



HOPE IS THE THING

Written by JOHANNA BELL

Illustrated by ERICA WAGNER

RECOMMENDED FOR: Ages Pre-school – Mid/Upper Primary

GENRE: PICTURE BOOK

VALUES: Hope, Creativity, the Environment, Sustainability, Conservation, Appreciation of beauty, Mindfulness and stillness.

THEMES: Birds and birdwatching, Migratory birds, Healing power of nature and the environment, Australian landscape, Bushfire regeneration.

CURRICULUM LEARNING AREAS:

- English: Literature, literacy and language
- Visual Arts
- Science
- Humanities and Social Sciences (HASS)
- Cross-curriculum priority: Sustainability

NOTES WRITTEN BY: Robyn Sheahan-Bright

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INTRODUCTION

*Hope is a kookaburra singing the sun
Hope is the emu learning to run ...*

Let your imagination soar in this joyful ode to the world of birds and the healing power of nature.

Sparked by the Emily Dickinson poem “‘Hope’ is the thing with feathers’, this lyrical text accompanied by glorious mixed media collages reflects and celebrates the diversity, ingenuity and wonder of birds.

PLOT SUMMARY

A young girl is playing with collage and crafting a bird mask as the text begins. The text then lists birds in relationship to aspects of their experiences which engender or represent hope....

Children will recognise these moments and relate them to their own moments of joy engendering hope. This text encourages us all to appreciate the small things which make life meaningful.

It celebrates creativity. It is a joyful paean to all that is beautiful in this world. The girl in the final frames is flying with the birds in a gloriously symbolic moment suggestive of sublime hope.

BEFORE READING

- Read Emily Dickinson’s poem “‘Hope’ is the thing with feathers’ which inspired this text.
- Examine the cover (front and back) and discuss what the images and title suggest to you.
- What does the word ‘hope’ mean to you?
- Can you think of some words to describe how you feel when you have hope?
- What is the opposite of hope?
- Do the colours here remind you of hope? Can you explain why?
- How does the illustration make you feel? Can you explain why it makes you feel that way?

Q&A WITH THE CREATORS

a) What do you see as the essence of this book?

JB: *Hope is the Thing* is about ... no surprises for guessing ... hope! But in particular the way that nature and birds in particular can educate us and help us generate hope.

As the author Robert MacFarlane says, we are living in 'an epoch of loss – of species, places and people – for which we are seeking a language of grief and, even harder to find, a language of hope'. For me, this book helps craft a language of hope.

Whenever I am watching birds – like really closely paying attention – I see and hear incredible things and I find myself feeling awed by their diversity and specialisation. Every species has developed distinct characteristics and behaviours to be in the world. And some of them are really very strange like the bowerbird which spends months thieving blue things and arranging (and re-arranging) them in his bower; the lyrebird which mimics other birds (and sometimes human sounds) to create sophisticated symphonies; and the white-winged cough which lives in a communal nest and raises its siblings' chicks. With birds, the more you look and listen, the more you discover and learn and for me, that endless expansion is the recipe for hope (and the remedy for grief!)

Hope is the Thing is also about the role that art-making plays in the creation of hope. The book opens in a room where a young girl is cutting out bits of paper and arranging them on a page. We don't know what she is creating but as the book continues, we see that she is collaging scenes of birds and as she does, she acquires bird-like qualities – first a beaked headdress and then wings. Through the act of observing birds and transforming her observations into art, she becomes the feathered thing that Emily Dickinson spoke of. On the final pages of the book, when we see the winged girl releasing her winged creations into the world and we read the words 'Hope is the thing with feathers and wings' we are speaking to three kinds of hope:

- Hope as birds and the natural world (which given the right conditions can regenerate)
- Hope as the act of art-making (and all the transformation it brings); and
- Hope as the next generation (who will lead the next wave of change).

Our book is also a homage to artists who have come before us, in particular, Emily Dickinson, whose famous poem "Hope" is the thing with feathers' inspired the book.

EW: For me it's the healing power of creativity and nature. I have found throughout my life, through all the highs and lows, especially the lows, that the act of making things, and being in nature, is always healing and calming.

Our note at the start of the book expresses this sentiment as it relates to our book:

This book was inspired by Emily Dickinson's most famous poem "Hope" is the thing with feathers', which starts:

“Hope” is the thing with feathers —
 That perches in the soul —
 And sings the tune without the words —
 And never stops — at all —

We began working on this book in 2019 after bushfires ravaged much of Australia’s east coast. Horrified by the impact the fires had on the wild places we love, we wanted to create a work that speaks to the many ways hope presents in the world. For us, hope isn’t just an eagle soaring in a cloudless sky. It’s also the ibis raiding bins.

The girl in this book pays close attention to birds and uses her observations to create an imagined world filled with art and hope. This little girl is us and we also hope she is you!

b) What inspired you to create this book?

JB: I’ve always loved birds. When I was little, my grandmother used to take me to Centennial Park to feed the ‘bords’ – mostly ducks, coots and geese and if we were lucky, black swans. I remember squealing as they tried to steal the bread from my hands. And a few years later, while camping near Jervis Bay, I was overjoyed when a crimson rosella landed on my outstretched palm and ate seed straight from my hand.

When I moved to Darwin in 2009, one of the things that amazed me was the density and diversity of birds. But a few years ago, I started to notice that some of Darwin’s birds were becoming harder to see. The sacred kingfisher, which I used to see in even the most built up parts of Darwin, had vanished. And the Eastern curlew, which used to stop here every year on its way to Siberia, was listed as Australia’s fastest disappearing shorebird. It made me sad to think that the birds I loved were disappearing.

In 2019, when bushfires engulfed eastern Australia, I remember reading that between one and three billion mammals, birds, reptiles and frogs had perished. I felt sick and then I felt a deep sadness, which became a sense of hopelessness. Looking back, I was experiencing climate grief although I didn’t know it at the time.

When I experience deep sadness, I try to take myself to the bush to write. On one of those trips, I was in Litchfield National Park and I rediscovered Emily Dickinson’s poem “‘Hope’ is the thing with feathers’ (which has always been a favourite). It made me wonder ‘*If hope really is the thing with feathers, what does that actually look like?*’ I started mucking around with words and came out with a pretty clunky poem which I showed to my friend Erica. We were running a story camp at the time and we decided to use the process that we’d developed for the writers and artists we were working with on ourselves. We called it ‘what iffing’ because it involves developing ideas by asking each other lots of questions that start with ‘what if’. *What if you expand the poem to include birds from all over Australia? What if we switch the last two lines around? What if we start the story with a little girl who’s stuck at home? What if you rip up some old maps and use them in the collaged illustrations?* And so on and so on.

When Erica returned to Melbourne we kept the ‘what iffing’ going. We had semi-regular Skype sessions where we would work ‘shoulder to shoulder’ – me on my words and Erica

on her beautiful collages and paintings. Then we'd share what we'd created and respond to each other's work with more 'what if' questions. Back and forth the creations flew, travelling thousands of kilometres, like migratory birds, until eventually, we had the outline for *Hope is the Thing*.

We made this book because we wanted to remind ourselves (and others!) about the importance of paying attention to the natural world and the transformative power of art-making. In our creative practice, we've experienced the way that creating can generate a shift – both in us and in the people around us – and we hope that in reading this book, your way of seeing birds shifts too.

EW: The pictures are mixed media collages on paper. Backgrounds are painted with watercolour, acrylic, gouache and ink. The collage elements include bits and pieces of old artwork, painted paper in various colours and tones, monoprints created from leaves, plain coloured paper, and fragments from two books: *The Australian Book of the Road*, published by Paul Hamlyn Pty Ltd, 1971; and *Encyclopaedia Britannica, Volume 3 – Baltimore to Braila*, published by Encyclopaedia Britannica Inc, William Benton, Publisher, 1962. Everything is glued down with binder medium or glue sticks, and occasionally Blu-Tacked for a 3D effect.

The 'create and destroy' cycle is integral to my approach to my art in general, and to my collage work in particular. Collage is a wonderful way to explore ideas. I love using old artwork and ripping it up or cutting it with a scalpel to transform it into a scene, or a bird. Working with collage is less intense for me than painting – I can engage with a childlike sense of possibility, choosing colours and shapes that please me and seeing what image might emerge. I love layering scraps of paper and playing with compositions before committing them to the page with glue.

Drawing and painting from life is how it all begins: drawing a model in the studio, or sitting alone in the forest, or camping near a waterhole in the Kimberley. These spontaneous paintings and drawings build up and so I have lots to choose from when it's time to find colours and textures for collage. These drawings, which connect me to the place and time they were made, even when they are years old and in scrap form, can be worked over, cut up, and changed into something completely different. Somehow, with time and patience, it is possible for the chaos, energy and emotion that is carried in those many different papers can be combined and transformed into a single, resolved image. For me this is the essence of what hope is, and what art is: shedding skins, and growing new ones – the decay and renewal that can be seen all around us in nature, and that we all experience in our own lives.

The birds and habitats were comfortable for me to create, but I found it harder to 'find' the bird girl who leads us through the story. In my heart and mind were all my grandchildren, but especially 10-year-old Saskia who is a natural artist, instinctively drawing and painting unselfconsciously and full of joy, and overlaid with her, my inner child, the timid little Erica, who was so delighted by fingerpainting when she was five ... In recent years a bird woman emerged as a powerful imaginative figure in several of my collage works. So it seemed completely natural that the child in this story be a bird girl, finding joy in her imagination, making her own bird mask and wings and taking flight.

The story starts with Bird Girl confined to her room, perhaps due to illness, lockdowns, or other reasons, but she is okay; she's absorbed quietly making things using memory, the view from her window, and materials around her. She creates painted surfaces and cuts out lots of little birds (budgies – inspired by seeing masses of budgies in the wild in Central Australia) hanging them up with string. Her visions and ambitions grow as she creates all the images in the book – favourite birds in favourite places – and finally her paper birds take flight and our girl sets off on her own flight of imagination on the owl's back.

Mallacoota inspired the coastal setting of parts of the book. I camped there for many years with my children when they were young and so the art in the book is intended to evoke the passing of a bushfire, and the hope that regrowth brings. Another special place is Tarra Valley where I have spent time alone and with loved ones, and have seen numerous lyrebirds in the wild including on one special occasion their nest. The owl is also significant as I once had an extraordinary close encounter with a barn owl that swooped silently over me on the verandah where I lived in Healesville.

For the last twenty years I've lived in Brunswick West, close to the city of Melbourne, but our garden still attracts birds – sometimes even our spirit birds, yellow tailed black cockatoos; blackbirds every year build their nests in a hidden place, and from my window I can see honeyeaters and wattlebirds and ibis flying into the sunset in formation. And last year a family of tawny frogmouths roosted in our peppercorn tree, on and off for several weeks. The Royal Park Wetlands, only minutes from our home, is a wonderful habitat for many species including blue wrens, cormorants, nankeen night herons, spoonbills, swamp hens and more. Bird girl in the story, therefore, is me, is Saskia, is Yo... and hopefully potential readers of the book.

Birds have inspired so much art through the ages – representing ideas, inspiration, embodying the spirit of freedom, and the spirit world. I hope this book encourages people young and old to take an interest in birds, to care for them, protect their habitats, and get to know them, and in so doing step through into another dimension.

CLASSROOM DISCUSSION AND ACTIVITIES

ENGLISH

LITERATURE

1. **Reading Poetry:** Read the story once to the class, allowing plenty of time for students to look at the illustrations on each page. Reread the story but ask students to close their eyes and concentrate on the words alone and see if they can hear patterns emerge and the flow of the words. Encourage them to note the words that stand out.

- Explain that *Hope is the Thing* features poetic text where a small number of words combine with writing techniques such as repetition, imagery, changes in sentence length, as well as word choice, to express deep emotions. Encourage students to discuss the importance of:
- **Repetition** – ‘Hope is...’, emphasises the key message.
- **Imagery** – why might the author have chosen birds (both generally and specific species) as a symbol of hope?
- **Sentence length** – how does the last sentence in the story differ to the rest of the poem? Why might the author have decided to change at this point in the story?
- **Word choice** – explain that some words appeal to our senses more than others. Use the following example and ask students how the underlined words increase the impact of what is being described. To illustrate your point, replace the words *soaring* with *flying* and *nesting* with *sitting* and ask students which version they prefer and why?

Hope is a wedgetail soaring high
 Hope is a grass owl nesting nearby

Discuss the choice of words in the following as well:

Hope is a pelican
 patrolling for scraps
 Hope is the pardalote
 harvesting sap.

- **For Older Students:** Read Emily Dickinson's poem and discuss the similarities and differences between the poem and the picture book, taking special note of the poetic techniques already discussed in class, as well as themes and punctuation.

2. **Writing Poetry:** *Hope is the Thing* began as a creative writing prompt in the Octopus Story Camp. Using Emily Dickinson's famous poem as a starting point, Johanna led the participants to write multiple sentences starting with 'Hope is'. *Activity:* Teachers could replicate this idea with students. They might also explore different topics by using prompts such as, 'Friendship is...', 'Love is...', 'Family is...'.

Activity: Write a rhymed stanza based on the format used in this book featuring a bird. Dickinson's poem is a lyric poem in ballad metre. Discuss the conventions of that form of poetry.

Activity: Invite students to read other poems about birds and to discuss the techniques used (for example, acrostic or haiku poems follow recognised conventions). Also discuss the messages conveyed, and then write a bird poem of their own. [See also **Worksheet 2.**]

3. Researching Poetry: *Activity:* Students could be invited to research Emily Dickinson's work, and that of other poets as well. For example, read the work of Michael Rosen, Libby Hathorn, Shel Silverstein, Oodgeroo Noonuccal and Judith Wright. Read verse novels by Steven Herrick, Lorraine Marwood, Kathryn Apel and Sally Murphy.

LITERACY

- *Activity:* Discuss the themes of this book and invite students to propose themes suggested by the text which are not included in these notes.
- *Activity:* Test your students' comprehension by asking questions about the written text. What is hope to the emu? [Answer: learning to run.] What is hope to the wedgetail? [Answer: soaring high.] What is hope represented by in the hollow in a eucalypt? [Answer: A rainbow lorikeet?] Bird girl is seen on her bicycle wearing a mask in which part of the text? [Answer: 'Hope is the dash past magpie's nest.'] What is the bowerbird searching for? [Answer: Blue.]
- *Activity:* Investigate the syntax used and the sound of the language in this text in terms of the rhythm created by reading it aloud.

LANGUAGE

1. The use of rhyme in this text is beautifully crafted. *Activity:* Conduct rhyming exercises with your students. [See also **Worksheet 1.**]
2. Alliteration is used in this picture book text, eg. 'singing the sun'; 'nesting nearby'. *Activity:* Invite students to create alliterative phrases describing avian wildlife.
3. *Question:* What other literary devices did you observe in this text?

Assessment:

- Answer this question in essay format: 'Hope is a thing which ...?'
- Build a diorama of any of the scenes described in this book.
- Research the effects of bushfires on bird life in a particular local area, and present your findings to the class as an oral presentation.

VISUAL ARTS

1. **Collage:** *Activity:* Read Erica Wagner's description of her process above. *Activity:* Then encourage students to experiment with collage using pages cut from magazines and with various forms of media. The collage approach used in the illustrations is perfect for children to experiment with. Collage is a brilliant way to talk about colour, composition, elements of art (tone, scale, texture, line, shape, form etc). *Activity:* Children could create their own collage artworks based on the bird life and environments of their local areas. *Activity:* The endpapers in this book

depict a flock of ibis wheeling through the sky. This image is suggestive of the freedom of birds, the majesty of flight, and the beauty of their formation in the sky. Invite students to create their own endpapers as a response to the themes explored in this text.

2. **Portraiture:** *Activity:* Invite students to discuss 'bird girl's' face and body language. In the first double page spread the bird girl is sitting on the floor cross-legged, totally engaged in her cutting and collage activities, and her face looks focussed and engaged. In the next to final spread she is gazing attentively at an origami bird.
Activity: Invite them to draw her.

3. **Critical Literacy:** Close looking can be employed in reading any picture book. For example, on the first double page spread the bird girl is surrounded by images relating to this book. There are images of birds which appear later in the book; there are objects such as binoculars for birdwatching. *Activity:* Invite students to identify the images included in this spread and their relationship to the narrative.
- *Activity:* Turn to the first double page illustration featuring the young girl with her scissors and bottle of glue. Ask students what artwork might involve these two objects. [Collage – the art of sticking various materials together to create a new image.] Encourage students to look very closely at the image to find all the different materials used here. [They include text from a book, a map, fabric, coloured paper, pencil and paint.]

- *Activity:* Turn to the page featuring this text:
Hope is the dash

past magpie's nest

Hope is a feather

From night parrot's chest

Ask students why the illustrator might have decided to use the long strip of map with an image of the girl riding a bike here, and the text from a book to create an image of a magpie's nest.

- *Activity:* Explain to students that colour plays a very important role in creating *mood* in an artwork. For instance, dark colours can evoke feelings of sadness, while light, bright colours make us more likely to think of joyous things. Now look very closely at the colours featured in *Hope is the Thing* and encourage discussion of the *mood* they create and its relationship to the theme of hope. Note that colour plays a role in the text, too. The word 'Hope' appears in a bright colour that makes it stand out from the rest of the black text.

ASSESSMENT:

- Create a collaged response to the images contained in this book.
- Write a critical response to the visual images in *Hope is the Thing*.
- Make origami birds like the ones depicted.

SCIENCE

Themes (Science): Birds and birdwatching, Migratory birds.

1. Birds are the subject of this book. *Activity:* Invite students to make a list of the birds which feature in the text and illustrations and then to research each of them. Birds can be observed in many different habitats. *Activity:* Invite students to observe birds in their backyards and local areas, to make a list of them, and to research them as well. Children could be encouraged to observe and draw birds throughout the year, look for seasonal changes, find out whether they are under a flight path for migratory birds and use this knowledge to gain more understanding of the natural world around them. See *Birds in Backyards* <https://www.birdsinbackyards.net/> [See **Worksheet 3.**]
2. Spend a class session outside in the school playground dedicated to finding out more about local birds. *Activity:* Encourage students to identify them, make a note of their size, colours/ markings, and any distinctive sounds they make. Go to *Birdlife Australia* <https://birdlife.org.au/> for help in identifying birds and loads of fascinating facts about them. NB: **The Aussie Bird Count** aims to engage school communities in the natural world while getting to know the birds in their local schoolyard through participation in a simple, fun, all-ages activity that can be done anywhere. By taking part in the Aussie Bird Count students will become citizen scientists. Citizen science creates opportunities for students to connect with the natural world, gain scientific skills, and learn about topics such as life cycles, habitats, adaptations, and interrelationships. This can be a gateway to many exciting discoveries and creates a partnership between the students and professional scientists to help answer questions scientists couldn't answer on their own. <https://aussiebirdcount.org.au> (home page) <https://aussiebirdcount.org.au/teachers/> (where teachers can register for lesson plans)
3. Migratory birds often traverse incredible distances. In the **Q&A with the Creators** (above), Johanna Bell laments the loss of bird habitats and the impact that has on migration. *Activity:* Research this topic and the many birds which are migratory. *Question:* What are the major threats to migratory birds in the world today? *Activity:* Read other books about this issue, eg. Jeannie Baker's *Circle* (2016). [See **Corresponding Literature** below.]
4. *Activity:* Celebrate World Migratory Bird Day (WMBD) with your students. This global annual celebration includes events which occur throughout each year depending on migration patterns in various regions, but the main celebrations are held on the second Saturday of both May and October.

ASSESSMENT:

- Ask students to keep a journal of their bird observations, and to present it for assessment.
- Write an essay on a particular bird and what you have discovered about it.
- Present a talk on migratory birds using a PowerPoint display.

HUMANITIES AND SOCIAL SCIENCES

Values (HASS): Hope, Creativity, Appreciation of beauty, Mindfulness and stillness.

1. This picture book encourages children to consider a range of values. *Activity:* Discuss any of the values listed above in relation to this picture book.
2. Hope is a major concept in this text. Hope can exist in many spheres of life as Johanna Bell has indicated above. *Question:* Where do your students derive hope from? What gives them hope?
3. This book is a tribute to the power of creativity in our lives. *Question:* How important is creativity in human development?
4. Appreciation of beauty can be found in the simplest of experiences. For example, watching a flower bloom; hearing a bird sing. *Question:* What do your students find beautiful?
5. Mindfulness and stillness are encouraged in contemporary life given the fast pace at which we live. *Question:* How do you achieve mindfulness?

Themes (HASS): Healing power of nature and the environment, Australian landscape, Bushfire regeneration.

1. The healing power of nature and the environment is also a subject in this book. *Activity:* How does being in nature give a person a sense of healing? What aspects of nature make you feel refreshed, happier or more hopeful?
2. The Australian landscape is another subject canvassed in this book. *Question:* What aspects of landscape were revealed in the text or the illustrations?
3. Bushfire regeneration was an inspiration to both author and illustrator of this book. *Activity:* Study the effect of bushfires on bird life and how birds have survived these catastrophic events.

ASSESSMENT:

- Define hope and the various things which might engender hope.
- Create a list of the various types of landscape which exist in Australia. See: 'Australian Landscapes' *twinkl* <https://www.twinkl.com.au/teaching-wiki/australian-landscapes>
- How should we protect wildlife during natural disasters like bushfires? Make a list of practical strategies.

CROSS-CURRICULUM PRIORITY EG. SUSTAINABILITY

1. *Question:* In what ways does this book promote sustainability?
2. *Question:* How do birds, particularly migratory birds, contribute to environmental sustainability?
3. *Activity:* Study the United Nations Sustainable Development Goals and how birds contribute to their achievement.

ASSESSMENT:

- Write an essay on migratory birds and their impact on sustainability and the preservation of ecosystems.

ABOUT THE AUTHOR

Johanna Bell lives in Garramilla / Darwin where she writes fiction and runs a community arts business called StoryProjects. In 2019, she and Erica Wagner co-facilitated a six-month story camp where their mutual love of birds led them towards *Hope is the Thing*. Johanna is also co-author of *Too Many Cheeky Dogs*, *Go Home Cheeky Animals!* and *Cheeky Dogs: To Lake Nash and Back*, illustrated by Dion Beasley, and *The Colour Catchers*, illustrated by Laura Stitzel. She is currently working on a verse novel for adults which is also inspired by birds. <https://www.johannabell.com/>

ABOUT THE ILLUSTRATOR

Erica Wagner is an artist, publisher and creative consultant to storytellers. For over three decades, she has edited and published many ground-breaking and award-winning books for children and young adults with Penguin Books Australia, Duffy & Snellgrove and Allen & Unwin. She has won prestigious publishing awards like the Dromkeen Medal and the Australian Book Industry's Pixie O'Harris Award. Passionate about illustrated storytelling, Erica co-facilitated the inaugural Octopus Story Camp for Top End writers and artists in 2019. She is currently a freelance publishing consultant and a co-director of Twelve Panels Press and has illustrated her first picture book *Hope is the Thing* by Johanna Bell.

ABOUT THE WRITER OF THE NOTES

Dr Robyn Sheahan-Bright AM operates justified text writing and publishing consultancy services, and is widely published on children's literature, publishing history and Australian fiction. In 2011 she was the recipient of the CBCA (Qld Branch) Dame Annabelle Rankin Award for Distinguished Services to Children's Literature in Queensland, in 2012 the CBCA Nan Chauncy Award for Distinguished Services to Children's Literature in Australia, and in 2014, the QWC's Johnno Award. In 2021 she was appointed a Member of the Order of Australia.

CORRESPONDING LITERATURE

Picture Books

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Teckentrup, Britta *Birds and their Feathers* Prestel Junior, 2018.

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ONLINE LINKS IN FULL

About Australia Birds – <https://www.aussiebirds.com.au/>

'Australian Landscapes' – <https://www.twinkl.com.au/teaching-wiki/australian-landscapes>

Birdlife Australia – <https://birdlife.org.au/>

'Birds: Bird Factsheets' *Australian Museum* – https://australian.museum/learn/animals/birds/?gclid=EAlalQobChMls_DD9dPh-wlVGq6WChl4pARGEAAAYASAAEgLdAvD_BwE

Birds in Backyards – <https://www.birdsinbackyards.net/>

“Hope” is the thing with feathers by Emily Dickinson’ *Poetry Foundation* – <https://www.poetryfoundation.org/poems/42889/hope-is-the-thing-with-feathers-314>

'How to Make Origami Birds' *OrigamiWay* – <https://www.origamiway.com/origami-birds.shtml>

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'How to Write an Acrostic Poem' *Kenn Nesbitt's Poetry4Kids.com* – <https://poetry4kids.com/lessons/how-to-write-an-acrostic-poem/>

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'Stunning Children's Picture Books That Celebrate World Migratory Bird Day' *Eerdlings* – <https://eerdlings.com/2020/05/08/stunning-childrens-picture-books-that-celebrate-world-migratory-bird-day/>

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'The Art of Birdwatching' *Bush Heritage Australia* – https://www.bushheritage.org.au/news/bush-buddies/birdwatching?gclid=eaiaiqobchmis_dd9dph-wivgq6wch14pargeaayayaegkhr_d_bwe

'Why we need birds (far more than they need us)' *Birdlife International* 4 January 2019 – <https://www.birdlife.org/news/2019/01/04/why-we-need-birds-far-more-than-they-need-us/#:~:text=when%20birds%20travel%2c%20they%20take,us%20%e2%80%93%20and%20around%20the%20world.>

World Migratory Bird Day – <https://www.worldmigratorybirdday.org/>

WORKSHEETS

Worksheet I Rhyming

- a) The following are rhymes which appear in this book. Choose two other rhyming words and write them in the two columns. [Note: Some rhymes are imperfect, eg. chips/eucalypt.]

sun	run		
high	nearby		
chips	eucalypt		
nest	chest		
mound	bound		
beak	sleek		
off	chough		
south	mouth		
scraps	sap		
hand	sand		
blue	cockatoo		

- b) **Create your own rhyming four-line verse describing another bird you might see in Australia, for example:**

Hope is a galah ...

Worksheet 2 Poetry

a) Create a haiku poem about a bird, or about hope.

See: 'How to Write a Haiku' *Kenn Nesbitt's Poetry4Kids.com*

<https://poetry4kids.com/lessons/how-to-write-a-haiku/>

b) Create an Acrostic Poem using the letters in KOOKABURRA:

K
O
O
K
A
B
U
R
R
A

See: 'How to Write an Acrostic Poem' *Kenn Nesbitt's Poetry4Kids.com*

<https://poetry4kids.com/lessons/how-to-write-an-acrostic-poem/>

Worksheet 3 List of Birds Fact Sheet

Write the name of an Australian bird and then a fact about that bird.

Bird	Fact
1.	
2.	
3.	
4.	
5.	
6.	
7.	
8.	
9.	
10.	