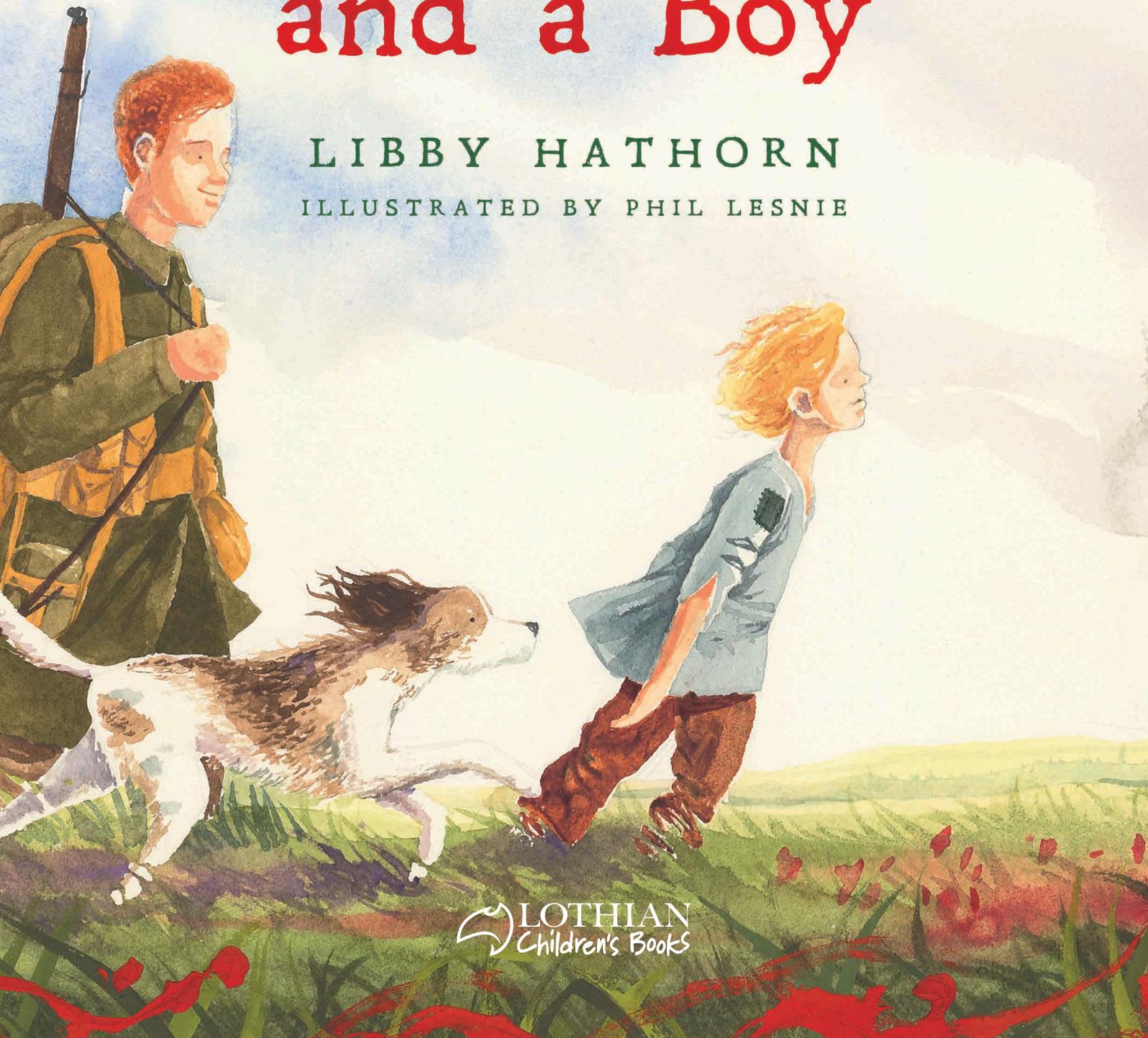


TEACHERS NOTES by Robyn Sheahan-Bright

A Soldier, a Dog and a Boy

LIBBY HATHORN

ILLUSTRATED BY PHIL LESNIE



A Soldier, a Dog and a Boy



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Introduction

‘Tomorrow you can come with me,
now you’ve found me and I’ve found you.’

Albert, an Australian soldier engaged in the battle of the Somme, encounters a stray dog in the fields, and adopts him as a mascot for his company. But he then encounters Jacques, a homeless and orphaned French boy who has already claimed, named, and lost this same dog. Both have need of the animal, but perhaps have even more need of each other. Told completely in dialogue, this is a very immediate account of the chance encounters between strays in war, and how hope can survive even the direst of circumstances.

A Soldier, a Dog and a Boy was inspired by Libby Hathorn’s research on her uncle Maurice, who survived Gallipoli but went on to fight at the Battle of the Somme and was killed there in 1917 at just twenty years of age. Libby says

‘Maurice’s brother Albert, who also fought, was lucky to survive. The story was initiated after I saw a photograph of a World War One returned soldier opening a huge sack out of which was stepping a French boy who had in fact been smuggled home to Australia. His name was Henri Heremene and his true story can be researched through the Australian War Memorial. Both the war records of my relatives and the sight of the photograph of the young French boy inspired me to write the story of the soldier Albert, the boy Jacques and his dog Victoire.’

This work combines this story with strands of many such personal accounts to create a story of emotional and moral impact. Phil Lesnie’s glorious paintings enhance this extremely moving account of the comfort to be found in friendships forged in war.

World War One has inspired many plays, novels, films, histories, poems, and picture books. This beautiful work is a tribute to the very personal stories of war which make the tragedy, the heroism and the friendships made in wartime all the more real for a reader.



Themes

Several themes are covered in this book which might be related to:

‘Australian Curriculum’ <<http://www.australiancurriculum.edu.au/humanities-and-social-sciences/history/Curriculum/F-10?y=3&y=4&y=5&y=6&s=HKU&s=HS&layout=1>>

These include:

- ♦ **World War One**

Activity: Research World War One, and in particular, the Battle of the Somme and the other battles fought on the Western Front. Visit sites such as:

First World War Websites

<http://www.1914-1918-online.net/06_first_world_war_websites/index.html>

‘Recommended World War One websites’, *The History Learning Site*

<<http://www.historylearningsite.co.uk/world-war-one/recommended-world-war-one-websites/>>

‘First World War 1914–18’ *Australian War Memorial*

<<https://www.awm.gov.au/atwar/ww1/>>

‘The Australian Homefront During World War 1: An Overview by Robert Lewis’, *Anzac Day*

<<http://www.anzacday.org.au/history/ww1/homefront/homefront.html>>

firstworldwar.com: A Multimedia History of World War One

<<http://www.firstworldwar.com/>>

‘World War One’, *The British Library*

<<http://www.bl.uk/world-war-one>>

‘World War I: Snapshot of Australia at the Time of the Outbreak’, *ABC News*, 19 August 2014 <<http://www.abc.net.au/news/2014-08-04/world-war-i-snapshot-australia-time-of-outbreak/5634632>>



Activity: Teachers might prepare for this unit by visiting a site which evaluates relevant sites and sources: ‘Sources and the Battle of the Somme’ by Valda Rigg *NSW HSC Online* <http://hsc.csu.edu.au/modern_history/core_study/ww1/somme/page85.htm>

Activity: ‘Flanders Fields’ is the English name for the WWI battlefields in Belgium and northern France. The soldier calls the dog ‘Flanders’ not knowing that the boy has already named him ‘Victoire’. The phrase originates from a poem ‘In Flanders Fields’ by Canadian Lieutenant Colonel John McCrae, inspired by his service during the 2nd Battle of Ypres. These fields were much later made into a war memorial, and today Flanders Fields are covered in thousands of poppies. The red poppy has become symbolic of remembrance of war, and can be researched here:

‘Red poppies’, *Australian War Memorial* <<https://www.awm.gov.au/commemoration/customs/poppies/>>

and

‘The Story Behind the Remembrance Poppy’, *The Great War 1914–1918* <<http://www.greatwar.co.uk/article/remembrance-poppy.htm>>

Activity: Read ‘In Flanders Fields’ and another well-known war poem ‘For the Fallen’ by Laurence Binyon which appear on the Australian War Memorial website: <<https://www.awm.gov.au/commemoration/customs/poems/>>

Activity: Listen to ‘Flanders Field Music’ <<http://www.flandersfieldsmusic.com/thepoem.html>>

Activity: Read Norman Jorgensen’s *In Flanders Fields* Ill. by Brian Harrison-Lever (Sandcastle Books, 2002). Compare to this book.

Activity: Visit *In Flanders Fields Museum* <<http://www.inflandersfields.be/en>>

Activity: Celebrate Remembrance Day. ‘Remembrance Day’ *Australian War Memorial* <<https://www.awm.gov.au/commemoration/remembrance/>>

Activity: Design a poster promoting this message of remembrance and peace.

Activity: Discuss propaganda during war and how slogans were developed to encourage men and women to enlist. [See also **Blackline Master 1.**]

Activity: Cook some of the foods which were popular during the deprived years of WWI.

Activity: Read letters and diaries and memoirs of WWI such as:



‘Australian Imperial Force Unit War Diaries, 1914–18 War’, *Australian War Memorial* <<https://www.awm.gov.au/collection/awm4/>>

‘Anzac Diaries – Australians’, *Anzac Day Websites*
<<http://www.anzacwebsites.com/gallipoli/diaries.htm>>

‘Explore our World War One Collections’, State Library of New South Wales
<<http://ww1.sl.nsw.gov.au/explore>>

‘The World War One Diary of Percy Smythe’
<<http://www.smythe.id.au/diary/>>

Activity: There are several true stories about children who were adopted by troops during WWI. For example, read David Robertson’s ‘Family learns fate of WWI Belgian boy smuggled out of country and adopted by Tasmanian soldier’, *ABC News*, 17 April 2015.

<<http://www.abc.net.au/news/2015-04-16/family-discovers-fate-of-wwi-belgian-boy-smuggled-by-australians/6390646>>

Young Digger by Anthony Hill (Penguin 2002) tells a similar story. Research stories about children displaced in WWI and how they fared.

Activity: Libby Hathorn researched her uncle’s story for the novel *Eventual Poppy Day* (HarperCollins, 2015). Older students might read that novel and study the notes prepared for it, as well:

Teachers’ Notes <<http://4edd9444c072ad07aff7-11d966b2703d5a5467932b6516b2610f.r67.cf2.rackcdn.com/teaching-guides/TG-9780732299514.pdf>>

Activity: Watch the poem ‘My Boy Jack’ by Rudyard Kipling (1915) being spoken by actor David Haig who wrote the play (1997) and television drama (2007) of the same title. <<https://www.youtube.com/watch?v=1Db8zOE8jCE>>

Discuss the words of the poem in relation to the fact that Kipling, until his eighteen-year-old son John (Jack)’s death at the Battle of Loos in 1915, was a fierce advocate for Britain’s involvement in the war. Links to the play and film are at:
<http://en.wikipedia.org/wiki/My_Boy_Jack>



♦ Animals in War

Discussion Point: Research and discuss the roles of animals in war as mascots, guides, sources of comfort, sentries, messengers. What other roles have animals or birds played in war?

Discussion Point: Read about famous examples of animals which have played a part in war. An excellent exhibition resource is available at: *A is for Animals: An A to Z of Animals in War* <<https://www.awm.gov.au/exhibitions/animals/>> Read also the book produced for this exhibition: *M is for Mates: Animals in Wartime from Ajax to Zep* (Department of Veterans' Affairs in association with the Australian War Memorial, 2009).

Activity: Compare this story to Mark Wilson's *Digger: The Dog Who Went to War* (Hachette Australia, 2015) and *The Afghanistan Pup* (Hachette Australia, 2014).

[See also **Bibliography** for other references.]

Curriculum Topics

This picture book touches on the themes above and might be used in conjunction with curriculum topics (for primary or secondary school students) in the following areas:

♦ Study of History, Society and Environment

This book can be used in studies relevant to war.

Discussion Point: Discuss war in the context of Australia's history and society. What effect did World War One have on our nation's development? Use resources such as: 'Aftermath of World War One', *Wikipedia* <https://en.wikipedia.org/wiki/Aftermath_of_World_War_I>

Activity: World War One claimed many lives and also much of the land where these battles were fought. How long did it take for the environment to recover? Use resources to research this topic such as:

'Battle Remains on the WW1 Western Front', *The Great War 1914–1918* <<http://www.greatwar.co.uk/battle-remains/battle-remains-western-front.htm>>



Activity: This war was fought with new weapons: guns, poison gas, wireless communication, aviation, submarines and tanks all played their part, and trench warfare became a deadly form of combat which proved fatal to many. Research the use of new technologies in WWI.

Activity: What part did women and children play in World War One?
Use resources such as:

‘Women at War’, *State Library of New South Wales* <<http://guides.sl.nsw.gov.au/content.php?pid=489033&sid=4179069>>

‘Great War Nurses’, *Australian War Memorial* <<https://www.awm.gov.au/exhibitions/nurses/ww1/>>

‘Women in wartime’, *Australian Government* <<http://www.australia.gov.au/about-australia/australian-story/women-in-wartime>>

Discussion Point: Discuss the **key values** conveyed in this text, such as **Self-Sacrifice, Kindness, Friendship** and **Bravery**.

♦ English Language and Literacy

The text of this book might be studied in relation to the following aspects:

Activity: This story is told in second and first person, and entirely in dialogue which makes it intensely engaging. Try to write a story based on your research into WWI, using this narrative technique.

Activity: Write an expository story about the meeting between the soldier, the dog and the boy as if it is a newspaper article based on the facts revealed in this text. See ‘**Expository Writing**’. <http://web.gccaz.edu/~mdinchak/ENG101/expository_writing.htm>

Activity: Test your students’ comprehension by asking them questions about the written text. [See also **Blackline Master 2**.]

Activity: Encourage students to write an acrostic poem using the letters in ‘Flanders’ [See **Bibliography**.]



Activity: Read other picture books about World War One and compare to this one. For example: *Once a Shepherd* by Glenda Millard, Ill. by Phil Lesnie (Walker Books, 2015); *One Minute's Silence* by David Metzenthen, Ill. by Michael Camilleri (Allen & Unwin, 2014); *My Mother's Eyes: The Story of a Boy Soldier* by Mark Wilson (Hachette Australia, 2009); *A Day to Remember* by Jackie French, Ill. by Mark Wilson (HarperCollins, 2012); *The Donkey of Gallipoli* by Frané Lessac and Mark Greenwood (Walker Books, 2008); *Memorial* by Gary Crew and Shaun Tan (Lothian, 2004); *Archie's War: My Scrapbook of the First World War, 1914–1918* by Marcia Williams (Candlewick Press, 2007); *Meet the Anzacs* by Claire Saxby, Ill. by Max Berry (RHA, 2014); *An Anzac Tale* by Ruth Starke, Ill. by Greg Holfield (Working Title Press, 2013); *Anzac Biscuits* by Phil Cummings, Ill. by Owen Swan (Scholastic, 2013); *The Beach They Called Gallipoli* by Jackie French, Ill. by Bruce Whatley (HarperCollins, 2014); *Jack's Bugle* by Krista Bell, Ill. by Belinda Elliott (Windy Hollow, 2014).

Activity: War poetry can celebrate the heroism of war or lament its futility and its tragic waste of life. Read some WWI war poetry: 'Sonnets of World War I' <<http://www.sonnets.org/wwi.htm>>; 'Modern History Sourcebook: World War One Poetry' <<http://www.fordham.edu/halsall/mod/1914warpoets.html>>; 'The First World War Poetry Digital Archive' <<http://www.oucs.ox.ac.uk/ww1lit/>>; 'First World War Poetry' <http://www.warpoetry.co.uk/FWW_index.html>; Primary Sources for World War One by Geoff Lewis <http://hsc.csu.edu.au/modern_history/core_study/ww1/poetry/page133.htm> 'War Poems', *Australian Poetry Library* <<http://www.poetrylibrary.edu.au/poems-theme-occasion/war-poems>>

Activity: Research and discuss the language used at the time of World War One. For example, this book mentions: mascot, bully beef stew, blimey, ANZACs. Read about expressions which derive from war in 'Words, Expressions & Terms Popularized 1914–1918' *Legends and Traditions of the Great War* <<http://www.worldwar1.com/heritage/wordswar.htm>>

♦ Visual Literacy

The visual text of a book combines with the written text to tell the story using the various parts of the book's design and illustrations, as explored below.

Activity: The **cover** of a book is an important part of its message. What does this cover suggest to you about the book's content and emotional impact?



Discussion Point: The artist Phil Lesnie has created two glorious and yet very different paintings for the **endpapers** at the beginning and end of this book, which is unusual. The front endpaper depicts the soldier alone trudging up a hill. The back depicts a family: a man, a woman, a boy and two dogs watching celebratory fireworks on a hill. (In the text, the soldier Albert mentions to the boy Jacques that he has a dog like Victoire at home in Australia.) Lesnie has completed the story with the back endpapers which show Albert, no longer a soldier, his sweetheart, and the boy Jacques with his dog Victoire beside him, all watching fireworks. The dog in the foreground that looks very much like Victoire must then belong to Albert. What have these endpapers shown you? What do they each suggest about the story? How has the back endpaper finished the story?

Activity: Invite students to **draw, paint, or collage** their own responses to this book and create a classroom mural using all the images.

Discussion Point: Each page contributes to meaning in this text: p. 1, the half title page, depicts a portrait of the dog plaintively gazing at the viewer; on p 2, CIP details are screened across a landscape; p 3, the title page, repeats the cover image; p 4 depicts the soldier reaching out to the dog; p 5 opposite depicts a close-up of the soldier's hand reaching out to the dog, an image which is therefore wrought with emotion; p 6 contains three boxed images with another below depicting the soldier having difficulty teaching the dog to be obedient; on p 7 opposite there is a closer image of the dog licking the soldier's face, indicating some form of 'rapprochement' between them. Examine the following double-page spreads and discuss their format, layout, use of colour, and meaning: pp 8/9; pp 10/11; pp 12/13; pp 14/15; pp 16/17; pp 18/19; pp 20/21; pp 22/23; pp 24/25; pp 26/27; pp 28/29; pp 30/31.

Discussion Point: The **format** of the book is varied. Some frames are double-page spreads which 'bleed' off the edge of the page. Others are panels or small boxed illustrations akin to comic formats. Such variety in format enhances the reader's appreciation, for example panels allow the illustrator to create a sense of rapid movement, and to see the action as a series of images in a filmic sequence. Double-page spreads create a sense of the sweeping panorama of the landscape and of war.

Activity: The **medium or style** employed is watercolour with some gouache and pencil.

Activity: The **colours** generally used in this book are warm pastel hues, in which the red of the poppies catches the eye in several frames. Closely examine each image; compare it to the text and discuss the combined emotional power of each page opening.



Activity: Create a graphic novel/comic version of a scene in this book. [See **Bibliography.**] [See also **Blackline Master 3.**]

Activity: Students might be encouraged to use critical literacy skills to unearth further meaning in this text. Encourage them to look closely at the images, to explain what they see, and then what the text says, and how the two texts add meaning to each other.

♦ Creative Arts

There are many creative activities suggested by this text:-

1. Craft: ‘Make a Red Poppy’ *Kidspot* <<http://www.kidspot.com.au/things-to-do/activities/make-a-red-poppy>>

See also: ‘51 Remembrance Day Poppy Craft Ideas’, *Everything Mom* <<http://www.everythingmom.com/activities/51-remembrance-day-poppy-craft-ideas>>

2. Theatre: Create a short script based on this book. Then have students perform it after discussing staging, set design, costumes, music and other aspects of the production.

3. Music: Find some WWI songs and sing them with the class. See for example:

‘Songs of war and peace: patriotic and popular’, *Australian Government* <<http://www.australia.gov.au/about-australia/australian-story/songs-of-war-patriotic>>

World War One Music and Songs <<http://www.ww1photos.com/WW1MusicIndex.html>>

4. Film: Secondary students might watch *War Horse* (2011), Dir. Steven Spielberg. The film was based on Michael Morpurgo’s 1982 novel of the same title. See also *My Boy Jack* (2007). Discuss.

5. Create a Book Trailer to promote this book. [See **Bibliography** for relevant resources.]



♦ Learning Technologies

Activity: Research topics suggested in these notes online.

♦ Mathematics

Activity: Statistics relating to war might be one area students could pursue in relation to this picture book text.

Further Topics for Discussion and Research

- ♦ Research the work of Libby Hathorn. Compare her other books to this one. See <[http:// www.libbyhathorn.com](http://www.libbyhathorn.com)> and <<http://www.libby-hathorn.blogspot.com>>
- ♦ Students might research this book in comparison to reading fiction and non-fiction books such as those listed in the **Bibliography**.
- ♦ Investigate any other topic not covered in these notes which you consider is suggested by this text.

Conclusion

This is a beautifully written picture book about a friendship formed in war between a soldier, a boy and a dog. It is moving, hopeful, and emotionally challenging. It is written in such an immediate way that readers will empathise with and understand better the feelings of those who went to ‘The Great War’. It carries a message of remembrance for those who lost their lives, reminding readers of why war is such a terrible tragedy. Gloriously illustrated by Phil Lesnie, Libby Hathorn’s powerful text is a tribute to the fallen and to those who survived to tell the tale.



Illustrator's Note

'So...no poppies then?'

'No. No, they won't bloom for another month now. You really came all the way to Belgium to paint the poppy fields?'

'Yeah. Well. Some other stuff too.'

'And you didn't think to maybe Google this?'

I hadn't, actually.

Before I started painting, I'd wanted to visit some of the places I imagined Albert, Victoire and Jacques walking through, and took a six-week-long research trip to parts of what was once the Western Front.

It's strange, standing in those fields, or stepping carefully around the muddy shell holes at Hill 62. Being in those places seems to erode any ironic self-defence mechanisms you keep in place for thinking about the First World War. The cognitive dissonance between the sheer horror of it and the strange (and occasionally glib) language we use to pay tribute to it gives way to some dim understanding. I didn't see any poppies, because I'm a jackass and I don't Google well, but over the course of my visit I was starting to understand some very small portion of Albert's experience, and that was as good a place as any to start painting from.

As much as possible, I tried to paint Flanders Fields from my memory, the intensely warm greens and weird fantasy-art sunsets. I've forgone painting from photos wherever I can, fearing the stiffness that tends to result when I use them (excepting of course the basically impossible-to-draw slouch hat. Yeesh!) This goes part way to explaining the strange emotional red splashes I've used to paint the poppies in lieu of a more realistic approach, but mostly these came about from my first meeting with Libby Hathorn.

My initial read of Albert was trauma and shell-shock – the way he spoke ceaselessly to the dog about how much better everything was going to be now that they'd found each other, I could think only of the assistance dogs used to provide to returned soldiers with PTSD. I imagined that Albert had seen some truly horrible things – he'd possibly been at Suvla Bay after all – and in my first rough sketches I was drawing some of those horrible things, bad memories of Gallipoli appearing in several panels, threatening always to overwhelm, held back for the moment by that leaping lovely dog. 'But you don't want to hear about all that,' he says to Jacques about Gallipoli.



Libby, however, suggested a slightly different approach – her vision had been a war book that leaves those elements unsaid and undescribed, and suggested eschewing the memories of conflict almost completely. And once I was finished fangirling at having met Libby Hathorn, this idea altered my entire thinking about the book: the trauma would remain, but it would be codified and buried, as trauma often is, and the watercolour washes would step carefully around it like so many muddy shell holes. For me at least, they’ve remained in the form of those impulsive red splotches underfoot, squeezed on straight out of the paint tube and left to dry and crack. [See this note on Hachette’s website with related illustrations and photos.]

About the Author

Libby Hathorn is an award-winning author and poet of more than fifty books for children and young people, as well as books for adults. Translated into several languages and adapted for stage and screen, her work has won honours in Australia, the United States, Great Britain and the Netherlands. In 2014 she was winner of The Alice Award, a national award for ‘a woman who has made a distinguished and long-term contribution to Australian literature’. With a deep interest in literature, poetry continues to inform her life and her writing. In 2012 she was a National Ambassador for Reading and travelled to many country towns to talk about Australian literature, as she has in her role as an Australia Day Ambassador.

Libby loves poetry. Reading it, being inspired by it, reciting it, teaching it, writing and dreaming about it. Many of her novels and picture books are inspired by poetry entirely.

Libby’s latest picture books are *A Baby for Loving* with illustrations by Tamsin Ainslie and *Outside* with illustrations by Ritva Voutila (both Little Hare, 2014). The latter was named a Notable Australian Picture Book by the Children’s Book Council of Australia, 2015. Her most recent novel is *Eventual Poppy Day* (HarperCollins, 2015). She is currently working on a libretto for her picture book *Outside*. Her first young adult novel *Thunderwith* was made into a movie (starring Judy Davis, who was nominated for an Emmy for her performance as Gladwyn) by Hallmark Hall of Fame and this book enjoys over 25 years in continuous print. Two picture books, *Grandma’s Shoes* and *Sky Sash So Blue*, have also been performed as operas; the first in Sydney and the second in Birmingham, Alabama.



Libby is a keen educator, has lectured part-time at Sydney University; is a guest at conferences and writers' festivals – most recently the Ubud Writers' Festival, 2012; Adelaide Writers' Festival for 2015; and is devoted to being an ambassador for poetry anywhere and everywhere.

See also: <<http://www.libbyhathorn.com>>
<<http://www.libby-hathorn.blogspot.com>>

About the Illustrator

Phil Lesnie is a young Sydney-based illustrator, artist, cartoonist and bookseller. 'Half the week, I paint stories for kids written by people I lionised and loved when I was a kid. And the other half, I'm actually a children's bookseller, talking to kids about the writers and artists that they lionise and love. I struggle to fathom the order of these events too, but it has been awesome and amazing.' His first picture book was *Once a Shepherd* by Glenda Millard (Walker Books, 2015).

See also: 'Meet Phil Lesnie' *Reading Time* March 2015
<<http://readingtime.com.au/meet-phil-lesnie/>>

About the Author of the Notes

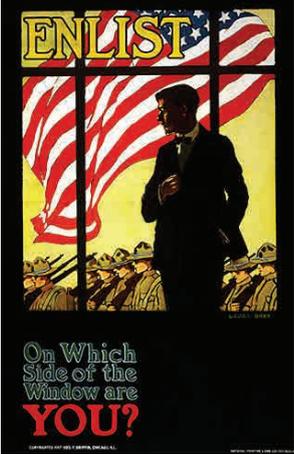
Dr Robyn Sheahan-Bright operates justified text writing and publishing consultancy services, and is widely published on children's literature, publishing history and Australian fiction. In 2011 she was the recipient of the CBCA (Qld branch) Dame Annabelle Rankin Award for Distinguished Services to Children's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



BLACKLINE MASTERS

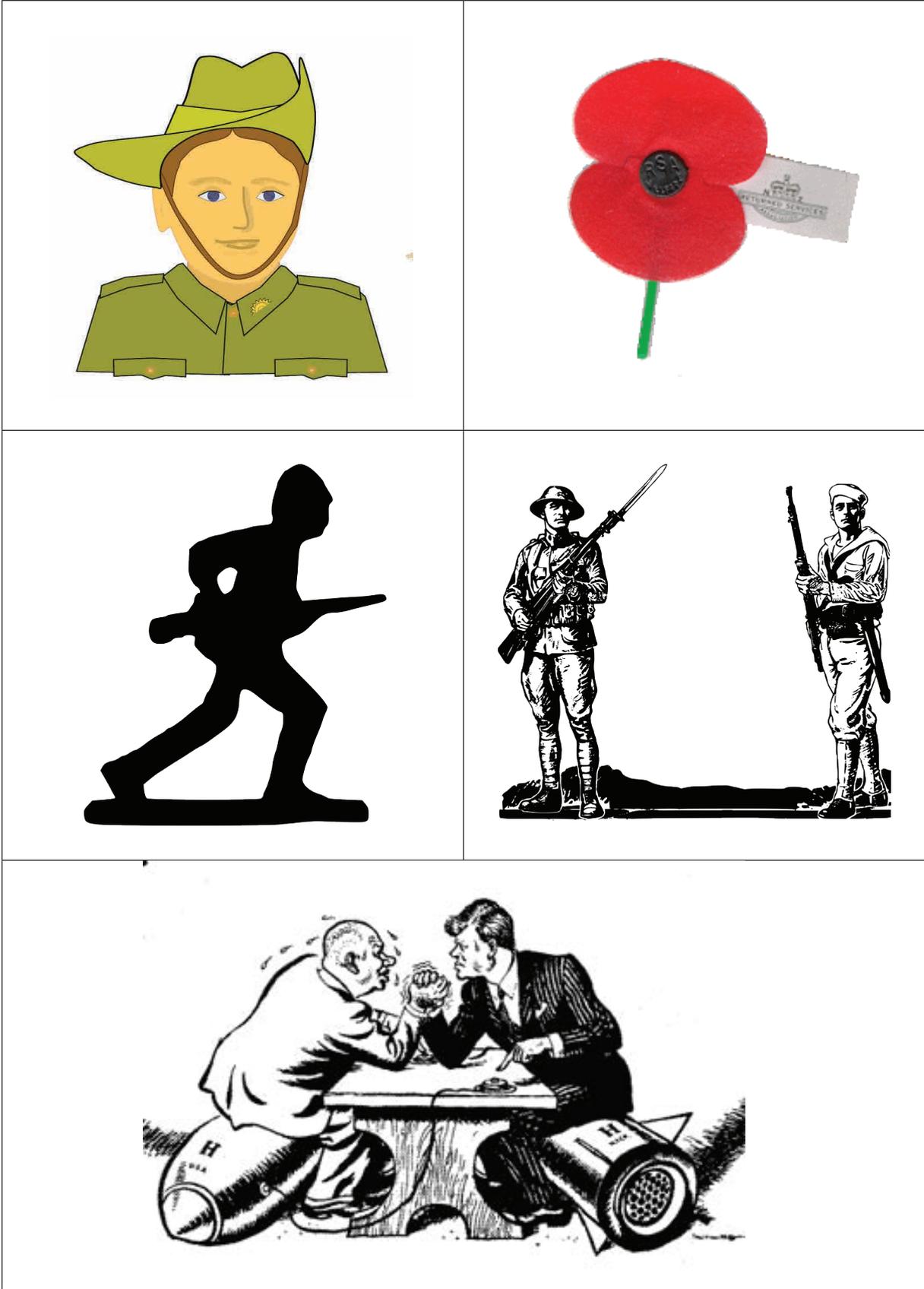
BM 1 SLOGANS AND IMAGES OF WWI

Discuss each of these posters containing slogans relevant to WWI.

 <p>THE U.N. NEEDS YOU</p>	 <p>ANZAC DAY <i>Lest we forget</i></p>
 <p>Remember our Diggers</p> <p>25th April</p>	 <p>ENLIST</p> <p>On Which Side of the Window are YOU?</p>
 <p>AUSTRALIAN LABOR PARTY Anti-Conscription Campaign Committee.</p> <p>VOTE NO MUM</p> <p>they'll take DAD next</p> <p>VOTE NO</p>	 <p>HELP</p>

Then, invite students to write a slogan to accompany the images below.

BM 1 (CONT)



BM 2 QUIZ

These questions can each be answered by reading or interpreting the text of this picture book.

1. **What is the soldier's name?**
2. **Why does the soldier want the dog?**
3. **What role does the soldier play in his company?**
4. **Where else has the soldier fought apart from at the Somme?**
5. **What name has the boy given the dog?**
6. **What does 'Bonne chance' mean?**
7. **Why is the boy alone?**



8. How long has the war been going on for when the soldier meets the boy?

9. The hat worn by the soldier is typical of the uniform worn by the ANZACs.
What is the colloquial name for the hat?

10. The fields in this book are covered with flowers.
What sort of flowers are they and what do they symbolise?

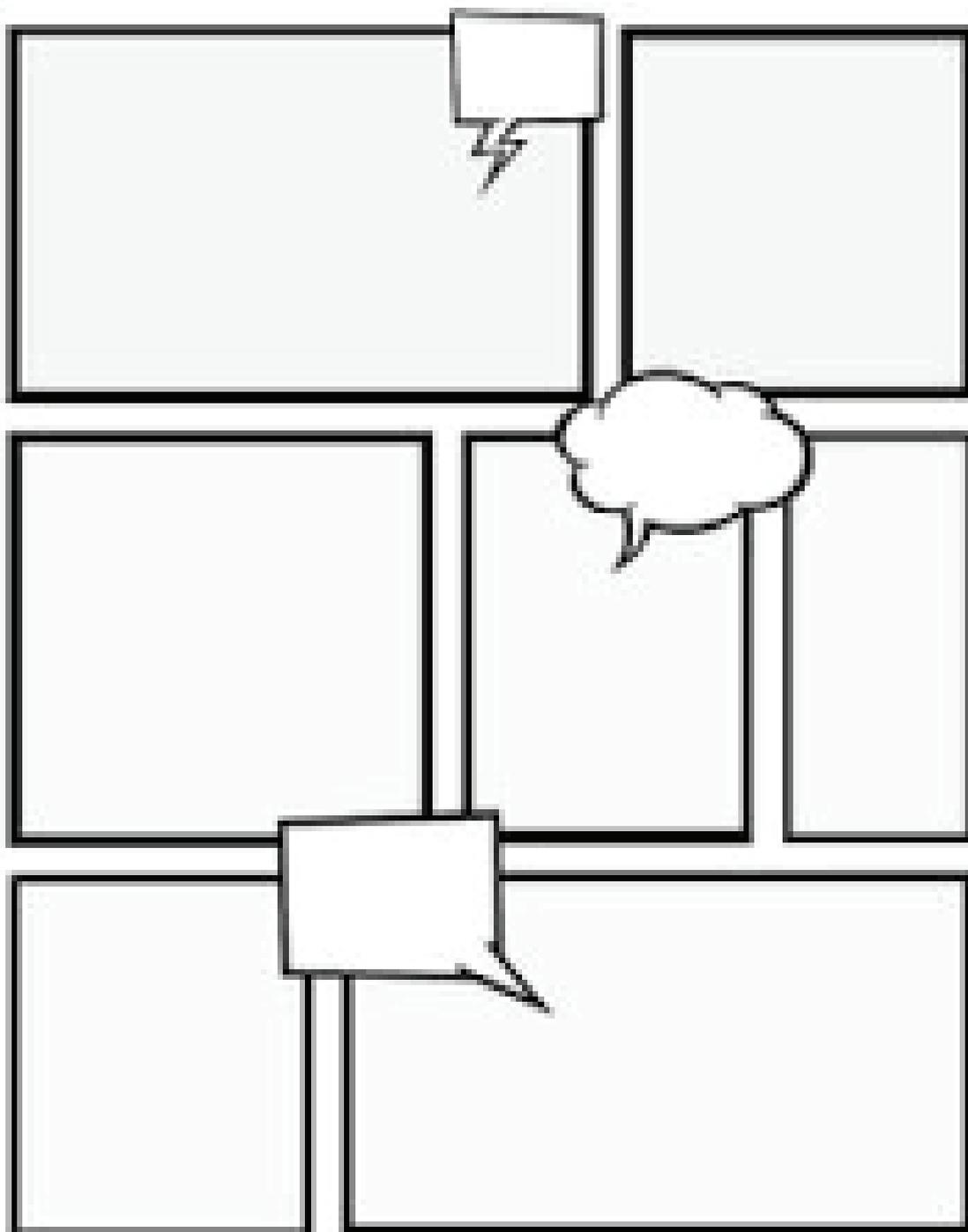


Answers: 1. Albert. 2. His men need a mascot. 3. A mule driver. 4. Gallipoli. 5. Victoire. 6. Good luck.
7. He has been orphaned in war, and is afraid to go to an orphanage as they will not allow him to keep his dog there.
8. Three years. 9. Slouch hat. 10. The red poppy is symbolic of remembrance.



BM 3 GRAPHIC STORYTELLING

Create a graphic novel/comic interpretation of one of the scenes in this book. Use the layout below as the storyboard for your comic. Enlarge on a photocopier to give you more space.



Comic Book Template viewed at: <<http://www.pinterest.com/pin/365706432212821426/>>

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Junior Fiction

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Junior Non-Fiction – War

- ◆ Allan, Tony *The Causes of World War 1* (Heinemann Library, 2002).
- ◆ Hamley, Dennis *The First World War* (Franklin Watts, 2002).
- ◆ Hunter, Nick *World War 1 Unclassified Secrets of World War 1 Revealed* (A& C Black, 2014).
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Websites – Information on WWI

- ◆ *A is for Animals: An A to Z of Animals in War* <<https://www.awm.gov.au/exhibitions/animals/>> Book produced for this exhibition: *M is for Mates Animals in Wartime from Ajax to Zep* (Department of Veterans' Affairs in association with the Australian War Memorial, 2009).
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- ◆ 'Anzac Diaries – Australians', *Anzac Websites* <<http://www.anzacwebsites.com/gallipoli/diaries.htm>>
- ◆ 'The Australian Homefront During World War 1: An Overview by Robert Lewis', *Anzac Day* <<http://www.anzacday.org.au/history/ww1/homefront/homefront.html>>
- ◆ 'Australian Imperial Force Unit War Diaries, 1914–18 War', *Australian War Memorial* <<https://www.awm.gov.au/collection/awm4/>>
- ◆ 'Battle Remains on the WW1 Western Front', *The Great War 1914–1918* <<http://www.greatwar.co.uk/battle-remains/battle-remains-western-front.htm>>
- ◆ 'Explore our World War One Collections', State Library of New South Wales <<http://ww1.sl.nsw.gov.au/explore>>



- ◆ *First World War Websites*
<http://www.1914-1918-online.net/06_first_world_war_websites/index.html>
- ◆ ‘First World War 1914–18’, *Australian War Memorial*
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- ◆ ‘Great War Nurses’, *Australian War Memorial* <<https://www.awm.gov.au/exhibitions/nurses/ww1/>>
- ◆ *In Flanders Fields Museum* <<http://www.inflandersfields.be/en>>
- ◆ ‘Recommended World War One websites’, *The History Learning Site*
<<http://www.historylearningsite.co.uk/world-war-one/recommended-world-war-one-websites/>>
- ◆ ‘Red poppies’, *Australian War Memorial* <<https://www.awm.gov.au/commemoration/customs/poppies/>>
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- ◆ Robertson, David ‘Family learns fate of WWI Belgian boy smuggled out of country and adopted by Tasmanian soldier’ *ABC News*, 17 April 2015.
<<http://www.abc.net.au/news/2015-04-16/family-discovers-fate-of-wwi-belgian-boy-smuggled-by-australians/6390646>>
- ◆ ‘Sources and the Battle of the Somme’ by Valda Rigg, *NSW HSC Online* <http://hsc.csu.edu.au/modern_history/core_study/ww1/somme/page85.htm>
- ◆ ‘The Story Behind the Remembrance Poppy’, *The Great War 1914–1918* <<http://www.greatwar.co.uk/article/remembrance-poppy.htm>>
- ◆ ‘Women at War’, *State Library of New South Wales* <<http://guides.sl.nsw.gov.au/content.php?pid=489033&sid=4179069>>
- ◆ ‘Women in wartime’, *Australian Government* <<http://www.australia.gov.au/about-australia/australian-story/women-in-wartime>>
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- ◆ ‘World War 1: Snapshot of Australia at the Time of the Outbreak’, *ABC News* 19 August 2014 <<http://www.abc.net.au/news/2014-08-04/world-war-i-snapshot-australia-time-of-outbreak/5634632>>



WWI-Themed Literature, Music and Craft

- ◆ '51 Remembrance Day Poppy Craft Ideas' *Everything Mom* <<http://www.everythingmom.com/activities/51-remembrance-day-poppy-craft-ideas>>
- ◆ 'The First World War Poetry Digital Archive' <<http://www.oucs.ox.ac.uk/ww1lit/>>;
- ◆ 'First World War Poetry', *The War Poetry Website* <http://www.warpoetry.co.uk/FWW_index.html>
- ◆ Primary Sources for World War One by Geoff Lewis, *NSW HSC Online* <http://hsc.csu.edu.au/modern_history/core_study/ww1/poetry/page133.htm>
- ◆ 'Flanders Fields' by John McCrae and 'For the Fallen' by Laurence Binyon *Australian War Memorial* <<https://www.awm.gov.au/commemoration/customs/poems/>>
- ◆ 'Flanders Field Music' <<http://www.flandersfieldsmusic.com/thepoem.html>>
- ◆ 'Make a Red Poppy', *Kidspot* <<http://www.kidspot.com.au/things-to-do/activities/make-a-red-poppy>>
- ◆ 'Songs of war and peace: patriotic and popular', *Australian Government* <<http://www.australia.gov.au/about-australia/australian-story/songs-of-war-patriotic>>
- ◆ 'Sonnets of World War I' <<http://www.sonnets.org/wwi.htm>>
- ◆ 'Modern History Sourcebook: World War One Poetry' <<http://www.fordham.edu/halsall/mod/1914warpoets.html>>
- ◆ 'War Poems', *Australian Poetry Library* <<http://www.poetrylibrary.edu.au/poems-theme-occasion/war-poems>>
- ◆ 'Words, Expressions & Terms Popularized 1914–1918', *Legends and Traditions of the Great War* <<http://www.worldwar1.com/heritage/wordswar.htm>>
- ◆ *World War One Music and Songs* <<http://www.ww1photos.com/WW1MusicIndex.html>>

WWI Films

- ◆ 'My Boy Jack' by Rudyard Kipling (1915), spoken by actor David Haig <<https://www.youtube.com/watch?v=1Db8zOE8jCE>>
- ◆ *My Boy Jack* (2007), Dir. By Brian Kirk <http://en.wikipedia.org/wiki/MyBoy_Jack>
- ◆ *War Horse* (2011) Dir. Steven Spielberg.



Websites – Teaching Resources:

- ◆ ‘Book Trailers – Resources: Ipswich District Teacher Librarian Network’ <<http://learningplace.com.au/deliver/content.asp?pid=41987>>
- ◆ ‘Book Trailers’, *Insideadog* <<https://insideadog.com.au/teachers/book-trailers>>
- ◆ ‘Book Trailers for Readers’ by Michelle Harclerode <<http://www.booktrailersforreaders>>
- ◆ ‘Expository Writing’ <http://web.gccaz.edu/~mdinchak/ENG101/expository_writing.htm>
- ◆ ‘What is an Acrostic Poem?’, *Young Writers* <<https://www.youngwriters.co.uk/types-acrostic>>

