



# TEACHERS' RESOURCES

## RECOMMENDED FOR

Upper secondary; years 10 to 12

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## KEY CURRICULUM AREAS

- **Learning areas:** English
- **General capabilities:**
  - **Critical and Creative Thinking:** All stories address this capability but in particular 'Butterflies', 'The Pencil', 'How to Make a Bird', 'The Queen's Notice', 'Blue's Door' and 'What Matters it Now if the Soil be Soaked' inspire creative thinking.
  - **Personal and Social Capability:** 'The Girls', 'The Breakthrough', 'The Pale Man', 'Another Theory of Relativity', 'I Swear This Part is True', 'Avant Gardener'
  - **Ethical Understanding:** 'Caught in the Crowd', 'Laika', 'A Thousand Silver Ghosts', 'The Butcher's Wife'
  - **Intercultural Understanding:** 'Muslim Footprint', 'The Bus', 'Koori Girl Goes Shoppin'', 'Yankunytja-Tjara Love Poems', 'Ten New Students'
- **Cross-curriculum priorities:**
  - **Sustainability:** 'What Matters it Now if the Soil be Soaked',
  - **Aboriginal and Torres Strait Islander Histories and Cultures:** 'Koori Girl Goes Shoppin'', 'Yankunytja-Tjara Love Poems', 'The Butcher's Wife'
  - **Asia and Australia's Engagement with Asia:** 'Ten New Students', 'The Breakthrough'

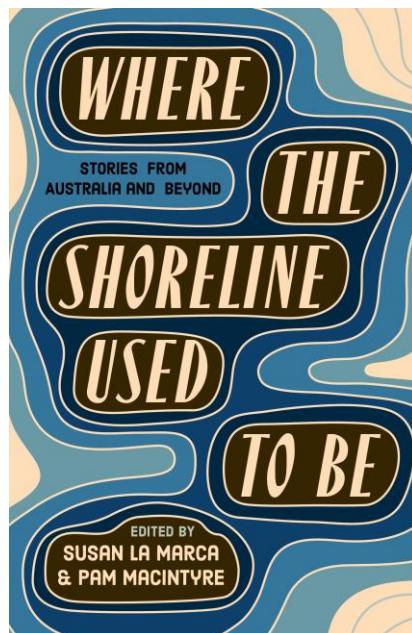
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## Where the Shoreline Used to Be: Stories From Australia and Beyond Edited by Susan La Marca & Pam Macintyre

## PLOT SUMMARY

A rich and unique collection of short fiction, poetry, illustration and song lyrics from Australia and beyond.

An encounter with a strange boy on a beach, a dog in space, a world of butterflies, a talking whale, two girls who take on the world, and a thousand silver ghosts . . . Like the pull of the tide, these stories and poems will draw you in and encourage you to explore.

Funny, dramatic and poignant by turns, and featuring both established writers and exciting new talent, *Where the Shoreline Used to Be* is a stunning collection that will challenge and excite your imagination.

## ABOUT THE EDITORS

Dr Susan La Marca is a consultant in the areas of children's and young adult literature and school libraries. She is currently Head of Library and Information Services at Genazzano FCJ College in Melbourne, and also an adjunct lecturer in the School of Information Studies at Charles Sturt University.

Susan is the editor of *Synergy*, the research journal of the School Library Association of Victoria and the Regional Director for Oceania of the International Association of School Librarianship. She is also the co-author of *Knowing Readers: Unlocking the Pleasures of Reading* and the author of *Designing the Learning Environment*.

Dr Pam Macintyre teaches language and literacy and children's and young adult literature at RMIT University. She has been a judge for the Victorian Premier's Literary Awards, Aurealis Awards and the Children's Book Council of Australia Book of the Year Awards, and is the co-author of *Knowing Readers: Unlocking the Pleasures of Reading*.

Pam has been a recipient of the Dromkeen Librarian Award for Services to Children's Literature and the Leila St John Award for Distinguished Services to Children's Literature.

## EDITORS' INSPIRATION

*Where the Shoreline Used to Be* is a loose companion to our first anthology *Things a Map Won't Show You*. Both are collections of imaginative works in a range of short forms. Short stories, poems and song lyrics, despite or because of their brevity, can stretch and challenge readers. While the first anthology is aimed at early secondary students, this new collection embraces an older audience, showcasing gritty writing and the range of experiences typical for the later years of secondary school.

An anthology allows for variety and enables us to offer choice. As readers dip in and out, we hope they will find stories that engage them, but others that trouble or challenge them. And something that encourages them to see the world differently or to consider other ways of experiencing it. Each poem, story and song could be explored individually, and there are opportunities to compare one with another in terms of content and/or form.

## KEY STUDY TOPICS

### The Power of Story

'Narrative shapes experiences for readers. It helps us to make sense of our lives and gives patterns to our experiences.' Introduction, *Where the Shoreline Used To Be*

#### *'I Swear This Part is True' by Amie Kaufman (page 15)*

In the story, Kaufman tells her version of what has become a much-loved family story told across the generations. She says: 'What you are about to read is a true story. It is also a family story, which means it isn't true at all.' (p 15)

What does Kaufman mean by this? Do you think it is true? Why do stories become 'fuzzy around the edges' in the retelling?

Can you think of examples of 'embellished' stories from your own family? How important are perspective and the storyteller's situation in the family and the story to what is said? (ACELA1770; ACELT1633; ACELT1635)

Kaufman goes on to say: 'We define ourselves by our stories – with our words and our choices we can create our own identity, show everyone around us who we are. We are our own personal myth makers, every one of us. This is why, when it comes to our stories, the manner of telling matters very much. Tell it right, and you can shape and create a small part of yourself.' (p 15-16)

Is this true? Can you think of examples?

Students could share family stories that have become part of their family's identity, their own 'myths' and then try and commit them to paper as an expressive writing activity.

Taking the exercise further, discuss how different participants in the story may have, or do have, different perspectives on what really happened. (ACELT1635; ACELT1633)

Are our memories of an event more important, meaningful or relevant to us than what actually happened? Can memories ever be a true reflection of reality? Does it matter? Discuss.

#### *'The Bus' by Alice Pung (page 43)*

In the extract the main character is taken by her father to the houses of friends to hear stories about the survival of her father and his countrymen under Pol Pot. These storytellers saw Alice as someone who 'would store these stories, and who one day



might convey them to their progeny, who were too preoccupied with building houses and bringing up babies to sit and listen.' (p 46)

In this case Alice is perceived as the keeper of the stories – the keeper of valuable truths that explain the history of these people and what they endured.

Is there any suggestion these stories are not true? Not embellished and changed over time with much telling?

Is a simple story about a family pet different to a story about atrocity and survival in how we perceive it? (ACELT1633)

One of the family friends tells Alice a story where 'we went down and exploded and died ... yet the man was sitting in front of them, telling this story, so obviously he had not died.' (p 47)

What is going on here? Is the man sharing the story of someone else? A universal story?

Comparisons could be made between this short story and Alice Pung's novel *Unpolished Gem* (ACELT1772).

#### **'A Thousand Silver Ghosts' by Davina Bell (page 81)**

The main character shares her story with Mikie the blue whale, a harrowing tale of love and loss.

Does her part in the story colour her view? How reliable is she as a narrator? (ACELA1770)

There are gaps in stories told from one perspective. Where are the gaps in the story 'A Thousand Silver Ghosts'? Consider the view of others in the story – Teddy, Oscar or her mother.

What role does Mikie, or the idea of Mikie, play in this family story? (ACELT1635)

#### **Poetry Form**

When we look at thematic approach, there are various possibilities to think about and ways to share stories apart from individually.

Three poems in the collection are also song lyrics. This provides the opportunity to examine two or three versions of the one text, and to explore how music and visuals affect response and interpretation. Such an approach supports the following statements from the Australian Curriculum, English, Level 9 ([http://www.australiancurriculum.edu.au/english/curriculum/f-10?layout=1 - level9](http://www.australiancurriculum.edu.au/english/curriculum/f-10?layout=1-level9))

Reflect on, discuss and explore notions of literary value and how and why such notions vary according to context. (ACELT1634)

Explore and reflect on personal understanding of the world and significant human experience gained from interpreting various representations of life matters in texts.

#### **'Caught in the Crowd' by Kate Miller-Heidke (page 37)**

This is a narrative poem about an event of moral failure at secondary school which has haunted the narrator. It is emphasised in the poem with the repeated, apologetic chorus. During the telling, there is a moment of connection for the characters, and perhaps empathy for James, but it is not enough for the narrator to make a stand and support him against the powerful bullies. The repeated image of the narrator turning her back and walking away is potent, and the repeated apology in the final lines 'Please, please believe that I am sorry/Please, please believe that I am sorry' packs an emotional punch. Students can discuss the tone and mood of the poem and explore affective responses.

Then listen to the sung song, without the images. Considering the subject matter of the poem and its emotion, is the chirpy, upbeat music a surprise, or is it chosen for a purpose? Why might the songwriter have chosen this upbeat music for an apology for a betrayal?

<https://www.youtube.com/watch?v=GIDarYJHCpA>

Now watch with the visual narrative and consider the choice of context/setting for the song, the accompanying drawings, what Kate does with the image of James at the end. Consider the layers of possibility opened up by the visual narrative.

As a follow up activity, students might like to add their own musical and/or visual track to this poem to demonstrate their interpretation of the words.

#### **'Avant Gardener' by Courtney Barnett (page 135)**

This poem is a vivid evocation of inner suburban life, its domesticity, mundaneness and its sudden dramas. Students will enjoy its ironic, detached tone, humour, references to past experiences and *Pulp Fiction*, and clever, original analogies. Listening to the low key style of Barnett's vocal delivery underscores its appealing droll tenor and will enhance appreciation of its content. Watching the video is sure to delight students with its layers of humour and much to notice and talk about. Returning to the words alone after listening and viewing should make for valuable comparisons with initial readings.

<https://www.youtube.com/watch?v=bcnIhzaDTd0>



## 'Laika' by Will Wagner & Lizzie Wagner (page 159)

The poem on the page is a lament, an expression of grief or sorrow for the fate of Laika, the first dog sent into space by Russia in 1957. Perhaps the song writer was inspired by poignant images of the trusting, happy dog, which are still available for students to view:

(<https://en.wikipedia.org/wiki/Laika>). Students can examine the three illustrations which mark how Laika is feeling at stages in the poem. *Laika* it has an interesting duality that would be valuable to explore with students: it is told in the first person from the perspective of Laika, but it carries the opinions of the poet as well. Its voices are both dog ('wag my tail and be a good girl') and commentator on humanity. There is much to notice in this tightly compressed poem: such as Laika's conflicted viewpoints of knowing she is 'helping mankind', but is ultimately disposable. The contrasts are potent: the enormity of space gives Laika's life significance beyond humans' purposes, but ultimately, at the end, she is able to claim her identity, 'Little Curly'.

<https://www.youtube.com/watch?v=MmBC7qW1WpA>  
Play the recording and consider how understandings are changed, deepened, challenged by the music. Is it surprising? Does it suit the mood, tone? Does it seem more the songwriter's story now than the dog's?

## Reading, Writing and Making Connections

The following section makes connections that could be useful in the classroom between works in the collection and other texts. It also contains activities to support the reading of individual stories and offers possible writing activities.

### 'The Butterflies' by Shaun Tan (page 1)

There are a number of pieces in this collection that feature animals:

This – 'The Butterflies' and:

- 'I Swear this Part is True' by Amie Kaufman (a kangaroo)
- 'A 1000 Silver Ghosts' by Davina Bell (a whale)
- 'How to Make a Bird' by McKinlay and Kyle Hughes-Odgers (a bird)
- 'The Queen's Notice' by Margo Lanagan (ants)
- 'Laika' by Wil Wagner and Lizzie Wagner (a dog)

Discuss why animals are such important, useful and often found characters in story.

Read over the different pieces and consider the language used to describe each animal. How the author evokes an image of the animal.

In each case, but not all, the animals are metaphors or represent something to either other characters or the reader. Discuss.

## 'Pencil' by Trudy White (page 7)

### Humour

White pokes gentle fun at quirky habits, the practice of collecting things, serendipity in small every day actions that have enduring consequences, and what connects us to others.

The clever voice telling the story addresses the reader with asides that provide much of the humour. Is this story more revealing about the writer's ability to see significance in what could be seen as perfectly normal activity than it is about Brenda? There is opportunity to look closely at White's clever choice of language that creates the off-centre interpretation of Brenda's preoccupation. Students could write this from Brenda's point of view using White's style of commentary.

As a writing exercise students could choose a similarly mundane, everyday object to be described as the focus of a particular collector. White cleverly explores Brenda's fixation and the many pencils throughout her life so students could analyse her work and try to replicate her humour and insight.

## 'I Swear this Part is True' by Amie Kaufman (page 13)

Many of us have animals as part of the makeup of our family history – loved and cherished pets that have meant a great deal to everyone. Often the death of family pets is the first tragic event in our young lives and it is often our animals that take us on adventures or become the link between us and other members of our local community.

Students could write a short piece about an important animal from their life, past or present.

## 'The Bus' by Alice Pung (page 43)

This short piece is from Alice Pung's book *Her Father's Daughter*. As an extension activity students could read and discuss either all or parts of this text to get a greater understanding of the issues and ideas that she explores briefly in 'The Bus'.



Pung has examined how first generation Australians encounter, understand and interpret the cultures of their parents in a range of texts. These books and the others listed could be read and explored, in part or in full, to enrich students' understanding of this extract from Pung's novel.

### Further Reading

Alice Pung – *Unpolished Gem*

Alice Pung (Editor) – *Growing Up Asian in Australia*

Alice Pung – *Laurinda*

Will Kostakis – *The First Third*

### 'Muslim Footprint' by Arwa Abousamra (page 49)

#### Identity

'I was a child of many worlds who didn't feel quite right in any'. (page 54)

This powerful, frank, first-person recollection is especially relevant today in a world characterised by huge numbers of people being forced to leave their war-torn countries to seek refuge often far from family and cultural and religious milieus. It asks readers to consider how complex our identities can be and how they are shaped by circumstances of birth and events in our lives as much as what we think we control. Consider what made Saudi Arabia home for Arwa (pages 52-53). This is an opportunity for students to discuss/write/draw/animate what makes where they were born or now live, 'home'.

#### Australian society

'We were bound by a culture that was misunderstood by most and a religion that was unknown to many'. (page 57)

This story prompts readers to consider how we choose to respond to those who come to our country from very different cultures. What does it say about our country that Arwa's mother thought she and her sisters should not wear the hijab? Is it any different today than it was in 1989, do you think?

#### School

Arwa's culture is invisible in the curriculum. There are other cultures including our own Indigenous ones that invite comparison here. Was she supported in the classroom? Was there understanding of the need to pray and its rituals?

#### Resilience

Consider Arwa and Abbey's resilience in the face of daily unkindness and ostracising, and the role of faith in supporting her, and her attitude of

promoting understanding rather than being resentful and oppositional. Readers might like to consider their 'footprint'.

#### Further Reading

Shaun Tan's sophisticated *The Arrival* provides a poignant and vivid visual parallel story to Arwa's as it puts the reader in the position of the immigrant in a strange country.

### 'The Girls' by Felicity Castagna (page 65)

Sassy Asheeka and shy Rosa get ready for 'looking good. Looking excellent' for the boys they will hook up with on their Friday night at the McDonald's car park in a western suburb of Sydney. Asheeka's barely disguised black eye reveals what has transacted with her boyfriend, Arnold, before this evening's encounter. In the car park, the boys' cars are on display, as they lounge in the uniform of 'saggy jeans and a 59Fifty cap' (page 72) watching the Filipino kids breakdance. The young men's conversation is about kids being kicked out of school as they 'strut their stuff', until Arnold drags Asheeka away and throws her against his car. Everyone watches. No one reacts. Except for Rosa. She gets in the car. Asheeka slips into the driver's seat. They notice the keys are in the ignition. 'Sometimes it sucks being a girl,' says Asheeka. She starts the engine and locks the doors. 'We could go anywhere.' 'Anywhere,' echoes Rosa. 'Us in our big fancy car. Just cruising without the boys'. 'Better that way,' responds Rosa. Asheeka reverses out of the car park with one hand on the wheel and the other holding Rosa's. They hear Arnold screaming.

Students might like to share what they think is the next stage in this story. Do the girls get out of the car park? Does it matter? What is important in this story?

#### Friendship

Asheeka and Rosa have shifted the power relationship with the boys in the car park and within the relationship with Arnold: female friendship has triumphed over the power of the male bullying and violence. Asheeka has loosened her power over Rosa who expands her agency. Friendship is integral to the girls' assertion of power. It acts in contrast to the individual private bullying of Arnold to assert control. It disrupts the car park site as including them only if they play along with the male rules. Centrally important is their self-affirmation, and it does not matter if others do not recognise it – hence the lack of a consequential ending.



What is worth discussing is that the girls play out this scenario in a space of ambiguity: both want to be recognised as sexually appealing to the boys in the car park, but also want to be recognised as more than mere property. Thus young adult readers are encouraged to consider how contemporary discourses of relationships can be negotiated. This is a provocative story that deserves multiple readings to reveal its fascinating underlying ideologies.

### Further Reading

David Metzenthen's *Tigerfish* set in Melbourne's western suburbs, also has supportive friendship at its heart, and relationships are worked out in the 'other world' of the shopping mall rather than a McDonald's car park.

In Felicity Castagna's Prime Minister's Literary Awards prize winning YA novel *The Incredible Here and Now*, also set in the west of Sydney, Michael has to change his life and heal his family after the death of his much-loved, charismatic older brother, Dom. His friendships with Sal, Shadi and Mo are essential to his emotional restoration.

### 'How to Make a Bird' by Meg McKinlay and Kyle Hughes-Odgers (page 97)

Students could write a short piece describing 'how to make' a different animal. How to make a dog, how to make a tiger. In the same way that McKinlay has in her story students will need to think carefully about the form and function of the animal and through their story give a sense of the essence of the animal.

### 'The Queen's Notice' by Margo Lanagan (page 103)

This story describes the world of ants. It first appeared in the collection *White Time* (2000). Lanagan has explored the lives of other animals in at least two of her other award winning collections:

- 'Sweet Pippit' in *Black Juice*, Allen & Unwin, 2004. (Elephants)
- 'Monkey's Paternoster' in *Red Spikes*, Allen & Unwin, 2006. (Langur Monkeys)

A most interesting classroom exercise could be created around comparing the language, style and approach used in each story to immerse the reader in each unique world.

### A Closer Look at Two Stories

#### 'The Butcher's Wife' by Tony Birch (page 223)

This is a powerful, confronting story of an ugly side of society that today is at last being brought into the

light. The perspective from which the story is told is not from inside the experience of either the perpetrator or the victim, but from an observant boy. This provides a distanced viewpoint, and one limited by the youth of the observer; the simplicity of the telling and the spare language make it accessible to a young readership. It challenges the reader to contemplate what sort of society allows this violence to happen without adult protest or intervention. What can a boy do except observe?

### History

Fitzroy in the 1960s was a very different place to the gentrified, foodie, hipster neighbourhood of the 21<sup>st</sup> century. And yet, it has taken until Rosie Batty's activism after the death of her son in the very recent past for domestic violence to be addressed in Australian society.

Tony Birch draws on his childhood living in a Fitzroy slum to inform his writing. In a revealing interview with the ABC's Richard Fidler he evokes that childhood and youth and what inspired him to write about it:

<http://www.abc.net.au/local/stories/2013/03/11/3712768.htm>

### Language

Discussion of the subject of this story in the context of contemporary society would be fruitful. However, an alternative approach to thinking about the story is to focus on the language Birch uses and why he made these choices and the effect on us, the readers.

### Looking

The opening sentence alerts us to Michael's capacity for noticing what is happening around him: 'I was on my way home when I saw her'. The language of observation continues throughout the story: 'glimpsed', 'noticed', 'had to look', 'want to look', 'look away'. Michael finds it 'hard to look away from' the bruises on the butcher's wife's face and has 'seen the same shadows' on his mother's face as she waits for him from school. This is not simple observation. The careful noticing adds a layer of emotional connection and significance.

Identify other moments that use the language of observation and consider how much is revealed in the detail of what James Wood calls 'serious noticing' (2015). For instance on page 227, Michael's father abuses his pregnant mother and yet Michael recalls a tender memory the violence evokes. These juxtapositions intensify emotional responses.



Consider the power of the simple sentence, '[t]he baby was gone'.

Another potent contrast occurs on page 229 when the serenity of a summer evening – 'it was lazy, sweet and warm' – is shattered by screams, a face covered in blood, and a vicious belting: 'I looked away and stared deeply into the floral pattern of my mother's dress'. The repetition of 'looked' four times on page 231 is worth pursuing. Does this emphasis on looking imply a refusal to really 'see', and therefore to act?

The butcher's pride in his power and the results of his depraved violence are deeply disturbing and impossible to fathom for Michael and the reader, and contrast with the defiance and dignity of his bloodied wife. Alert readers might predict the outcome from this interaction. The image of her spat blood running away in the gutter with the water from a 'child's play-hose' warrants unpacking.

Pivotal to the outcome of the story is another reference to looking: 'We collectively looked the other way'. Consider that this is an observation with a metaphorical resonance that reverberates beyond the context of the event and the story.

The story finishes as it had opened, with 'looking': 'I looked down to the end of the bed at the cat. It looked back at me through its one open eye.' No words are accidentally chosen and placed, so it is worth discussing what readers make of this, and that Michael does not 'give it a good kick' but lets the stray cat stay there, and falls asleep. While Birch writes about tough, harsh reality, it is never without empathy and sensitivity which is important for Michael's survival and resilience.

Through the observing of events around him, we are given snippets of Michael's life, his knowledge that no one says a word about the endemic violence towards women, and that the women accept it. It is a challenge raised in the story. Why did the women live with it and submit to the power of their husbands? What do students know about economic considerations at the time, for instance? Is it too difficult to imagine this past Australia? The economic realities for the men are revealed too: hard, unsatisfying work in abattoirs, factories, and on road crews. 1960s working class Fitzroy is another Australia from the one we know today – or is it?

### Further Reading

This story is one from Tony Birch's linked collection of stories, *Shadowboxing*, which follows Michael through a turbulent period for this area of working class inner Melbourne. If readers are interested to know what happened to the butcher and his wife they can read on.

### 'Ten New Students' by Andrea Hirata (page 235)

This story is actually the first chapter of Hirata's novel *The Rainbow Troops* (Penguin Random House, 2013). The book is autobiographical. Set in a small Indonesian village, it follows the story of ten students and their teachers at a small, poor school. The story, as it is used in the collection *Where the Shoreline Used to Be*, stands alone as a work of fiction as it gives the reader a true feel for character and setting and a satisfying resolution.

Readers might be intrigued enough to seek out the novel and read the further adventures of the small band that 'Ten New Students' introduces. Reading the longer text would be a rewarding enrichment activity for those seeking extension.

*The Rainbow Troops* is the first in a quartet of books and has inspired both a song and a movie, *Laskar Pelangi* (The Rainbow Troops).

Showing part of the movie (it is available on YouTube) might provide background for an understanding of the people and setting of Hirata's novel.

The song is also available on YouTube in Indonesian with English subtitles (<https://www.youtube.com/watch?v=tUx99A9iKa4>).

Consider how the song relates to the story in the collection as a stand alone piece.

Andrea Hirata has a website (<http://andrea-hirata.com/>) at which he shares background information on his work and news about other projects. Background research on Hirata would enrich the student's experience of the short story.

Angie Kilbane was the translator working on *The Rainbow Troops* to bring it to an English speaking audience, she has said:

'Cultural translation and its attendant quandaries – knowing when to explain something and when to just leave it as is – were our constant concern. One of our goals in translating *Laskar Pelangi* into English is to share it with the world – not just Southeast Asian Studies libraries and classes. In the hope that *Laskar Pelangi* will appeal to a wider



audience, we decided to stay away from glossaries and footnotes.'

There may be students who speak a second language in the classroom – discuss the perils of translation, Kilbane's goals and how well they have been achieved.

In what way does not using footnotes or a glossary impact on the style in which the story is written?

'Atticus was right. One time he said you never really know a man until you stand in his shoes and walk around in them. Just standing on the Radley porch was enough'. Harper Lee - *To Kill a Mockingbird* (1960)

Consider this quotation in relation to the story. In only seven pages the story 'Ten New Students' tells us a great deal about the culture and the people of the village. Read back over the text and note the little details that, in passing, tell us something about:

- The culture
- Education and how it is valued or perceived
- Religious beliefs
- The day to day life of the story participants.

The detail offers Australian readers an insight into Indonesian life in one place and time that many may not know a great deal about. How do these details impact upon your reading of the story?

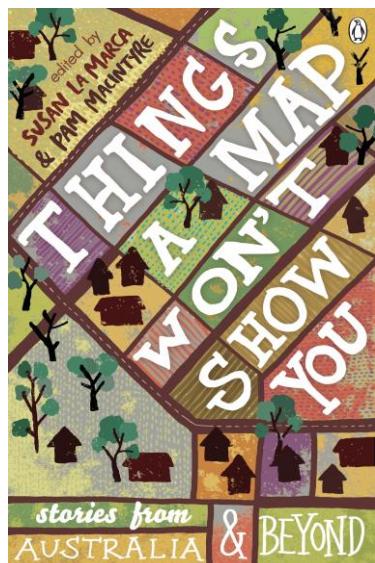
Does the story enable the reader to 'walk in the shoes' of a person markedly different from themselves?

## NOTES PREPARED BY

Susan La Marca, Pam Macintyre & Penguin Random House Australia



FURTHER READING FROM PENGUIN RANDOM HOUSE AUSTRALIA



*Things a Map Won't Show You*

Edited by Susan La Marca & Pam Macintyre

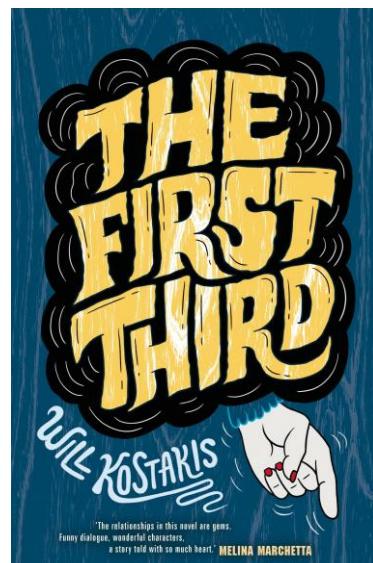
**Why this story?** A fantastic anthology full of diverse Australian stories and narrative forms perfect for school use.

An unforgettable collection of short fiction, poetry and comic art from Australia and beyond . . .

A boy who tries to fly, a cricket game in a refugee centre, a government guide to kissing, the perils of hunting goannas, an arranged marriage, an awkward blind date, a girl who stands on her head, an imprisoned king and a cursed Maori stone . . .

Including works by: James Roy, Tanveer Ahmed, Michael Pryor, Ursula Dubosarsky, Sonya Hartnett, Doug MacLeod, Oliver Phommavanh, Brenton McKenna, Tara June Winch, Sudha Murty, Oodgeroo

*Teachers' resources available.*



*The First Third*  
by Will Kostakis

**Why this story?** Read it as another example of humour, and cross-cultural experiences.

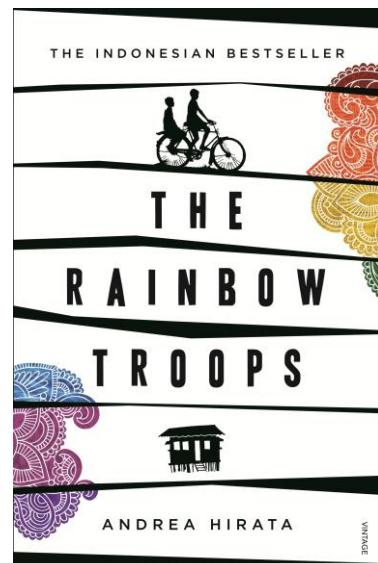
Life is made up of three parts: in the first third, you're embarrassed by your family; in the second, you make a family of your own; and in the end, you just embarrass the family you've made.

That's how Billy's grandmother explains it, anyway. She's given him her bucket list (cue embarrassment), and now, it's his job to glue their family back together. No pressure or anything.

Fixing his family's not going to be easy and Billy's not ready for change. But as he soon discovers, the first third has to end some time. And then what?

It's a Greek tragedy waiting to happen.

*Teachers' resources available.*



*The Rainbow Troops*  
by Andrea Hirata

**Why this story?** Read it as an example of Asian culture.

First published in Indonesia, *The Rainbow Troops* went on to sell over 5 million copies and now it has captivated readers across the globe. This is classic storytelling: an engrossing depiction of a world not often encountered, bursting with charm and verve.

You will cheer for Ikal and his friends as they defy the town's powerful tin miners. Meet his first love – a hand with half-moon fingernails that passes him the chalk his teacher sent him to buy. You will roar in support of Lintang, the class's barefoot maths genius, as he bests the rich company children in an academic challenge.



## ORDER FORM

TITLE	AUTHOR	ISBN	SCHOOL YEAR	RRP	QTY	TOTAL
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