

Teacher
Notes

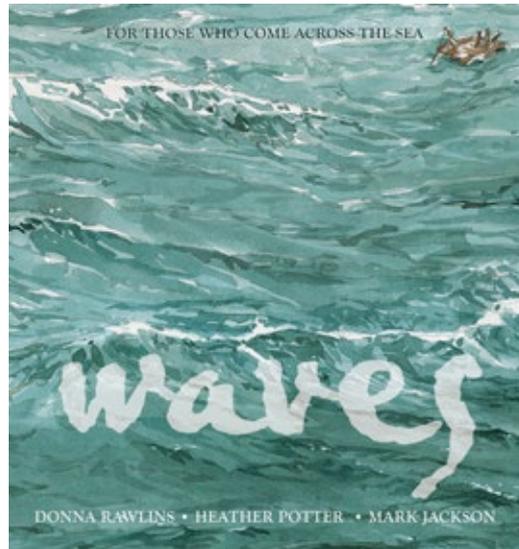
waves

TEACHER NOTES

DONNA RAWLINS • HEATHER POTTER • MARK JACKSON

TEACHER NOTES BY SIMON FRENCH





ISBN: 9781925381641
 PUBLISHED BY BLACK DOG BOOKS,
 AN IMPRINT OF WALKER BOOKS AUSTRALIA

Every journey is perilous, every situation heartbreaking. Every refugee is a person forced by famine or war or fear to leave their home, their families, their friends and all they know. Children have travelled on the waves of migration to the shores of Australia for tens of thousands of years. This book tells some of their stories.

Waves is a narrative non-fiction book about the waves of migration to the shores of Australia.

DONNA RAWLINS – AUTHOR

Donna Rawlins is an illustrator, book designer and teacher who has specialised in making books for children for most of her working life. She has won many awards for her work and in 2003 was the recipient of the prestigious Lady Cutler Award, presented by the Children's Book Council of New South Wales, for her outstanding contribution to the children's book industry. Donna lives on acreage in the Lower Blue Mountains outside Sydney, New South Wales.



MARK JACKSON & HEATHER POTTER – ILLUSTRATORS

Heather Potter and Mark Jackson are award-winning illustrators based in Melbourne. They have both illustrated many books separately and they have co-illustrated several books together. Their work has been featured in exhibitions. For more information and samples of their artwork, please visit www.jackpot-art.com.



SIMON FRENCH – TEACHER NOTES AUTHOR

Simon French grew up in Sydney's west, and had his first novel published while he was still at high school. He has written many award-winning novels and picture books, and been published in Australia and overseas. Simon has been a primary school teacher for over three decades and currently works in the Hawkesbury region of New South Wales. For many years, he has also worked as a visiting author at Australian primary schools, presenting writing workshops, as well as helping to facilitate an annual, and unique, writers' camp for primary students.



Artwork © 2018 Mark Jackson and Heather Potter. All rights reserved.



SIMON FRENCH SPEAKS WITH DONNA RAWLINS

Waves is the first book that you've written for some time. You usually work purely as an illustrator. Why this collaboration with Heather Potter and Mark Jackson?

Usually I'm more than happy to illustrate other writers' texts. I love trying on someone else's ideas for a while. But sometimes I need to navigate to my own destination. With *Waves*, I knew the story I wanted to tell, and I always saw it with Heather's and Mark's beautiful and moving drawings.

Why is the subject of migration so important to you?

Two main reasons. Firstly, I am not an Indigenous person, so I am from "boat people" stock. Everyone who is not Indigenous is here as a result of their own or their family's migration. Secondly, I grew up in Sunshine, Victoria. Our neighbours, my playmates, school friends, teachers and extended family came from all over the globe. If I looked around me I didn't see Australia as a British outpost. I had the entire world in my street. In high school almost every one of my friends was from an immigrant family. I didn't ever see racism around me until I left Sunshine and saw a different Australia outside of the mostly migrant working-class western suburbs. Migrants and their immigration were central to every day of my life. It defined us as a neighbourhood and my sense of what it was to be Australian.

You went on to work in community and educational publishing before coming to write and illustrate the books readers know you for. Did that influence *Waves*?

Before I produced books in mainstream children's publishing I worked with Morag Loh. Morag is a ground-breaking oral historian who has made a major contribution to preserving the stories of the migrant experience for Australia's historical record. We worked together from the mid-1970s on some fantastic projects; *Growing up in Richmond*, an oral history of inner-urban Richmond in Victoria; *With Courage in Their Cases*, an oral history of Italian immigrant workers; and *People and Stories from Indo-China*, a collection of traditional stories in six Indo-Chinese languages and English. As a multilingual text it was the first of its kind anywhere in Australia, if not the world.

Working with such a visionary historian/storyteller was a privileged place to start my bookmaking craft – it sharpened my ears and eyes, and made me value everyone's stories equally. So, my motivation to make books for children is firmly rooted in that oral history tradition. And of course, that naturally leads to writing in the first person.

There must have been a lot of research. Where did you go to find these stories?

So many people these days are delving into their own family histories and discovering primary sources such as church and census records. Since the advent of sites such as Ancestry.com and programs such as *Who Do You Think You Are?*, there's been an explosion in people's interest in their own stories. I'm a very curious person, so research is just poking my nose into other people's business! I've always been a "news junkie", but reading *old* newspapers (and being a "citizen helper") on Trove is one of my all-time guilty pleasures. I love "geeky" things like shipping records. But of course, *Waves* is fiction, so the research was just the leaping off point.

Tell us about the art. You said you wrote *Waves* with Heather and Mark in mind – why?

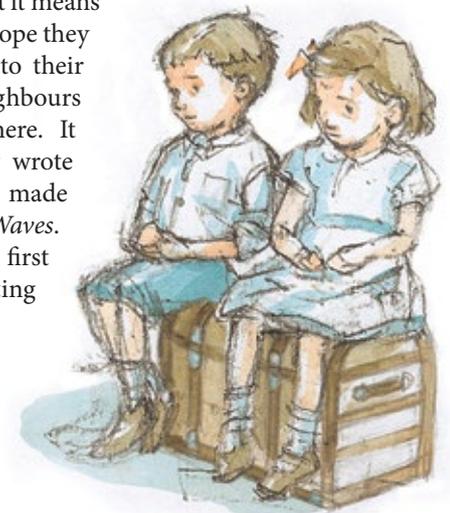
Heather and Mark are two of the most accomplished illustrators in the country. The characters they create are invested with so much pathos and tenderness and their research is always very thorough. As a creator, I think it's important to be aware of one's strengths and weaknesses, and I know I could never have matched their formidable talents. I kept my fingers crossed throughout the writing process in the hope they'd say yes to the project. They produced hundreds of exquisite drawings. I wish we could have used them all. Some of the ones we didn't use are shown in these notes. I'm very grateful for the work they did to make this book so visually eloquent.

Why did you choose the subtitle "For those who come across the sea"?

We sing that in our national anthem, but we often don't live up to it. We hear a lot about Australian values. That is one I hope we can return to with pride.

What do you hope your readers will take away from *Waves*?

I hope that it makes them ask questions about Australia and what it means to be Australian. And I hope they are encouraged to talk to their friends, relatives and neighbours about their journeys here. It would be great if they wrote down those stories and made their own versions of *Waves*. Who knows where *their* first experiences of collecting oral history will lead?



HEATHER POTTER AND MARK JACKSON'S SKETCHBOOK

Heather and Mark filled eight large sketchbooks with drawings – here are some that didn't find their way into *Waves*.

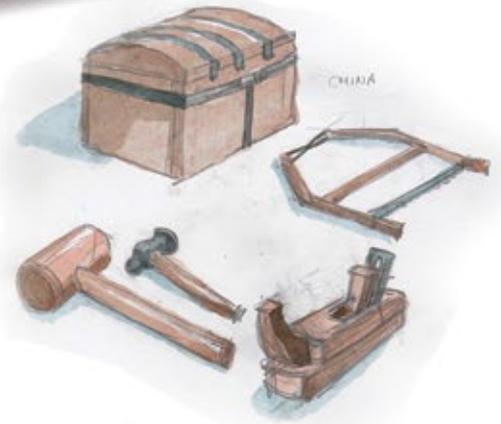
Sturdy wooden trunks and crates, filled with precious, fragile things



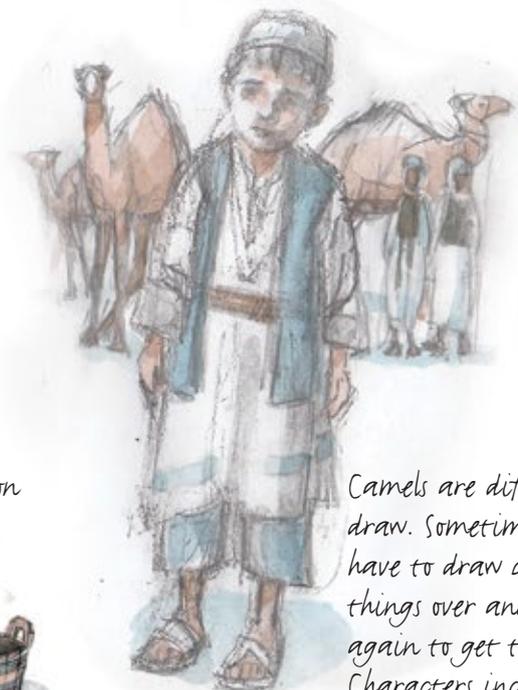
A haberdasher's case, filled to bursting with lace, silk embroidery thread, buttons, needles, thimbles, etc. He'd go from door to door selling his wares.



Immigrants brought with them many and varied tools of trade. These wooden implements belong to a woodworker.



Wooden wash tubs and other handy utensils – on display at The Immigration Centre



Camels are difficult to draw. Sometimes you have to draw certain things over and over again to get them right. Characters included.

Trying out various compositions to see which looks best.



Karim from Afghanistan in traditional costume.



These drawings were an attempt to capture something of what Finola might have felt when sitting isolated and alone with her own thoughts.



An older sister's hand for comfort.

Sitting side by side, completely lost in their own thoughts.



Some shoes made from silk are embroidered all over with different motifs. These beautiful shoes are from The Chinese Museum.

AUSTRALIAN CURRICULUM OVERVIEW

		Year 3	Year 4	Year 5	Year 6
HISTORY					
Inquiry and skills	Questioning	ACHASSI052	ACHASSI073	ACHASSI094	ACHASSI122
	Researching		ACHASSI074	ACHASSI096	ACHASSI123
				ACHASSI075	
			ACHASSI076		
	Analysing		ACHASSI056	ACHASSI077	ACHASSI098
		ACHASSI057	ACHASSI078	ACHASSI099 ACHASSI100	ACHASSI128
Evaluating and Reflecting	ACHASSI058	ACHASSI080	ACHASSI101 ACHASSI102	ACHASSI129	
Communicating	ACHASSI061			ACHASSI133	
Knowledge and Understanding	History	ACHASSK062	ACHASSK084	ACHASSK107	
		ACHASSK063	ACHASSK085	ACHASSK109	
			ACHASSK086	ACHASSK110	
	Geography	ACHASSK066	ACHASSK088		
Civics and Citizenship	ACHASSK070	ACHASSK093			
ENGLISH					
Literature	Literature and Context	ACELT1594	ACELT1602	ACELT1608	ACELT1613
	Responding to Literature		ACELT1603	ACELT1609	ACELT1614
	Examining Literature	ACELT1599	ACELT1605	ACELT1610	ACELT1616
Literacy	Texts in Context	ACELY1675	ACELY1686	ACELY1698	ACELY1708

Key content descriptions have been identified from the Australian Curriculum (www.australiancurriculum.edu.au). However, this is not an exhaustive list of Australian Curriculum content able to be addressed through studying this text. Information is current as at March 2018.



ACTIVITIES

These activities are planned for Stage 2 and 3 classrooms, however they can be easily adapted for use in Stage 4.

Anak

THEMES: first Australians; navigation; mapping; changing land masses.

- Anak describes his father gazing at the stars. He is navigating their journey. What can you find out about how sailors navigated before compasses were invented?
- Anak's family probably "island hopped" on their journey. We know that some of the first people travelled on foot across a land bridge from what we now call Papua New Guinea. Can you find maps that show how the world's land masses have changed over time? For example, can you find a map that shows Gondwanaland and the changes caused by continental drift?

Maarten

THEMES: trade; colonisation; navigation; shipwrecks.

- Our coastline is peppered with shipwrecks and there are many "hot-spots" that made navigation treacherous. Choose a shipwreck and research its story.
- Maarten sailed on a ship like those owned by the Dutch East India company that carried European cargo to trade with Indonesians for valuable spices. What main goods were shipped in the 17th, 18th and 19th centuries? And what goods are shipped today?
- Choose an item that is imported to Australia, discover where it is made, then find out how it arrived here. Find a map that shows the routes taken by international freighters.
- Find out what Australia exports to other countries and how our produce is sent.

Jalak

THEMES: trade; Indigenous culture; food; family traditions; seafaring vessels.

- Jalak is "working in the family business". He is learning all the skills he will need to be an adult mariner, trader and fisherman from his father and the older men. Is there any particular skill or job that people in your family specialise in? Who did they learn their skills from? Do you think you will carry on that family "business"? Why or why not? Will you keep the family tradition alive by teaching that skill to a younger family member?

- Jalak is fishing for trepang. Can you find out what they are and why they were so valued? What other foodstuffs does Australia export that is highly prized overseas?
- Jalak has sailed from Sulawesi to "Marege". There have been huge wooden fishing fleets sailing out from Sulawesi for hundreds of years. Can you find pictures of these boats and compare them to modern fishing trawlers?

Henry

THEMES: exploration; colonisation; poverty; child labour; family history.

- Henry has shared a sprig of a plant with his mother as a memento. He meets a man who tells him he will grow, for his mother, a whole branching tree. What do you think the author meant to convey here with this symbol of life? Have you ever seen a family tree? Do you know anyone who has researched a family tree? You can ask them how and where they found their information and how many generations they have managed to trace.
- Henry has been waiting at the docks hoping to get work on a ship. Why would such a young child be looking for work? What do you think he did with the money he earned? Do you think children were treated well, and paid properly back then?
- Henry is sick while he is waiting. Do you think he is ill? Or might he be nervous about making the journey? Why might he have been worried? Do you think sailing was safe then? Find out as much as you can about conditions aboard the First Fleet and the length of the journey. Write a letter home from Henry to his mother describing life on board.



Finola

THEMES: convicts; transportation; child labour.

- Finola is transported as a child convict. What can you learn about the youngest convicts and their crimes? What do you think would happen to a child who committed that “crime” today?
- Events transpire to make Finola an “accidental” convict. What kind of life might Finola have led if she had remained in her home?
- What happened to convict women and girls when they landed in Australia? What can you learn about convict labour in colonial Australia?

Martha

THEMES: colonisation; free settlers; navigation; family tradition; infant mortality.

- Martha’s journey is treacherous and she is afraid of being shipwrecked going around “The Horn”. Can you find the place she means? What route would her ship have taken?
- Martha mentions that she has had twin brothers who have died. She refers to them as “cherubs”. What is a cherub? And what does she mean by this?
- When talking about the new baby, Martha discusses how and what the baby may be named. How and why was your name chosen? And by whom? What does it mean? Is there a family tradition attached to your name? Can you tell the origins of the names of Martha and her siblings?
- Martha mentions “gangarus”. Can you guess what she means? How do you think Australian animals were named? Do you think Europeans misheard the Indigenous people when they were describing things and places? Find place names in your area that might be based on local Aboriginal languages.

Nianzu

THEMES: goldrush; filial duty; racial prejudice.

- Nianzu is headed for the goldfields, but the Chinese were not allowed to disembark in Victoria or New South Wales. How has Nianzu’s grandfather turned this to their advantage?
- Many of the Chinese who arrived in the goldrush established businesses rather than digging for gold. Can you find out about some of the services they provided to the diggers? If you needed to earn a living, what skill do you have that you could turn into a paying job?

- Much has been written about the goldrush, but it is rarely, if ever, mentioned that the local Indigenous people were cast off their land which was then environmentally ruined by the gold diggers. Can you find out about the first people who lived on the goldfields of Victoria, New South Wales or Western Australia? How would you feel if something valuable was discovered in your back yard and hundreds of strangers arrived and started digging holes in your garden and wrecking your place? What would you do?

Karim

THEMES: inland exploration; infrastructure and development; introduced species.

- Karim’s uncle is working in the interior with camel trains. Find out all you can about how these cameleers enabled inland exploration, settlement and development, e.g. carting equipment for explorers, carting farming supplies, carting machinery and tools. What were the advantages of camels over other introduced animals such as horses and cattle? Why? Read the names the camels are given in Karim’s story and see if there are any clues there.
- Camels are an introduced animal. Find out about other introduced species and make a list. Mark on a map where each originated. How did they get here? Who brought them? Why were they introduced? Was it intentional or accidental? What affect have they had on our environment and native fauna? How do our own domestic animals affect the environment?



Bridget

THEMES: child mortality; communicable diseases; medical advancement.

- On the journey, Bridget’s baby sister contracts measles and dies. Infant and child mortality dropped radically in developed countries during the 20th century. What changed to make that happen? Can you learn about the scientific and medical discoveries that have seen such a reduction in fatal childhood communicable diseases?



- Measles is only one of the illnesses that affected children in the past. Can you learn about epidemics that swept through the world, and how they affected children in the past (e.g. polio, influenza)? How have these been eradicated? Are there still places in the world where they are prevalent?

Harry

THEMES: forced child migration; child labour; unaccompanied child migrants.

IMPORTANT NOTE TO TEACHERS: Harry and Terrance were based on the children who came to Australia under the notorious Fairbridge Scheme. While we as adults know the sad truths about what happened to so many of these children, these notes focus on the area of child labour but do not address the tragedy of the physical and sexual abuse suffered by so many of these children.

- Child labour has been a major feature of the developed world as recently as the early twentieth century and continues throughout the developing world to this day. What facts can you discover about child labour in 19th and 20th century Britain and Australia? Compare this with your own chores and responsibilities at home and at school.
- How do you think chores and responsibilities compare between children who live in urban and rural settings? You might like to write a class letter to a school that is very different to yours and ask questions about the “work” those children do.

Olga

THEMES: war orphans; Jewish diaspora; language; family heirarchy; racial prejudice.

Sadly, millions of children over the centuries have been orphaned and suffered dislocation due to the effects of wars and uprisings. World War II saw huge numbers of Jewish children experience great suffering and loss. Many were sheltered by the kindness of strangers, though many others died.

- Discuss how your own class would cope and manage without the presence or protection of parents and teachers. How would you keep each other safe? What responsibilities would you need to enact?
- If your class group had to travel to a place of safety, how would that happen?
- In the absence of their parents, Olga is protecting her younger siblings. Do you think there are different expectations of children depending on the position they hold in a family (e.g. oldest to youngest)?

Marina

THEMES: importing culture; language; migrant labour.

- Imagine you are leaving your homeland forever – moving to a country far away. You are allowed to take only one thing with you. What would it be? And why?
- Marina has a precious egg that has been passed down from generation to generation. Does your family have any family heirlooms and what stories do you know about them?
- Why do you think the author chose an egg to symbolise Marina’s cultural heritage?
- You are in a place where noone speaks your language. How would you communicate what you need and want? How would you ask for a drink of water? A toilet? How would you say your name and ask the other person’s name? Describe ways that you could communicate without speaking the new language.

Cornelia

THEMES: assisted passage; migrants; Australia’s expanding population.

- After World War II, assisted passage for immigrants to Australia grew to include people from all across Europe. Why did Australia want to expand its population? What countries did these “New Australians” come from? What did they do for work when they arrived? Did these new migrants live in the cities or in rural areas?
- Ask your relatives or family friends when their families arrived in Australia, where they came from, and what they did when they got here.
- Have the whole class make a list of all those places and mark them on a world map. If their family member or friend came by boat, ask them for details and see if you can map their journey on the map. Add dates to each arrival so you can see how migration patterns have changed.

Hau

THEMES: war; refuge; pirates.

- There have been many historically set books and films about pirates, many of them quite comical. But what is a real pirate? Can you find the correct definition of “pirate”? Many of the most notorious pirates lived centuries ago. Research a historic pirate and see if you can find what kinds of things they stole.
- Do you think the pirates that raided Hau’s boat were



different to these historic pirates? How?

- Research modern pirates. What do you think motivates someone to become a pirate?
- Hau was a refugee from Vietnam in the 1970s, and probably landed in northern Australia. Can you find any pictures of the kinds of boat Vietnamese refugees sailed on? Can you find out how many people crammed onto such boats, and learn about their journeys?

Abdul

THEMES: war; refuge; cultural perceptions.

- Have you ever moved house or changed schools? How have you made friends? Was it easy or difficult to fit in? How have you / your class / your school made someone new and different feel welcome?
- People move, not only from suburb to suburb, town to town, state to state, but also from country to country. There can be many reasons for this. What reasons come to mind? Why do you think Abdul's mother is travelling across the world with her two boys? Do you think she wanted to leave her home? Abdul, Martha and Marina's fathers have all travelled to Australia before their families. Why might their dads have gone ahead before them?
- Abdul's mum has to make a really hard decision: whether to board the unsafe boat with her boys or stay where they are. Can you imagine what is going through her mind? Do you think they went on the boat? Or not? Write an account from Abdul explaining their decision.



FURTHER READING

All of the following books are by Australian authors. There are countless great books on these themes. This is just a brief selection. Some of these books may be out of print but are highly recommended. Try inter-library loans from your municipal library for any you don't have to hand.

FIRST AUSTRALIANS

- *The First Voyage*, Alan Baillie (Puffin Books)

SHIPWRECKS

- *The Devil's Own*, Deborah Lissou (Lothian)
- *Swallowed by the Sea: The Story of Australia's Shipwrecks*, Graeme Henderson (National Library of Australia)

PRE-COLONIAL TRADE WITH INDIGENOUS PEOPLE

- *Songman*, Alan Baillie (Puffin Books)

CONVICTS AND TRANSPORTATION

- *My Name is Lizzie Flynn*, Claire Saxby, illustrated by Lizzy Newcomb (Black Dog Books, an imprint of Walker Books Australia)

IMMIGRATION

- *My Place*, Nadia Wheatley, illustrated by Donna Rawlins (Walker Books Australia)

THE GOLD RUSH

- *New Gold Mountain*, Christopher Cheng (Scholastic)
- *Seams of Gold*, Christopher Cheng, illustrated by Donna Rawlins (National Museum of Australia)

CHILD LABOUR

- *That Boy, Jack*, Janeen Brian (Walker Books Australia)

ASSISTED PASSAGE MIGRATION

- *Our Stories: Ten Pound Pom*, Carole Wilkinson, illustrated by Liz Anelli (Black Dog Books, an imprint of Walker Books Australia)

WWII REFUGEES / JEWISH DIASPORA

- *Hanna: My Holocaust Story*, Goldie Alexander (Scholastic)
- *Soon*, Morris Gleitzman (Penguin)
- *Let the Celebrations Begin*, Margaret Wild, illustrated by Julie Vivis (Walker Books Australia)
- *The Treasure Box*, Margaret Wild, illustrated by Freya Blackwood (Penguin)

VIETNAMESE REFUGEES

- *Little Brother*, Allan Baillie (Puffin Books)
- *Across the Dark Sea*, Wendy Orr, illustrated by Donna Rawlins (National Museum of Australia)
- *The Happiest Refugee*, Anh Do (Allen & Unwin)

LATE 20TH CENTURY / 21ST CENTURY WAR AND REFUGEES

- *Flight*, Nadia Wheatley, illustrated by Armin Greder (Windy Hollow Books)
- *My Two Blankets*, Irena Kobald, illustrated by Freya Blackwood (Little Hare)
- *Refuge*, Libby Gleeson (Puffin Books)
- *Boy Overboard*, Morris Gleitzman (Penguin)
- *When Michael Met Mina*, Randa Abdel-Fattah (Pan Macmillan)
- *No Guns for Asmir*, Christobel Mattingly (Puffin Books)



WAVES

VOCABULARY WORD FIND

E	D	W	B	A	I	R	N	S	W	E	K	Z	V	G
X	S	N	A	H	P	R	O	O	V	Z	Y	J	A	V
P	G	X	U	E	E	F	M	Z	Y	A	R	S	F	O
E	W	U	G	X	T	K	S	H	M	S	E	E	A	G
R	J	I	A	E	T	R	K	D	O	K	F	I	J	R
A	R	E	L	U	I	I	P	Q	D	S	U	R	Q	A
H	G	Q	L	G	C	V	X	O	B	S	G	O	A	C
U	R	U	I	A	O	Q	Z	U	R	X	E	T	E	V
H	V	A	V	J	A	T	R	O	Q	X	E	I	M	F
I	M	T	A	J	T	E	T	G	K	U	P	M	O	D
U	B	O	N	P	H	S	Q	K	I	S	F	R	P	R
O	N	R	T	C	E	P	Y	Q	O	P	U	O	B	A
Z	D	Z	I	C	J	L	T	O	N	M	T	D	Q	W
C	N	L	N	H	W	C	X	D	B	I	L	A	O	O
S	N	A	G	A	N	G	P	L	A	N	K	P	K	C

Find these words in the grid and write the definition in the space provided.

Cargo (p4) _____

Gangplank (p18) _____

Perahu (p6) _____

Dormitories (p22) _____

Ague (p9) _____

Orphans (p22) _____

Cherubs (p12) _____

Coward (p23) _____

Bairns (p13) _____

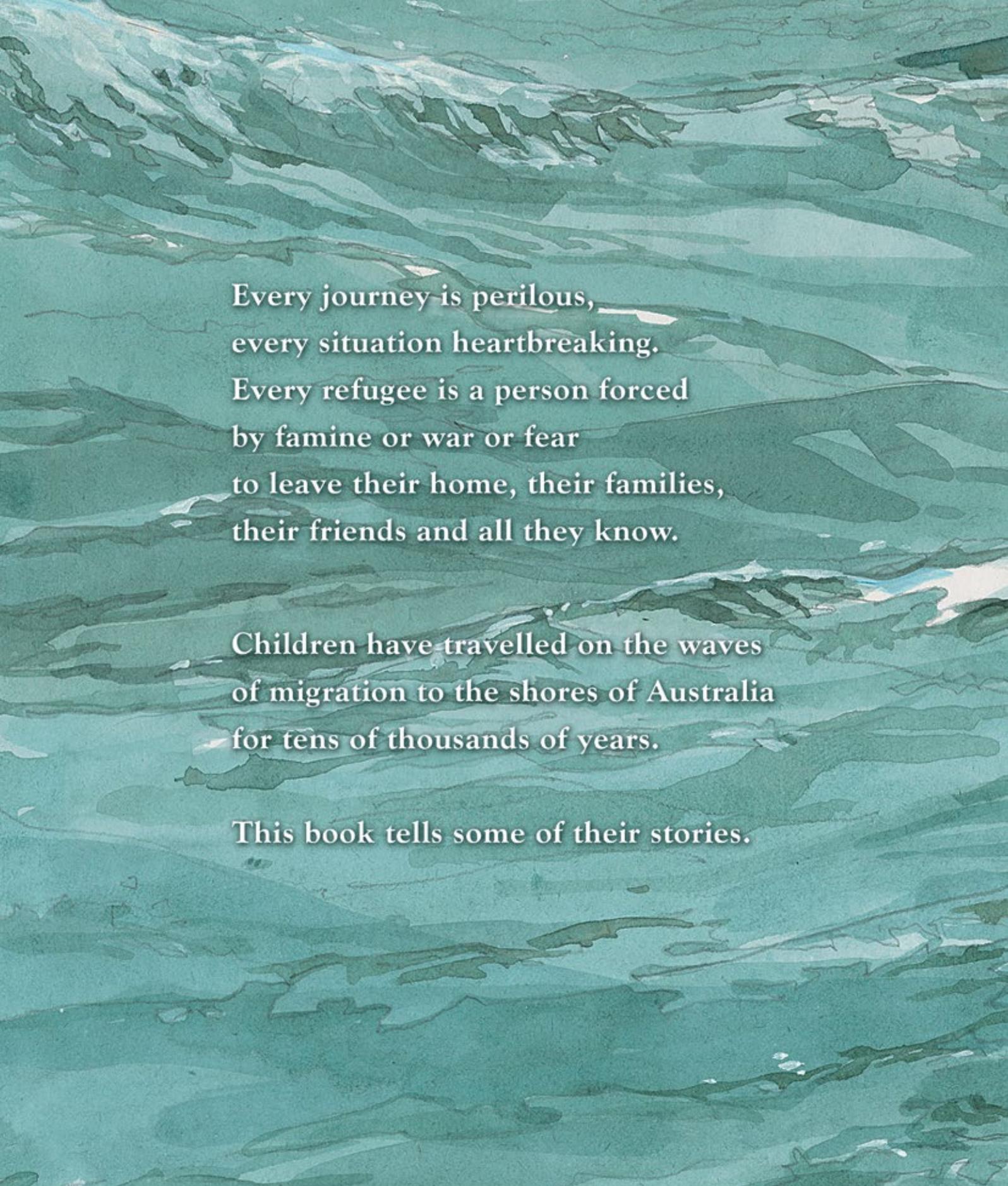
Equator (p27) _____

Ancestors (p14) _____

Gallivanting (p27) _____

Petticoat (p18) _____

Refugee (p32-33) _____



Every journey is perilous,
every situation heartbreaking.
Every refugee is a person forced
by famine or war or fear
to leave their home, their families,
their friends and all they know.

Children have travelled on the waves
of migration to the shores of Australia
for tens of thousands of years.

This book tells some of their stories.