

SCHOLASTIC

Australian Standing Orders


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PRIMARY STANDING ORDER

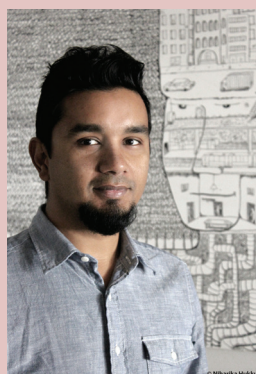
FEATURED BOOK:

CYCLONE



FEATURED ILLUSTRATOR:

RONOJOY GHOSH



For information about our featured book and illustrator, please visit our website:

www.australianstandingorders.com.au

COMING NEXT ISSUE

HATTIE HELPS OUT

– JANE GODWIN, DAVINA BELL
& FREYA BLACKWOOD

SOMETHING WONDERFUL

– RAEWYN CAISLEY & KAREN BLAIR

STANLEY

– COLIN THOMPSON

KING OF THE CASTLE

– AURORA RUÁ & GURIDI

TOGETHER ALWAYS

– EDWINA WYATT & LUCIA MASCIULLO

INTERNATIONAL TITLES

HOW TO BE FAMOUS

– MICHAL SHALEV

A BEGINNER'S GUIDE TO BEAR SPOTTING

– MICHELLE ROBINSON

Welcome to our first picture book standing order for 2016! It seems but a minute ago that I was welcoming you to the start of 2015 ... I hope you are all feeling invigorated after the holiday break.

You will notice a few changes to our teacher notes this year. SCIS numbers are now included in the notes with individual titles (they will continue to be available on our website, too). The suggested age group for each book can also be found in the notes for each title.

As well as a featured book, we will introduce you to a featured author or illustrator each month and you can find more information about the books and their creators on our website. And don't forget to check the COMING NEXT ISSUE lists each month to make sure you don't double up on any purchases.

And so to this month's books ... There's a mix of the sweet, funny and informative to kick off the year. Our featured book is **Cyclone**, a new collaboration from Jackie French and Bruce Whatley that follows on from the award-winning **Flood** and last year's **Fire**. The book is about Cyclone Tracy and the devastation it wreaked on Darwin in 1974. Bruce's artwork and the overall design of the book are absolutely stunning.

William Bligh: A Stormy Story of Tempestuous Times is a brilliant picture book from Michael Sedunary and Bern Emmerichs. Michael and Bern have worked together before on the equally brilliant **The Unlikely Story of Bennelong and Phillip**. In this latest picture book, they turn to the life and times of Bligh. The book provides a lively and appealing look at this slice of Australian history.

The Big Fish is the latest picture book from popular and prolific author/illustrator Pamela Allen. This sprightly tale is about a family who goes fishing and the mayhem that follows. Great fun.

New Year Surprise! is set in snowy rural northern China and looks at a little boy and his family preparing for the new year Spring Festival. It's a charming and informative story, perfect for use with the cross-curriculum priority 'Asia and Australia's Engagement with Asia'.

No Place Like Home is the second picture book from Ronojoy Ghosh, our featured author/illustrator this month. The story is about a grumpy polar bear looking for his place in the world. I love Ronojoy's artwork, particularly his beautiful nightscapes. This is a delightful book for younger readers.

It's a treat to read a new picture book from Margaret Wild and Stephen Michael King, particularly one about the Pocket Dogs who first appeared 15 years ago. In this new adventure, **The Pocket Dogs and the Lost Kitten**, a little kitten comes into the lives of Biff, Buff and Mr Pockets and changes everything.

There are three wonderful international titles this month. **The Farmer and the Clown** by Marla Frazee is a wordless, whimsical and very sweet book about a little clown who falls from a circus train and is looked after by a farmer. It is an ALA Notable Children's Book and will make your heart sing. **Dog on a Train** is also a wordless picture book, beautifully illustrated in mostly black-and-white with touches of colour. It's the story of a dog that faithfully follows his master who has dropped his hat. **Lenny & Lucy** is the latest masterpiece from Philip C. Stead and Erin E. Stead. The book can be read in a variety of ways and is useful as a springboard into discussions about grief, loss and night fears.

Happy reading,



CYCLONE

JACKIE FRENCH

BRUCE WHATLEY (Illustrator)

Christmas Eve 1974 is marked indelibly into the Australian psyche as the night tropical Cyclone Tracy devastated the city of Darwin. Now, nearly 45 years later, Jackie French's lyrical rhyming text tells the story of a cyclone's ferocity — and a city's indomitable spirit. Bruce Whatley's sumptuous illustrations bring to life the powerful force of the storm to a whole new generation of readers.

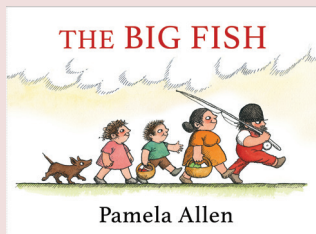
STUDY NOTES

- As a class, discuss Cyclone Tracy and consider the following questions:
 - What category of cyclone was it?
 - When did it make landfall?
 - Was Darwin unprepared for the effects of the cyclone? In what ways?
 - What damage was done to Darwin, and what was the main cause of it?
 - What were the immediate aftereffects of the cyclone?
 - How did the nation react in the aftermath of the cyclone?
 - What challenges did survivors of the cyclone face in the following months?
 - How did the city adapt to withstand future cyclones?
- What are cyclones? How do they form? How do they move? How are they categorised? How are they named? How do meteorologists track cyclones? What early warning systems currently exist to help people withstand cyclones?
- How do Bruce Whatley's illustrations represent the strength and scope of Cyclone Tracy? Look at the way the illustrations drip off the page. What effect does this have on you as you read through **Cyclone**? Why do you think the colour palette is quite muted (HINT: read the note from the illustrator on the final page of the book)?
- Look at the font used to spell out the title, **Cyclone**. The letters resemble the cinderblocks of the house in the story. How has the title been positioned to visually represent Cyclone Tracy?
- How can typography be used to emphasise an illustration? Consider the font used for the text in **Cyclone**. How would you characterise this font? How does it help to enhance the historical documentary feel of the story?
- Look at some of the photographs from the aftermath of Cyclone Tracy. There are many collections online, for example: <http://www.couriermail.com.au/news/photos-e6frer9f-111120656640>. What is your immediate impression of the experience of Cyclone Tracy when you look at these photographs? Can you see how they have been referenced in Bruce Whatley's illustrations?
- Although **Cyclone** is specifically about Cyclone Tracy, it can be broadly applied to many other disasters caused by wild weather. In small groups, research some of other well-known weather disasters, such as Hurricane Katrina, Cyclone Pam and Cyclone Nargis. (NOTE: Teachers should supervise this activity as students are likely to encounter distressing information or images during their research).
- How would you say our experience of natural disasters has changed between 1974 and now? Consider that in 1974, the only access the survivors of Cyclone Tracy had with the rest of the nation was via telephone and telegraph. News reporting was in its early stages and news networks were limited by technology. How has that changed today? Consider the role that social media, mobile phones and emergency support networks play in our experience of and reaction to natural disasters.
- Visit the website of the World Health Organisation (WHO) and read their Technical Hazard Sheet for tropical cyclones (http://www.who.int/hac/techguidance/ems/tropical_cyclones/en/). In particular, read the 'Factors of Vulnerability' and 'Main causes of Morbidity and Mortality'. With this information in mind, what measures must be taken when faced with an oncoming cyclone? What do you think are the most important factors in cyclone survival and relief?
- 'Our new home sits low, secure/ Wind can scream, our walls endure.' What makes a good cyclone-proof building? Which materials are best to use, and which should be avoided?
- Compare the two homes in **Cyclone**, before and after the storm. Why do you think the first home was so badly damaged? How is the design of the second home more suited to withstand another cyclone?
- As the world begins to feel the effects of climate change, one of the major challenges we face are extreme weather events such as cyclones. In 2012, 93% of the 905 natural disasters that occurred worldwide were weather-related disasters. As a class, discuss climate change. What is it? What has caused it? What are some of the major effects it has had and is continuing to have on our planet? What can be done to address it?

RECOMMENDED READING LEVEL: Mid To Upper Primary
SCIS: 1744663 | ISBN: 9781743623596 | RRP: \$24.99

PRIME MINISTER'S LITERARY AWARDS 2015

Late last year, the winners of the prestigious PM's awards were announced. The winner of the Young Adult category is Claire Zorn's brilliant novel, **The Protected**. The equally brilliant **One Minute's Silence** by David Metzenthen and Michael Camilleri won the Children's Fiction category. Both books were ASO selections in 2015. For information about all the books on the shortlist, visit: http://www.minister.communications.gov.au/mitch_fifield/news/2015_prime_ministers_literary_awards_shortlists#.Vm-2Gm7sQxl.



THE BIG FISH

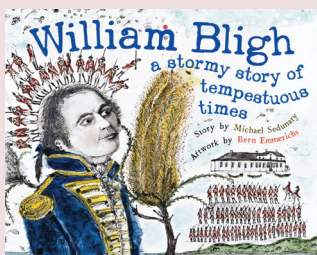
PAMELA ALLEN

Once upon a time, a little old man, a little old woman and a small boy and a small girl went to spend the day by the river. The little old man wanted to catch a big fish and soon there was a tug-tug-tug on his line. But the fish on the end of the line is too strong for the little old man, so the little old woman rushes to help him and then the small boy and then the small girl ... Who will come to their rescue when they all fall in? A delightfully playful story for all to share.

STUDY NOTES

- Background information
 - Have you ever been fishing?
 - What are the best parts about fishing?
 - What are the hardest parts about fishing?
 - What do you need to do if you ever get a really big fish on the end of your line?
 - What might be some problems when fishing by yourself?
- Readers Theatre
 - Act out the pages of the story using as much expression as possible.
 - Think about the meaning of words such as 'tug' and 'pull' and 'hailed' and try to put this meaning into your voice.
- Vocabulary
 - Make a list of rhyming words that you find in the story, eg wish, fish.
 - Make a list of all the words used in the story that we associate with fishing (hailed, bait, cast etc).
 - Look at the sound words (onomatopoeia). How would you say words such as 'tug', 'crashing', 'splashing'?
 - Why does the author use repetition, eg 'pull, pull, pull'?
- How does the repetition of the words in the story help to build up the atmosphere?
- Illustrations
 - Look at the size of each of the people in the story. Place them in order from smallest to biggest.
 - Does the story start with the biggest character or the smallest?
 - In what order do the other characters become part of the story?
 - How does this order get reversed after they all fall into the water?
 - Consider the size of the fish in relation to all of the people in the story. What does this tell us?
 - How do the illustrations stop this from being a really scary story?
- Activity
 - Remove the words from the illustrations. Have students piece the story together just through the illustrations.
 - Discuss how they were able to do this. What clues were there in the words that this is the correct order?

RECOMMENDED READING LEVEL: Lower Primary
SCIS: 1744652 | ISBN: 9780670078974 | RRP: \$24.99



WILLIAM BLIGH: A STORMY STORY OF TEMPESTUOUS TIMES

MICHAEL SEDUNARY
 BERN EMMERICH (Illustrator)

William Bligh: A Stormy Story of Tempestuous Times peels back the layers of some of the most incredible circumstances in Australia's colonial history. Some people may have heard of the famous mutiny on the *Bounty*, others may have heard of the Rum Rebellion coup, but the details in and around these events are largely unknown and truly extraordinary. All is revealed in this look at first settlement history in Australia.

STUDY NOTES

- Imagine that Bennelong was there to watch the soldiers marching to Government House on 26 January 1808. What would he have been thinking about the first twenty years of white settlement in his country?
- Did Mary Bligh do the right thing by standing up to the soldiers? What would you have done? What about her father – should he have stood up to them too?
- Find out more about Captain Cook's voyages in *HMS Resolution*. Did he ever go to Tahiti? Find out some more detail about the size of *HMS Bounty*. How would it compare with the yachts that take part in the Sydney to Hobart race? How many crew do the racing yachts carry?
- Find out more about boys like young Heywood and young Bligh joining the Royal Navy. Do you think it would be good for boys and girls to have those opportunities these days?
- Search YouTube to see if you can find any sailors dancing a hornpipe. Would dancing have been good exercise on board ship?
- What do you think was 'modern' about Bligh's attitude to on-board hygiene in 1787?
- Was Bligh entitled to order floggings with the cat-o'-nine-tails or is that cruel and unusual punishment in any period of history? Does corporal punishment still exist?
- Find and/or draw up a map and plot the *Bounty's* voyage from Portsmouth to Tahiti. That voyage took eleven months; how long would it take today to fly there from the UK?
- Imagine you are one of the *Bounty* sailors 'trapped' on Tahiti for five months. Write a letter to your family back home describing your life in this tropical paradise. (Make sure they understand how different it is from life back home!)
- If you had been a member of the *Bounty* crew, would you have been one of the mutineers crying 'Huzzah for Tahiti' or one of the loyalists being lowered with Bligh into the launch. Why?
- Imagine you are a witness for the prosecution or the defence at Bligh's court martial in 1790. What evidence will you give?
- Find out more about what happened to Fletcher Christian and the other mutineers after they sailed the *Bounty* to Pitcairn Island.
- Use your web browser to find a map plotting Bligh's voyage to Timor in the *Bounty* launch.
- Were members of Sydney society right to support Macarthur against Bligh?
- What is a tyrant? Was Bligh a tyrannical governor?

RECOMMENDED READING LEVEL: Upper Primary
SCIS: 1744681 | ISBN: 9780994289537 | RRP: \$29.95



THE POCKET DOGS AND THE LOST KITTEN

MARGARET WILD
STEPHEN MICHAEL KING
(Illustrator)

Biff and Buff love living with Mr Pockets. Life, however, is full of change, and when there is a noise at the door one rainy evening and a wet and bedraggled kitten comes into their world, things will never be quite the same again. With the compassionate help of the remarkable Mr Pockets, surely they can all find their way to existing together in both peace and happiness.

STUDY NOTES

- When Biff and Buff imagine that Mr Pockets is going to start paying more attention to the little lost kitten than to them, it makes them feel very unhappy. Some words which can be used to describe the feeling of unhappiness are *sad*, *morose*, and *despondent*.
 - As a class, brainstorm as many different words as you can that can be used to describe negative feelings.
 - As a class, brainstorm as many different words as you can which can be used to describe positive feelings.
 - Think about when you aren't feeling particularly positive or negative — what words might be useful to describe these in-between feelings?
 - Individually or in pairs, choose one of the feelings words that your class has thought of and write a definition of the word, including an example of something that might make you feel this way. Once you have written your own definition, research the definition that is in the dictionary. In large letters, write your word in the centre of an A4 piece of paper and write both your definition and the dictionary definition underneath it.
- Illustrate your work and use everyone's pieces to make a class display of a 'feelings wall'.
- Make a feelings timeline outlining the events in the story and how the different characters feel at each point in time. Draw a horizontal line across the page, mark on it the major events in the story and then note next to each event how all of the main characters are feeling at that point.
- Write a story about a time when someone new has come into your life — maybe a new friend at school, a new brother or sister, or another family member or friend moving into your house. In your story, use lots of describing words to help show how everyone was feeling — your story can be fiction or nonfiction.
- Mr Pockets has a coat with large pockets for his Pocket Dogs to ride in. Design an outfit for a pet to ride in for a character called Mr Hat, Mrs Scarf, Ms Shawl or Mr Shoes — or you can invent a character with a clothing name of your own!
- Design a new coat for Mr Pockets that Molly can ride in, too — without upsetting Biff and Buff. Draw a picture of the coat and label all the important parts of it.

RECOMMENDED READING LEVEL: Lower to Mid Primary
SCIS: 1744659 | ISBN: 9781742991054 | RRP: \$24.99



NO PLACE LIKE HOME

RONOJOY GHOSH

George the polar bear lives in a big city. He's not happy, but at first he's not sure why. Gradually he realises that the city isn't really his home and that he's homesick. But where is home? And how can he get there?

STUDY NOTES

- Can you find three adjectives used to describe places or things that don't make George feel at home? What about three adjectives that describe George's home?
- Can you think of three words that describe your home? What about three words that describe somewhere you've been that felt strange or unfamiliar to you?
- Can you name all the types of animals that appear in the book? Look closely in the background of all the illustrations — you may find more.
- Apart from George, do you think the animals belong in the places they are shown? Why?
- As a class, discuss what you know about polar bears. You could consider questions such as:
 - Where do polar bears usually live?
 - What kind of homes do polar bears usually have? Where do they sleep?
 - What do polar bears eat?
 - Do polar bears usually live in big groups, in small family groups, or mostly on their own?
 - Can you find out more? The following links have some useful information: www.sciencekids.co.nz/sciencefacts/animals/polarbear.html
- www.kidzone.ws/sg/polarbear/polar_bear.htm.
- Do you think George was a kind bear at the start of the story? Did he have many friends? What about at the end of the book? What has changed? Why do you think it has changed?
- Think about the way the words in a picture book fit together with the illustrations. Look at pp 4-5. Why do you think the last word on the page is placed as it is? What do you think George is about to do?
- Can you imagine another part of the world where George might feel out of place? Try drawing George somewhere he doesn't belong. What clues can you include that will tell people that George is out of place?
- One way to create a picture is to make a collage — this uses shapes and colour to create an image. You can make collages by cutting and gluing different types of paper and card, cloth and ribbons and lots of other everyday items, such as leaves, aluminium foil, empty boxes or packets. Try making your own collage artwork based on one of the pictures in the book.

RECOMMENDED READING LEVEL: Lower Primary
SCIS: 1744653 | ISBN: 9780857988461 | RRP: \$24.99



NEW YEAR SURPRISE!

CHRISTOPHER CHENG
DI WU (Illustrator)

Little Brother is told by his brother and his friends that he's too small to help out at the Spring Festival. He's not strong enough to hold onto a kite and he's too little to hold the dragon poles. But Father says that he has a special job to do.

What can the special job be?

STUDY NOTES

Pre-reading

- Investigate Chinese culture, food and festivals through digital media (eg YouTube), class discussions, or with local Chinese identities.
- Discuss food and celebrations, the use of spices and tools (eg brooms), party poppers, drinking tea and lanterns.

Activate Prior Knowledge

- What do you know about Chinese festivals?
- Have you experienced a Chinese festival before?
- Have you experienced a similar festival?
- What would you like to know (eg about festivals, Chinese culture)?

Families

- What is the relationship like between the grandfather and the boy? How do you know?
- Explore family systems and the relationships between family members in **New Year Surprise!**
- Explore family systems and the relationships in your culture and in other cultures.

Explore

- Respect for Grandfather and the significance of Grandfather's chair.
- Superstitions: Mother yells, 'Ai-ee! Don't

you remember, Little One? We sweep the dust out the back door. Sweeping it out the front door is bad luck!' Why does Mother react like this?

- Investigate the various ways of saying Happy New Year.
- Kites and kite flying is part of many cultures. How have kites been used in battles? Explore the cultural significance of kites.

Text Connections

- How do you celebrate New Year's Eve?
- How do people celebrate New Year's Eve around the world?

General activities

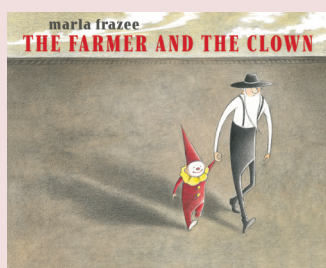
- Investigate fireworks, their history and use and create a presentation.
- Explore the meaning of red envelopes and the culture behind them.
- Investigate the importance and symbolism of dragons in Chinese culture.
- Investigate how the dragon costume is constructed and how the dancers prepare.
- In teams, research and perform a Dragon Dance.
- What is the Pearl of Wisdom?
- Why is it important in a Dragon Dance?
- Why do you think the role falls on the young boy?

RECOMMENDED READING LEVEL: Lower Primary

SCIS: 1744656 | ISBN: 9780642278838 | RRP: \$24.99

INTERNATIONAL TITLES

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THE FARMER AND THE CLOWN

MARLA FRAZEE

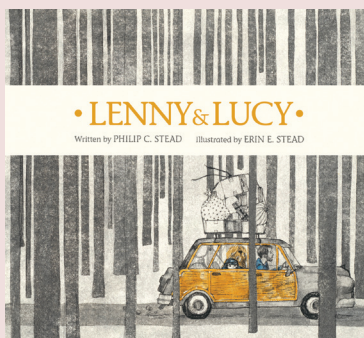
A baby clown is separated from his family when he accidentally bounces off their circus train and lands in a lonely farmer's vast, empty field. The farmer reluctantly rescues the little clown and over the course of one day together, the two of them make some surprising discoveries about themselves — and about life. A touching, wordless picture book about an unexpected friendship.

STUDY NOTES

- Why do you think the author/illustrator has chosen not to use any text in the telling of this story?
- As a class, make up your own words for each spread. Do you think the story works better with or without words?
- Discuss how the colour changes in the first few spreads of the book. For example, before the clown arrives, what colour palette has the illustrator used? How does this change when the clown falls off the train? What do you think this signifies? How else has the illustrator used colour throughout the story?
- What do you think the story is saying about friendship?
- Look at the pictures where the little clown and the farmer are back at the farmhouse. How do they change (eg, the farmer is now wearing a red suit and the clown's smile has disappeared)? Older readers can discuss what the shedding of their clothes and make-up reveals. How are the two characters mirroring each other? How does this scene make readers feel?
- In an interview (<http://www.hbook.com/2014/09/talks-with-roger/marla-frazee-talks-roger/#>), the author describes this scene as the pivotal moment in the book. Do you agree?
- Discuss how, when the clown washes his face, his smile disappears. What do readers think this means? Was the smile make-up or is the clown sad?
- How does the farmer change throughout the story?
- Discuss the ending of the book. Is it happy or sad? What do readers think will happen next? Have students illustrate another spread for the book that shows what happens after the little clown is reunited with his circus family.
- The farmer rescues the clown when he falls off the train. How does the clown rescue the farmer?
- The author says the story is about 'impressions and misunderstandings of appearances'. Discuss.

RECOMMENDED READING LEVEL: Lower to Mid Primary

SCIS: 1699688 | ISBN: 9781442497443 | RRP: \$19.99



LENNY AND LUCY

PHILIP E. STEAD

ERIN C. STEAD (Illustrator)

Peter and his father are moving to a new house beyond the dark unfriendly woods. Peter has Harold for company, but Harold is just a dog and can't help. Scared of the things hidden in the woods, Peter makes Lenny, Guardian of the Bridge, to protect him and Harold. Peter worries that Lenny will get lonely, so he makes Lucy. Together, Lenny, Lucy, Peter and Harold discover that this new place isn't so scary after all.

STUDY NOTES

Pre-reading exercise:

- Before reading **Lenny & Lucy**, examine the front cover image and try to guess what is happening. What clues in the picture tell you that the people are moving house? Imagine you were moving and think about how you might feel. Would you miss friends, family, your room and your favourite play area? How do you think the boy in the picture is feeling? Are there any clues in the picture that make you think that?

After reading exercise:

- Explain that illustrations and words work together. Look at the first double-page spread where we are told the road is *winding* and *bumpy* and the woods *dark* and *unfriendly*. Then turn the page to see how the illustrator has captured those features in her picture. Now look at the image here and list all the things that the words DIDN'T tell you. For instance, Peter's got a father, who is driving the car, Peter's mother isn't with them and he doesn't have any brothers or sisters, he has a big and friendly-looking dog, they are moving everything they own to somewhere quite far away and secluded.
- Words can tell us more than illustrations,

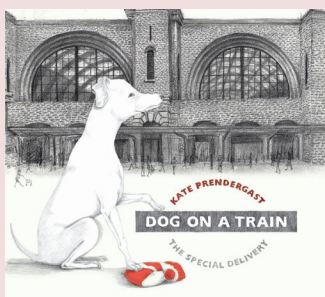
too. Although Peter says on the next page, 'This house is not as good as our old house. I want to go back', he doesn't complain to his dad. What does this tell us about the sort of boy Peter is?

- Explain to students that colour can influence how we feel. For instance some colours can make us feel cold, while others make us feel warm. Ask students to look closely at the illustrations and talk about the colours that made them feel either cold or warm.
- In a whole class discussion, ask students why they think Peter made Lenny and Lucy when he moved to his new home.
- Ask students to come up with ideas about what might happen next to Lenny and Lucy after spring arrives.

Extension exercise for older students:

- **Bear has a Story to Tell** is another book about friendship by Philip C. Stead and Erin E. Stead. Read it to your class and ask them to create a Venn diagram or other graphic, where they can record how **Lenny & Lucy** and **Bear has a Story to Tell** are alike and how they are different. Students can also write their responses in sentence form.

RECOMMENDED READING LEVEL: Mid to Upper Primary
SCIS: 1744703 | ISBN: 9781760292119 | RRP: \$24.99



DOG ON A TRAIN

KATE PRENDERGAST

A young boy drops his hat as he's rushing out of the house. His faithful friend picks it up and follows and so the adventure begins!

STUDY NOTES

- Without trying to 'read' the story, discuss what is happening on each page. Discuss the setting, the people, the actions characters are taking, the use of colour and composition.
- Read through as a class, with the teacher or librarian creating the story. Afterwards, ask students if they agreed or disagreed with the reader's interpretation.
- Go through the book and write on post-it notes words that could appear on each page. These words could be dialogue between characters, actions/verbs, thoughts or feelings of characters, descriptive words/adjectives and descriptions of events taking place. Use these words as a starting point to write your own text.
- There are several instances where the dog sets a good example for young readers. Examine the illustrations mentioned below and discuss why the dog does this and what readers can learn from it:
 - Dog stops at a pedestrian crossing.
 - Dog reads the warnings signs at the train station and asks for help.
 - Dog gives up his seat on the train for an elderly passenger.
- Discuss the phrase 'a dog is a man's best friend.' Why do you think this is a common phrase? What do you think it means? How does it relate to this book?
- Examine the use of colour in the book. Why do you think Kate Prendergast has created the illustrations in mostly black and white with certain items in red? What items has she coloured? Why?
- Draw a picture using a black pencil/crayon/pen and choose one part of the drawing to highlight with a bright colour in a similar style to the boy's red shoes or hat. Why did you choose that part to highlight? Do you think drawing this way is an effective way to draw the viewer's eye to a certain part of the picture?
- Visit your school library and find other wordless picture books (eg **Footpath Flowers** by JonArno Lawson and Sydney Smith, **Journey** and **Quest** by Aaron Becker or **Mirror** by Jeannie Baker). Compare these books to **Dog on a Train** and discuss how the stories are similar and different. Which style do you prefer? Why?
- Ask each student to write a short story (just a few simple sentences) and then swap their story with a partner. The partner can then create illustrations to tell the story without using any words. After the activity is completed, have a class discussion about whether students thought this task was easy or difficult.

RECOMMENDED READING LEVEL: Lower to Mid Primary
SCIS: 1744707 | ISBN: 9781910646083 | RRP: \$24.99