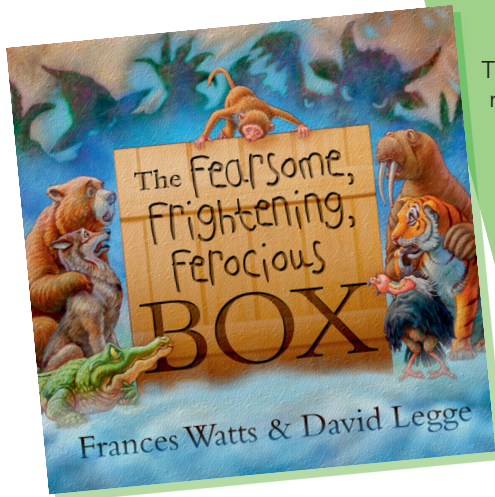


PRIMARY STANDING ORDER



FEATURED BOOK:

THE FEARSOME, FRIGHTENING, FEROCIOUS BOX

For information about our featured book,
please visit our website:
australianstandingorders.com.au

There are four wonderful (and varied) picture books this month, including possibly my favourite picture book of the year (it's early days, I know...), **The Fearsome, Frightening, Ferocious Box**. This very clever picture book has been created by the award-winning team of Frances Watts and David Legge (**Kisses for Daddy, Parsley Rabbit's Book About Books**) and it's witty and wonderful. I love the way David has cleverly foreshadowed the next animal on each page (you have to look carefully to see it). The reveal at the end is hilarious. Suitable for Lower to Mid Primary.

My Dad Does Yoga is great fun too. It reminds me of the Bob Graham classic, **Greetings from Sandy Beach** in the way that it shows readers how our perceptions of people are often very wrong. Andrew Joyner's illustrations are terrific. Suitable for Lower to Mid Primary.

Meet Mary MacKillop creates balance in our mostly light and funny selection this month. Part of the **Meet...** series (the first one was **Meet Ned Kelly** in March), it takes a look at a remarkable woman, much-loved by Australians. The book tells the story of how Mary established South Australia's first school. Suitable for Mid Primary.

Queen Alice's Palaces is a very funny, wonderfully illustrated picture book for Lower to Mid Primary readers. It's illustrated by the very popular and award-winning Lucia Masciullo and is full of wry humour. Queen Alice's apparent naivety is a charming foil to the cunning Sir Hugh's greed. Lovely!

How to Catch a Monster is a quirky picture book from a brand-new author/illustrator talent, Christina Bollenbach. There are lots of little details in the illustrations and the theme of facing our fears will resonate with many children. There are some great art and craft ideas in the teacher notes. Suitable for Lower to Mid Primary.

As you can see from our 'Coming Next Issue' list opposite, June is a quiet month for picture books. However, July and August are HUGE! Aaron Blabey, Libby Gleeson, Freya Blackwood, Matt Ottley ... just to name a few.

Happy reading.



COMING NEXT ISSUE

SCARLETT AND THE SCRATCHY MOON

– Chris McKimmie

KING PIG

– Nick Bland

HOLD ON TIGHT

– Sara Acton

SCIS

Don't forget that all ASO selections have been allocated SCIS numbers. These can be found on our website:

www.australianstandingorders.com.au

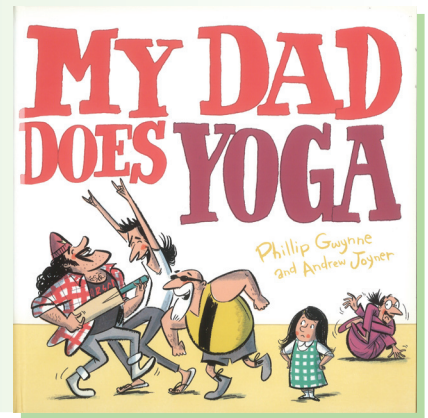
MY DAD DOES YOGA

PHILLIP GWYNNE AND ANDREW JOYNER

The neighbours have moved away. Although the little girl will miss them, her dad is very happy because he will finally have some peace and quiet when he does his yoga. Lots of people come to look at the empty house but no-one thinks the house is right for them. This makes her dad even happier. That is until three men called Tubby, Ferret and King Wally Kahuna move in. Her dad isn't happy anymore because they are yobbos. They have loud yobbo parties and he can't do his yoga. But sometimes what we think about people isn't always true. **My Dad Does Yoga** is a great book about overcoming prejudices and preconceptions to find unlikely friendships.

ISBN: 9781742975085

RRP: \$24.95



Teacher Notes

- Talk to the class about the meaning of the word 'stereotype', then as a class write up a list about what kind of assumptions are made about 'yobbos'. Talk about why we make these assumptions. Using the book as a starting point, discuss why these assumptions are often wrong and what this teaches us about making judgements about people.
- As a class, talk about the conflict between the dad and the yobbos. How did each party contribute to the situation? How was the situation eventually resolved? What does this help teach us about causing and resolving conflict? Afterwards, get the students to think about a situation in their own lives where there has been an argument or disagreement between themselves and another person. Have students write a journal entry about the experience, explaining the situation and detailing how each person contributed to the disagreement. Then get them to describe how it was resolved and if it could have been resolved better. If it hasn't been resolved, then ask them to write about ways it could be.
- Ask students to write their own creative writing piece based on two fictional characters who have a disagreement that they have to resolve.
- Ask the students to think about their own families and the different things they love to do. Ask them to pretend they are going to write a book about one of their family members. Get them to design a front cover and title for this pretend book. Then have the students present their work to the class, explaining why they have chosen the title and why they illustrated it the way they did.
- Invite a yoga instructor to come and give a yoga class! Before the class, have students research what yoga is, where it originated and why it is good to do. Ask students to create posters based on their research. After the class, have them write a reflective journal about what they liked, or didn't like, about doing yoga.

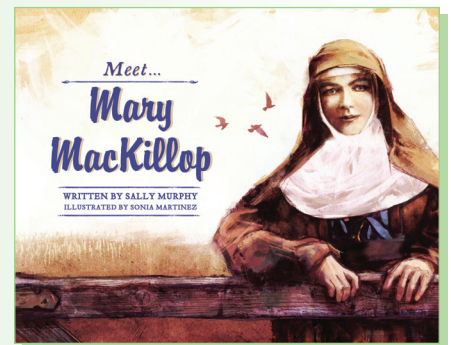
MEET MARY MACKILLOP

SALLY MURPHY AND SONIA MARTINEZ (Illustrator)

Saint Mary MacKillop is Australia's first and only saint. Mary believed all children, no matter how rich or poor, should be given the opportunity to receive an education. Mary set up many schools around Australia, especially in remote areas. She also became a nun and founded a religious order called the Sisters of Saint Joseph of the Sacred Heart. Mary MacKillop died in August 1909 at age 67. She was canonised more than one hundred years later, on 17 October 2010. This is the story of the first school Mary and her sisters established in 1866 in Penola, South Australia.

ISBN: 9781742757216

RRP: \$19.95



Teacher Notes

- The story is set in the 1800s in outback Australia. List some of the words in the text, and the objects in the illustrations that give you a clue that the book is set in the past. Are any of these words or objects still used today? What are the modern equivalents of these words and objects?
- There is a timeline at the back of the book with facts about Mary's life. How is the language in this section different from the rest of the book?
- Why do you think the work Mary MacKillop did is still important today?
- We are lucky to know a lot about Mary from the many letters, journals and accounts she herself wrote, as well as those by the people around her. Many of those documents are now preserved in museums. Why is it so important to learn about history through first-person accounts? Choose an important event or memory in your life and write about it in a series of diary entries or letters.
- Visit the Mary MacKillop Place website (www.marymackillop.org.au) for a virtual tour of Mary's last home and the current site of the Mary MacKillop Museum. What can we learn from looking at places where Mary lived and taught?
- On the first spread of the book, we see Mary in a stagecoach. What other objects can you find in the illustrations that tell you about the way of life in Australia in the 1800s? Look at things such as clothes and buildings.
- **Meet Mary MacKillop** uses images as well as text to tell the story of Australia's first saint. How does the story change if you read the text only? Or look at the pictures only? How do the text and illustrations work together to tell the story?
- Look at the clothing worn by the lady and boy on spreads 5 and 6. Compare them to those worn by the lady and boy on spreads 8 and 9. What do these differences tell you about the backgrounds and circumstances of both sets of characters?
- The illustrator used historical photographs from the 1800s to get an idea about things such as which hairstyles and dresses were fashionable at the time. Look at a recent photograph of you with your family and friends. What do you think your clothing and hairstyle will tell future generations about 2013? What are the main changes you can see between fashion in the 1800s and today?

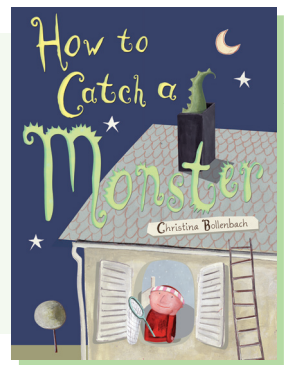
HOW TO CATCH A MONSTER

CHRISTINA BOLLENBACH

Every night, Lukas sat on the edge of his bed, waiting for the monster. The monster was enormous and VERY frightening. Finally, tired and fed up with being afraid, Lukas decided to catch it. He hatched a plan involving super-duper, yummy tummy chocolate chip cookies. This is the story of what happened next . . .

ISBN: 9781742832791

RRP: \$24.99



Teacher Notes

- Why do you think Lukas waits for the monster? What will he gain by catching it? What do students imagine a monster under the bed would look like? Does it help to draw the monster?
- How would you build a monster trap? Divide the class into pairs and ask students to design their own monster trap. Designs should be illustrated and explain how the trap will work.
- 'The monster looked much smaller in daylight and its teeth were rather small too' (p 20). How do the things we're afraid of look in the daylight? How does the dark make things more frightening? Is it because it's hard to see in the dark? How do the things we can't see frighten us? How might it help to see the things that frighten us?
- The monster comes to frighten Lukas 'Because that's what monsters do' (p 23). How do students understand this statement? Is being scary part of being a monster? Can you dislike someone for doing something that might be their job? Discuss the nuances of the monster's statement with students. For example, can you dislike spiders for biting you if biting is part of being a spider? Or can you dislike being bitten without disliking spiders? Why/why not? How might this affect the things we're afraid of?
- What is your most scary face? Make papier-maché heads using balloons, covering only two-thirds of the balloon (leave enough room to wear the head as a mask). Carefully pierce eye-holes in each head. Now paint a scary face onto the heads. You can use craft materials such as crepe paper or wool to add hair. What is your most scary 'ROAR!'? Practise your most scary roars and have a monster parade! Hang your scary faces around the room. What makes them scary? Would they be more or less scary if you saw them in the dark? Why?
- How can something that scares us also be something that's funny? How can someone we're afraid of become a friend? As a class, talk about perspectives and how they can change over time.

QUEEN ALICE'S PALACES

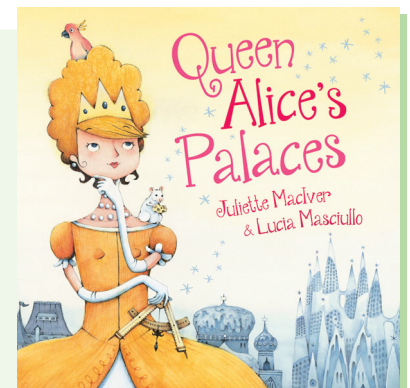
JULIETTE MACIVER AND LUCIA MASCIULLO (Illustrator)

*Queen Alice's palace was gilded and grand,
the oldest and golddest in all of the land.*

Lovely Queen Alice has the finest palace in the land. So fine, in fact, that cunning Sir Hugh tries to trick her into building one for him too! But has he met his match in the whimsical, good-hearted Alice? A fabulously fun rhyming and rhythmical tale from rising star, Juliette MacIver and award-winning illustrator Lucia Masciullo.

ISBN: 9780733331022

RRP: \$24.99



Teacher Notes

- Discuss picture books with the class and what the students already know about them. Help students become familiar with the metalanguage of picture books by discussing covers, endpapers, title page, colour and font choices. Read through the book as a class and design your own cover for this book.
- Map the rhyme scheme of **Queen Alice's Palaces**. Give each line that rhymes a particular letter designation (eg ABAB or ABCB). What effect does this rhyme scheme have on the story? How does it tie the story together? How does it affect the story when it is read to yourself and when it is read aloud?
- 'Now, Queen Alice had flair, and a whimsical streak' (p 9). Is Queen Alice deliberately building silly palaces, or is she doing it by accident? Divide the class into teams to defend and debate both positions. How does it affect the story if Queen Alice is being clever or if she's being silly?
- How are animals depicted in **Queen Alice's Palaces**? Do they act like animals or humans? Or do they act like a little bit of both? How does this impact on the story? Why do you think the illustrator has chosen to use animals in this way? When non-human things are shown to act like humans, this is called 'anthropomorphism'. How are the animals in the book anthropomorphised? Ask each student to pick an animal or even an inanimate object in the classroom and write and illustrate a short passage where it is anthropomorphised.
- Does this story classify as a fairytale? Why/why not? What elements of fairytales are used in the book? What elements of the book are outside fairytale traditions?
- How does the illustrator use colour to represent the characters of Queen Alice and Sir Hugh? How else is the reader clued into the nature of both characters (eg, the first spread shows Queen Alice playing with dandelions; Sir Hugh's horse, etc)?
- Most of the palaces Queen Alice builds look like various famous buildings from around the world. Divide the class into five groups and allocate each group one palace. Ask students to research and try to find the palace look-a-likes such as the Taj Mahal and the Mayan pyramids.
- What sort of palace would you build? Design your own palace and make it as fantastic and grand as you like! Make sure you think about suitable building materials!

THE FEARSOME, FRIGHTENING, FEROCIOUS BOX

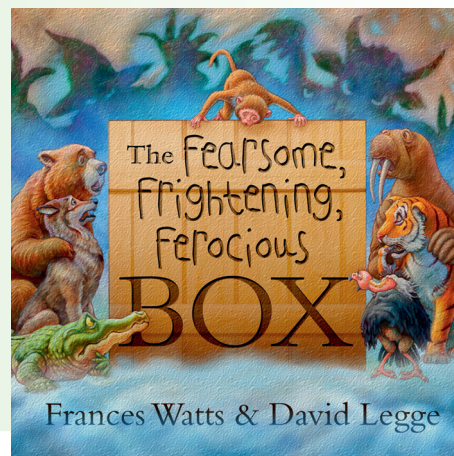
FRANCES WATTS AND DAVID LEGGE (Illustrator)

*Open the box, if you dare,
But danger lies within: Beware!*

So taunts the mysterious and frightening voice from within a large wooden box, which we see tumble off the back of a truck, but don't know what creature it contains. The box presents a curious mystery and challenge to both the reader and to a variety of animals that approach it, tempted to find out what is inside. From the award-winning duo who brought you **Kisses for Daddy** and **Captain Crabclaw's Crew** comes a fearsome, frightening, ferocious tale for the very brave of heart ...

ISBN: 9780733328916

RRP: \$24.99



Teacher Notes

- The habitats depicted in the scenes, and the animals that live in them, are from a variety of countries around the world. Divide students into groups and assign each group a different habitat from the text. Each group should locate their habitat on a map, explain its main geographic features and describe its native animals (both predator and prey) and their relationships. How does knowing about the habitats in the story help the reader to better understand the text and predict the animals they might see?
- Read the sections where the box speaks. Put a picture of a similar box up on the board and ask students to brainstorm descriptions of the character contained within. How has the author created the character using only words? Why is the visual reveal of the character so funny after he has been characterised through language?
- The text includes lots of different characters and consequently a number of different perspectives. Create a table which lists the characters (including the narrator and the box) in one column. Now ask students to create three further columns to analyse the perspective the character has about the box (this may change!), the perspective the character has about itself, and the perspective the character has about the other characters.
- Look at the pages which show the box and its visitors. The illustrator has not included a setting or background in these pages. Why do you think this is? What effect does it have on feelings and reactions towards the box?
- How has the author used texture and colour to create a setting for each animal's reaction to the box? Why do you think there is no detail behind the animals? How do these settings influence the mood of the story? Choose one animal and ask students to create new backgrounds for the animals which will change the reader's interpretation and understanding of the animal and what is to come next in the story.
- The sections where the box speaks are an excellent opportunity to teach types of verbs (saying and action verbs) and to study adjectives, all of which are indicated by a change in font.
- Ask students to animate the animals in the text by moving around the room in different ways to present their natural behaviours. Then ask students to represent the animal before and after it approaches the box in order to draw attention to how its feelings and attitudes change. You might like to ask students to freeze at certain points then tap individuals on the shoulder to explain, in character, what they are thinking and feeling.
- Each animal scene presents the possibility for a series of different sounds. Ask students to imagine what sounds they might hear in each, and then, in groups, ask them to create a soundscape to represent what is happening in the image using percussion instruments, their voices and body percussion. After performing their soundscape to the class, ask the groups to explain why they think their soundscape matches the image.
- Ask students to connect the story to other texts they might have read which have similar storylines and/or themes. They might make connections to stories such as **The Gruffalo** or **The Terrible Plop**, or to information texts about habitats. What are the relationships between this text and the others and how do other texts help you to better understand this one?
- Although the text is a narrative, it also includes poetry in the sections where the box speaks and a great deal of information in both the riddles and the images. Ask students to identify the different text types included, then ask them why they think the author has combined various text types and purposes within the narrative. What effect do these choices have on the reader? How do these choices make the text richer and more engaging?
- The sections where the box speaks in the form of poetry could also arguably be called poetic riddles. Ask students to explain what they think riddles are, then write down some riddles they might know on the board and try to guess the answers as a class. Re-read each riddle in the story closely and create a list of the main riddle features (such as clues which describe the animal and its habitat, its main behaviours or its actions). As a class, complete the online interactive through Read Write Think (www.readwritethink.org) about how to make up your own riddle poem. Complete the activity as a class about an animal that is not included in the book.
- Ask students to identify the three sections that repeat throughout the text (the discussions between the animals, the approach of each new animal to the box and the box's 'speeches' in the form of poetic riddles). How has the illustrator visually identified each section (for example use of differing fonts, different ways of framing or use of backgrounds)? Why does visually differentiating each section help the reader to navigate the text and help them understand what is happening?
- The text contains frequent examples of describing adjectives, which describe what the noun is like, eg beady, haunting, hideous, frightening. Jointly find examples of these and write them on the board or IWB. Explore how to expand the noun group by adding other types of adjectives (for example quantifiers which indicate how many – eg two rotting logs) and classifiers which indicate what type – eg jungle vines or desert air).