do and Bruce Whatley (PRC 3–4)</p> <p>My Two Blankets by Iren Kobald and Freya Blackwood (PRC 3–4)</p> <p>Ships in the Field by Suzanne Gervey and Anna Pignataro (PRC 3–4)</p> <p>A True Person by Gabiann Marin and Jacqui Grantford (PRC 3–4)</p> <p>Ali’s story by Andy Glynne and Salvador Maldonado (PRC 3–4)</p> <p>The Wishing Cupboard by Libby Hathorn and Elizabeth Stanley (PRC 3–4)</p> <p>The Peasant Prince by Li Cunxin and Anne Spudvilas (PRC 5–6)</p> <p>The Arrival by Shaun Tan (PRC 7–9)</p> <p>Out by Angela May George and Owen Swan</p> <p>The Lotus Seed Sherry Garland and Tatsuro Kiuchi</p>
<p><b>Contributions of individuals and groups</b></p> <p>The contribution of individuals and groups, including Aboriginal people and/or Torres Strait Islanders and migrants, to the development of Australian society, for example in areas</p>		Tea and Sugar Christmas by Jane Jolly and Robert Ingpen (PRC K–2)	Role of the Tea and Sugar Train in servicing remote railway camps along the Nullarbor Plain. Contribution of post-war migrants, Aboriginal people and Afghan workers in constructing	Meet the Flying Doctors by George Ivanoff and Ben Wood (PRC 3–4)

such as the economy, education, sciences, the arts, sport (ACHHK116)			and maintaining the East-West railway line.	
Stage 4 – The Ancient World				
Knowledge content	Teaching framework	Core text	Main history content in core text	Supporting texts (PRC – Premier’s Reading Challenge 2017)
<p><b>1. Investigating the Ancient Past</b></p> <p>The nature of the sources for ancient Australia and what they reveal about Australia's past in the ancient period, such as the use of resources (ACDSEH031)</p>		<p>Nyuntu Ninti: What you should know by Bob Randall and Melanie Hogan</p> <p><a href="#">Nyuntu Ninti: Study Notes/Activities for Teachers</a></p>	<p>Story of the life of Anangu man, Bob Randall, at Uluru. Photographs and explanations of Aboriginal people’s connection to Country and use of tools and carrying vessels.</p>	<p>The Girl from the Great Sandy Desert by Jukuna Mona Chuguna, Pat Lowe and Mervyn Street (PRC 7–9)</p>
<p><b>2. The Mediterranean World – 2a: Egypt</b></p> <p>Roles of key groups in the ancient society, including the influence of law and religion (ACDSEH032, ACDSEH035, ACDSEH038)</p> <p>The significant beliefs, values and practices of the ancient society, with a particular emphasis on ONE of the following areas: warfare, or death and funerary customs (ACDSEH033, ACDSEH036, ACDSEH039)</p>		<p>Pharoah's Boat by David L. Weitzman</p>	<p>Funerary customs in preparing a boat to send pharaoh Cheops to the afterlife after his death. Includes discovery of the boat in 1954 and its reconstruction.</p>	<p>Pharoah’s Egypt by Mick Manning and Brita Granstrom</p> <p>Ancient Egypt: Tales of Gods and Pharaohs by Marcia Williams (comic strip style)</p> <p>Two Tales of Two Brothers from Ancient Mesopotamia by John Heffernan and Kate Durack</p>
<p><b>2. The Mediterranean World – 2b: Greece</b></p> <p>Roles of key groups in the ancient society, including the</p>				<p>Run Damon Run by Anne Ingram</p> <p>Greek Gazette by Fergus Fleming, Karen Tomlins and Paul Dowsell (newspaper style)</p>



influence of law and religion (ACDSEH032, ACDSEH035, ACDSEH038)				
<b>2. The Mediterranean World – 2c: Rome</b> The physical features of the ancient society and how they influenced the civilisation that developed there (ACDSEH002, ACDSEH003, ACDSEH004)		Escape from Pompeii by Christina Balit	Influence of volcano, Mt Vesuvius, on Pompeii and the eruption that destroyed the city.	
<b>3. The Asian World – 3a: India</b> The significant beliefs, values and practices of the ancient society, with a particular emphasis on at least ONE of the following areas: warfare, or death and funerary customs (ACDSEH045, ACDSEH042)		Becoming Buddha: The Story of Siddhartha by Whitney Stewart and Sally Rippin	Origins of Buddhism and the story of its founder, Siddhartha Gautama.	
<b>3. The Asian World – 3b: China</b> Roles of key groups in the ancient society in this period (such as kings, emperors, priests, merchants, craftsmen, scholars, peasants, women), including the influence of law and religion (ACDSEH044, ACDSEH041)		<b>Mulan: A Story in Chinese and English by Li Jian and Yijin Wert (Trans)</b>	Chinese legend of Fa Mulan who disguises herself as a male warrior. Role of women and soldiers. Ballad of Mulan.	The Song of Mu Lan by Jeanne M Lee The Emperor Who Built the Great Wall by Jillian Lin and Shi Meng Lady White Snake: A Tale from Chinese Opera retold by Aaron Shepard and Song Nan Zhang (ill.)

## Stage 4 – The Ancient to the Modern World

Knowledge content	Teaching framework	Core text	Main history content in core text	Supporting texts (PRC – Premier’s Reading Challenge 2017)
<b>4. The Western and Islamic World – 4a: The Vikings</b>				The Viking Invader by Fergus Fleming, Karen Tomlins (des.) and Paul Dowsell (ed.) (PRC 7–

The way of life in Viking society (social, cultural, economic and political features) and the roles and relationships of different groups in society (ACDSEH007)				9) (newspaper style)
<b>4. The Western and Islamic World</b> – 4b: Medieval Europe Continuity and change in society in ONE of the following areas: crime and punishment; military and defence systems; towns, cities and commerce (ACDSEH051)		<b>The Most Magnificent Mosque by Ann Jungman by Shelley Fowles</b> (PRC 3–4)	History of the Mosque of Cordoba as evidence of changing relations and past Islamic rule. Continuity and change in a city.	Saladin: Noble Prince of Islam by Diane Stanley Marguerite Makes a Book by Bruce Robertson and Kathryn Hewitt
<b>4. The Western and Islamic World</b> – 4d: Renaissance Italy The role and achievements of significant individuals (ACDSEH058)		Neo Leo: The Ageless Ideas of Leonardo da Vinci by Gena Barretta	Ideas, drawings and diagrams of Leonardo da Vinci and his influence on future inventions.	
<b>5. The Asia-Pacific World</b> – 5a: Angkor/Khmer Empire Theories of the decline of Angkor, such as the overuse of water resources, neglect of public works as a result of ongoing war, and the effects of climate change (ACDSEH062)				The Last King of Angkor Wat by Graeme Base (set amongst the temple ruins)
<b>6. Expanding Contacts</b> – 6a: Mongol expansion The nomadic lifestyle of the Mongols and the rise of Temujin (Genghis Khan) (ACDSEH014)				We're Riding on a Caravan: An Adventure on the Silk Road by Laurie Krebs and Helen Cann

<p><b>6. Expanding Contacts – 6d</b> Aboriginal and Indigenous Peoples, Colonisation and Contact History The nature of British colonisation of Australia.</p>		<p><b>Jandamarra by Mark Greenwood and Terry Denton</b> (PRC 5–6)</p>	<p>True account of Jandamarra, an Aboriginal resistance fighter from the Kimberley region and his people’s contact and conflict with British colonisers.</p>	<p>My Place by Nadia Wheatley and Donna Rawlins (PRC 5–6)</p>
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## Stage 5 – The Making of the Modern World

Knowledge content	Teaching framework	Core text	Main history content in core text	Supporting texts (PRC – Premier’s Reading Challenge 2017)
<p><b>1. Making a Better World? – 1b: Movement of peoples (1750–1901)</b> The experiences of slaves, convicts and free settlers upon departure, their journey abroad, and their reactions on arrival, including the Australian experience (ACDSEH083)</p>		<p>The Little Wooden Horse by Mark Wilson (PRC 5–6)</p>	<p>Experiences of child convicts during their journey and once settled in Australia.</p>	<p>My Name is Lizzie Flynn: A Story of the Rajah Quilt by Claire Saxby and Lizzy Newcomb (PRC 3-4) Beth: the Story of a Child Convict by Mark Wilson (PRC 5–6) Note: Reference to Aboriginal people is written in the context of the time, which is disrespectful and derogatory today.</p>
<p><b>2. Australia and Asia – 2a: Making a nation</b> The extension of settlement, including the effects of contact (intended and unintended) between European settlers in Australia and Aboriginal and Torres Strait Islander peoples (ACDSEH020)</p>		<p>The Rabbits by John Marsden and Shaun Tan (PRC 7–9)</p>	<p>Effects of contact and the expansion of European settlement on the environment.</p>	<p>Jandamarra by Mark Greenwood and Terry Denton (PRC 5–6) To the Goldfields by Rachel Tonkin (PRC 5–6)</p>
<p><b>3. Australians at War</b> Significant events and the experiences of Australians at</p>		<p>Angel of Kokoda by Mark Wilson (PRC 7–9)</p>	<p>Battles fought along the Kokoda Track in Papua New Guinea in the Second World War. The role of the</p>	<p>And the Band Played Waltzing by Matilda Eric Bogle and Bruce Whatley (PRC 7–9) Digger, the Dog who Went to War by Mark</p>

war (ACDSEH108)			'Fuzzy Wuzzy Angels' in assisting Australian troops.	Wilson (PRC 7–9) Gallipoli by Kerry Greenwood and Annie White (PRC 7–9) Photographs in the Mud by Dianne Wolfe and Brian Harrison-Lever (PRC 7–9) Archie's Letter: An Anzac Day Story by Martin Flanagan, Martin and Ainsley Walters (PRC 5–6) My Mother's Eyes: The Story of a Boy Soldier by Mark Wilson (PRC 5–6) We're all Australians Now by A B (Banjo) Patterson and Mark Wilson (PRC 5–6)
<b>3. Australians at War</b> Commemorations and the nature of the ANZAC legend (ACDSEH097)		<b>One Minute's Silence</b> by David Metzenthén and Michael Camilleri (PRC 7–9)	How and why Australians commemorate the wars and the significance of a minute's silence on Anzac Day and Remembrance Day. Anzac Cove landing and Gallipoli campaign through the perspective of Australian and Turkish soldiers.	The Beach they Called Gallipoli by Jackie French and Bruce Whatley (PRC 7–9) A Day to Remember by Jackie French and Mark Wilson (PRC 7–9) Memorial by Gary Crew and Shaun Tan (PRC 7–9)

## Stage 5 – The Modern World and Australia

Knowledge content	Teaching framework	Core text	Main history content in core text	Supporting texts (PRC – Premier's Reading Challenge 2017)
<b>4. Rights and Freedoms –</b> Universal Declaration of Human Rights The origins and significance of the Universal Declaration of Human Rights (UDHR), including Australia's		We Are all Born Free by Amnesty International (PRC 5–6)	Universal Declaration of Human Rights with illustrations.	

<p>involvement in the development of the declaration (ACDSEH023)</p>				
<p><b>4. Rights and Freedoms – The Stolen Generations</b> 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><b>Stolen Girl by Trina Saffioti and Norma MacDonald (PRC 3–4)</b></p>	<p>The personal experience of an Aboriginal child forcibly removed from her family as part of the Stolen Generation.</p>	<p>Idjhil by Helen Bell (PRC 7–9) Down the Hole: up the Tree, across the Sandhills, Running from the State and Daisy Bates by Edna Williams, Tantjingu and others (PRC 7–9) The Burnt Stick by Anthony Hill and Mark Sofilas (PRC 5–6) Stories for Simon by Lisa Miranda Sarzin and Lauren Briggs (PRC 3–4)</p>
<p><b>4. Rights and Freedoms – civil rights of Aboriginal and Torres Strait Islander peoples</b> 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>Say Yes: A Story of Friendship, Fairness and a Vote for Hope by Jennifer Castles and Paul Seden</p>	<p>Significance of the 1967 referendum for the civil rights of Aboriginal and Torres Strait Islander peoples.</p>	
<p><b>5. The Globalising World – 5b: The environment movement</b> Significant events and campaigns that contributed to popular awareness of environmental issues, such as the campaign to prevent the damming of Australia's Gordon</p>		<p>Maralinga: The Anangu Story by Yalata and Oak Valley Communities, with Christobel Mattingley (PRC 5–6)</p>	<p>Effects of nuclear bomb tests on the environment and people of the Maralinga Tjarutja lands in South Australia.</p>	<p>One Small Island by Alison Lester and Coral Tulloch (PRC 5–6) The Last Tree by Mark Wilson (PRC 3–4) The Paddock by Lilith Norman and Robert Roennfeld</p>

River, the nuclear accident at Chernobyl and the Jabiluka mine controversy in 1998 (ACDSEH127)				
<b>5. The Globalising World – 5c:</b> Migration experiences The waves of post-World War II migration to Australia, including the influence of significant world events (ACDSEH144)		<b>The Treasure Box by Margaret Wild and Freya Blackwood</b> (PRC 5–6)	Story of a young boy and his father who flee their home following World War II.	The Arrival by Shaun Tan (PRC 7–9) Flight by Nadia Wheatley and Armin Greder (PRC 5–6) Grandfather's Journey by Allen Say The Colour of Home by Mary Hoffman The Lotus Seed by Sherry Garand and Tatsuro Kiuchi
<b>6. School developed topic –</b> Holocaust		Erika's Story by Ruth Vander Zee and Roberto Innocenti (PRC 7–9)	Account of the Holocaust the difficult decisions of a family at the time.	The Cats in Krasinski Square by Karen Hesse and Wendy Watson (PRC 7–9) Rose Blanche by Christophe Gallaz and Roberto Innocenti (PRC 5–6) Star of Fear, Star of Hope by Jo Hoestlandt, Johanna Kang and Mark Polizzotti (translator) Eli Remembers by Ruth Vander Zee, Marian Sneider and Bill Farnsworth
<b>6. School developed topic –</b> Australia and the Vietnam era		I was only Nineteen by John Schumann and Craig Smith (PRC 7–9)	Personal account of the Vietnam War and its ongoing impacts. Based on the song by Redgum.	Vietnam Diary by Mark Wilson (PRC 7–9)
<b>6. School developed topic –</b> Developments in 20 <sup>th</sup> and 21 <sup>st</sup> century technologies		Australia to Z by Armin Greder (PRC 7–9)	Provocative and cynical view of contemporary Australia.	