



TEACHERS' RESOURCES

RECOMMENDED FOR

Upper primary
(ages 9–11)

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KEY CURRICULUM AREAS

- **Learning areas:** English, Humanities and Social Sciences
- **General capabilities:** Literacy, Critical and Creative Thinking, Personal and Social Capability, Ethical Understanding, Intercultural Understanding
- **Cross-curriculum priorities:** Aboriginal and Torres Strait Islander Histories and Cultures, Asia and Australia's Engagement with Asia

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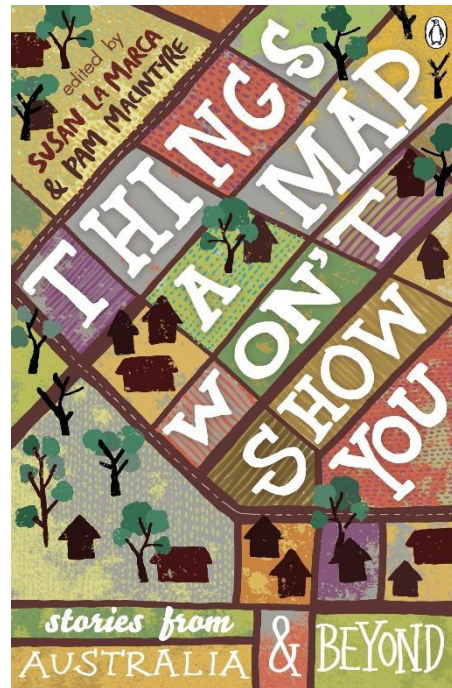
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Things a Map Won't Show You

Edited by Susan La Marca & Pam Macintyre

PLOT SUMMARY

An unforgettable collection of short fiction, poetry and comic art from Australia and beyond . . .

A boy who tries to fly, a cricket game in a refugee centre, a government guide to kissing, the perils of hunting goannas, an arranged marriage, an awkward blind date, a girl who stands on her head, an imprisoned king and a cursed Maori stone . . .

Including: James Roy, Tanveer Ahmed, Michael Pryor, Ursula Dubosarsky, Sonya Hartnett, Doug MacLeod, Oliver Phommavanh, Brenton McKenna, Tara June Winch, Sudha Murty & Oodgeroo

ABOUT THE EDITORS

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Susan is the editor of *Synergy*, the research journal of the School Library Association of Victoria and the Regional Director for Oceania of the International Association of School Librarianship. She is also the co-author of *Knowing Readers: Unlocking the Pleasures of Reading* and the author of *Designing the Learning Environment*.

Dr Pam Macintyre teaches language and literacy and children's and young adult literature at RMIT University. She has been a judge for the Victorian Premier's Literary Awards, Aurealis Awards and the Children's Book Council of Australia Book of the Year Awards, and is the co-author of *Knowing Readers: Unlocking the Pleasures of Reading*.

Pam has been a recipient of the Dromkeen Librarian Award for Services to Children's Literature and the Leila St John Award for Distinguished Services to Children's Literature.

Together, they have co-edited two collections: *Things a Map Won't Show You*, for middle grade readers, and *Where the Shoreline Used to Be*, for senior high school students.

INTRODUCTION

Those of us who have encountered the short story in all its power, such as in the works of Guy de Maupassant, HG Wells, Edgar Allan Poe, Roald Dahl, Alice Munro and more recently Paul Jennings and Margo Lanagan, will appreciate our desire to bring this literary form to young readers. The short story is perhaps undervalued in the classroom, yet it has strong appeal. Short stories, despite, or because of, their brevity can stretch and challenge readers. We value short stories for their appeal to year seven and eight readers, and the opportunities they provide for rich encounters and explorations in the classroom.

The stories in this collection were chosen with the directions of the Australian Curriculum in mind, such as Aboriginal and Torres Strait Islander culture and literature, and literature from the Asia Pacific region. So we cast our search for published stories and poems across these regions and cultures. We selected existing stories and poems that spoke to ideas of culture, identity, the individual's place in the world and ways of being Australian.

We invited Australian writers from various cultural backgrounds and interests to write specifically for the collection. Apart from the criterion of appealing to the age group, authors were offered free range to choose genre, location or form. We aimed for a challenging range of interpretations of the short story genre, particularly to allow creators the opportunities to showcase the appeal and power of illustrated versions, as in Tohby Riddle's *Stark's Statues*. We hope that the variety of poetic and graphic, as well as prose forms, will open up possibilities for varied responses in the classroom.

STRUCTURE

With thirty pieces included in this book, we anticipate that readers with varying interests and tastes will find stories that will resonate with their experiences and imaginations. There are stories with historical settings like Alison Lloyd's *The Price of a Sword* and Peta Freestone's *Milford Sound*; those set in created worlds – *The Year King* by Michael Pryor, as well as those set in contemporary society. Some, such as *Yinti's Kitten* by Pat Lowe and Brenton McKenna's *The Art of Hunting*, both about Indigenous Australian childhood events, will challenge perceptions of the world and behaviour. Others like Chris Wheat's parody of officialdom and cultural norms *A Guide to Better Kissing* will provoke laughter and recognition. Yet others deal with pivotal moments in the shifts between childhood and the adult world, such as Sonya Harnett's *The Second-Last Baby Tooth*, James Roy's *Out of the Yellow*, and Sofie Laguna's *Learning to Fly*.

The implied sources of inspiration for each story provide for stimulus for students' own writing: personal experiences can be the impetus, as in Tanveer's Ahmed's *Exotic Rissole*, Tara June Winch's *Cloud Busting*, Tim Sinclair's *Ice-cream Headache* and perhaps Ursula Dubosarsky's *Australia Day*, while contemporary issues such as the status of refugees inspire Ruth Starke's *Only a Game*. Each of these stories provides glimpses into the varied experiences of living in Australia.

The poetry included in the collection provides an opportunity to compare work of different styles and forms. The diversity includes those which are outwardly simple, and others that are complex despite their brief nature. Some tell humorous stories through rhyme, such as Doug MacLeod's *Smiley* and *Smarty* and Jane Godwin's *The True Story of Mary* which can be looked at in terms of tone and voice, and compared with the free verse narrative of Tim Sinclair's *Ice-Cream Headache*. Such variations can be used for writing opportunities in the classroom offering models of style that could be explored and replicated.

Each poem and story could be explored individually, but there are opportunities to compare one with another,



such as the Jack Davis and Oodgeroo poems, or traditional stories such as Samson Tavat's *The Legend of Lungalunga* and Obed Raggett's *The Two Little Round Stones*.

The collection concludes with a story, Sudha Murty's *How I taught my Grandmother to Read*, and a poem, Oodgeroo's *All One Race* that exemplify, fundamentally, what the collection is about: the former, a tribute to the power of reading, and the latter to an inclusive Australia. We hope that our aim of providing readers with pleasure and enjoyment in the reading experience will support such experiences in the classroom and beyond.

THE AUSTRALIAN CURRICULUM

This collection of stories offers young people engaging reading experiences within the overarching framework of supporting engagement with the Australian Curriculum.

Within the English curriculum itself we were mindful of the three interrelated strands around which the curriculum has been constructed: Language, Literature and Literacy.

Specifically, we focussed on the elements that encourage creativity and the use of a variety of formats, genres and approaches in both the texts studied and the ways we ask students to respond to text. These directives have driven the choices of the varied formats that make up the collection. We have also been mindful of including stories and poems, and particularly illustrated work, which will spark creative responses, and encourage teachers and students to explore form, content and language.

The collection works as an integral component of an English program that responds to the *Australian Curriculum* outline for English. Beyond this our main aim was to create a collection that supported two of the cross curriculum priorities outlined in the Australian curriculum: Aboriginal and Torres Strait Islander histories and cultures and Asia and Australia's engagement with Asia.

Aboriginal and Torres Strait islander histories and cultures

The collection contains a range of stories that have indigenous origins:

- *The Two Little Round Stones* by Obed Raggett
- *Cloud Busting* by Tara June Winch
- *Integration* by Jack Davis
- *Yinti's Kitten* by Pat Lowe and Jimmy Pike
- *The Art of Hunting* by Brenton McKenna
- *All One Race* by Oodgeroo

The inclusions are varied, offering views of the past and the present in narrative, verse and illustration. The third dot point in this sub section states:

Aboriginal and Torres Strait Islander Peoples have unique belief systems and are spiritually connected to the land, sea, sky and waterways.

Investigating the listed stories in the collection for evidence in the text of the spiritual connection between the Aboriginal and Torres Strait Islander peoples and the land, sea, sky and waterways reveals a range of insights and examples that can be further explored to enable readers to construct a complex picture of what country and place mean and represent to Australia's indigenous people. For example:

- In *The Two Little Round Stones* (p. 27) the boys throw little stones that grow into caves to shelter them from the rain. What form of relationship with the land does this hint at? When they exchange the little stones for new 'better looking' (p. 28) stones they can no longer make the caves appear when they need to. What does this tell us about the connection to the land of the people? What is the story trying to tell us about living well?
- It may seem harsh that at the end of the story the boys are killed when the rain comes and they no longer have their cave creating little stones (p. 28). What does this tell us about the people's relationship to the land?
- Consider the lyrical way in which Tara June Winch describes her and her brother Billy's relationship with the beach (p. 17-18). Re-read and consider the significance of the final paragraph (p. 23) where 'Samuel was someone who she wanted to be around, like a blue sky.' This powerful story has strong and relevant links to land and sky despite its country town setting.
- What does *The Art of Hunting* by Brenton McKenna (p. 243) show us about the 'spiritual connections' between people and the land? What do McKenna's illustrations add?

Culture

In collecting these stories and poems we have tried to be culturally sensitive, to include stories with strong, distinct voices that present ways of looking at the world that may, or may not be, different from other Australians. We wanted authentic voices: both old and new, city and country. All of the stories tell us something about culture, for example:

- Stylistically the stories that read as oral tales – *Two Little Round Stones* and *Yinti's Kitten* are quite different – this could be discussed and analysed in the classroom. What gives the story its style, its tone?



Can you hear a voice telling you the story? How can students use this knowledge in their own writing? Using these particular stories in the classroom hopefully will enable readers to empathise, to note differences and similarities.

- Two of the stories, *Yinti's Kitten* and *The Art of Hunting*, include violence that might be distasteful to some western readings. This is also worth exploring in the classroom, and could be used as a basis for a discussion of the differences in culture and values that inform behaviour. Students at year seven and eight could bring a range of examples to this discussion from their own experience and other reading or viewing. This age is the beginning of a young person's exploration of the world beyond themselves, and a time when they begin to understand the needs of others. Reading about, and discussing, a different way of living and seeing the world can assist young readers to begin to understand that the world is made up of a range of different views and experiences.

People

Two of the poems in the collection explore the connections between Aboriginal people and the wider world both strongly championing reconciliation, these poems are:

- *Integration* by Jack Davis
- *All One Race* by Oodgeroo

In an analysis of the contribution of Aboriginal and Torres Strait Islander people, their societies, diversity, family structures and contributions to the wider world, these two poems would provide an excellent springboard from which to explore these areas.

Asia and Australia's engagement with Asia

In collecting contributions from the Asia Pacific region we have attempted to include a range of stories and poems from a variety regions, the collection includes:

- *Milford Sound* by Peta Freestone (New Zealand)
- *The Price of a Sword* by Alison Lloyd (China)
- *Ice-Cream Headache* by Tim Sinclair (Japan)
- *Sea Scene* – Horiguchi Daigaku (Japan)
- *Snow Falls on the Subway* by Yooh Zelim (Korea)
- *The Legend of Lungalunga* by Samson Tavat (Papua New Guinea)
- *Chewing Gum* by Anon (Japan)
- *How I Taught My Grandmother to Read* by Sudha Murty (India)

Some of these stories were written by Australians about experiences in another country; others are by natives from that country; some are about our world now, and others are set in the past. All of the stories were chosen because of their authentic voices and their insights into

another culture. In reading them, discussing and exploring the varied places and experiences they offer, young readers are given a view of the lives of others beyond our shores – the undoubted aim of the cross curricular focus on the Asia Pacific region.

Exploring these stories with year seven and eight students can help students to view different cultures, allowing them to examine the differences and similarities between life experiences. Each short piece is only a small offering but each could also spark an interest that could be enlarged through further reading and research into other work by that author or into other works on the particular culture.

MAKING CONNECTIONS

The craft of the short story

In the section 'examining literature' from the English curriculum at year seven, students are encouraged to explore the purpose and appeal of different approaches through: 'analysing and explaining the structure and features of short stories discussing the purposes and appeal of different authorial choices for structure and language' (ACARA).

The short story is an appealing, economical form which has found varied expression in this collection.

Before sharing the stories, the scene can be set by talking about the following quotes:

- 'A good [short story] would take me out of myself and then stuff me back in, oversized, now, and uneasy with the fit.' David Sedaris
- 'A short story must have a single mood and every sentence must build towards it.' Edgar Allan Poe
- 'A short story is a love affair, a novel is a marriage. A short story is a photograph; a novel is a film'. Lorrie Moore
- 'Short fiction seems more targeted – hand grenades of ideas, if you will. When they work, they hit, they explode, and you never forget them. Long fiction feels more like atmosphere: it's a lot smokier and less defined.' Paolo Bacigalupi
- 'For me, the short story is not a character sketch, a mouse trap, an epiphany, a slice of suburban life. It is the flowering of a symbol center. It is a poem grafted onto sturdier stock.' William H. Gass

After reading selected short stories, invite students – using these quotes as inspiration, to consider why their favorite stories are powerful. Do any of the definitions in the quotations ring true?

Do the students agree that there is a particular power in the form of the short story? Why/why not?



First Lines

A short story wastes little time in extended scene setting and character introductions. It moves the reader quickly into its frame. All-important are the opening lines that invite the reader into the world of the story, build immediate expectation of, or questions around what is to follow, and insist that reader keeps reading.

Consider the following examples and discuss with readers:

James Roy. *Out of the Yellow*

'The thought comes to you: are little sisters born irritating, or do they take a special course?' (p. 3).

- Who is telling this story?
- Why do readers think that?
- What are the expectations about what type of story this might be from this opening?

Tara June Winch. *Cloud Busting*

'We go cloud busting, Billy and me, down at the beach, belly up to the big sky. We make rainbows that pour out from our heads, squinting our eyes into the gathering' (p. 17).

- What is the tone of this story?
- What sort of person is telling this story?

Peta Freestone. *Milford Sound*

'Within reach of Milford Sound, a solitary hut crouched beneath the cliffs and mist. A stocky pony, shaggy in her winter coat, stood tethered to the lean-to stable, twitching her ears as dusk smothered the valley' (p. 31).

- What is the mood of this story?
- Do you get a sense of when it might be set?

Tanveer Ahmed. *The Exotic Rissole*

'I love everything about my best friend Daryl. I also called him Lynchy, performing the Australian practice of elongating someone's name with a 'o' or 'y'. I admired his crewcut and was riveted by the idea of a rat's tail, which he sported with great confidence' (p. 77).

- What clues are in these sentences to tell us who might be telling the story?
- What sort of story do readers think it will be?
- How do they know?

Such openings provide rich models for student writing. They illustrate the significance of an invitational opening sentence to build anticipation of what is to follow.

Have students share opening lines from their own writing, invite class members predict how the story might proceed, and identify what mood or tone they think the story will have: will it be funny, serious, realistic, fantastical, futuristic, historical etc?

Language choices by writers indicate all these things.

Poetry

Poems, like stories, can take many different forms and compress language in surprising and engaging ways. Poetry has been part of literature from its earliest beginnings, but perhaps, currently in classrooms it does not get the attention it deserves.

Included in the collection are poems that tell stories, those that suggest narrative possibilities, verses that paint vivid word pictures, ones that make us laugh, poems written in rhyme and others written in free verse.

Talk about the word pictures that are created in these two line Japanese poems –

Sea Scene by Horiguchi Daigaku (p117).

A seagull practices pothooks
On the slate of the sky.
The sea is a grey meadow
With white waves like flocks of sheep.
A steamer is going for a stroll
Puffing away at a pipe.
A steamer is going for a stroll
And giving a whistle from time to time.

Look at the effective use of analogy, personification, metaphor, alliteration. Then invite students to 'see' similar images in their minds and write them as two line poems, in this form, using the literary devices identified above.

There are potential stories in each image and the poems themselves could be used a creative writing impetus.

Chewing Gum (pp. 239-241)

This first person poem of appeal, deals with the anguish of making a wrong moral choice, perhaps because the girl thought she would not be found out, and ends with a question. Have the students be the teacher to whom the poem is addressed, and share responses about what they think she should do. This can be based on what we know about her, about her family and the society, from the poem. Students can write the response in the same poetic form.

It is a poem full of emotion carried in the language which, though simple and direct, uses clever poetic devices such as strong words like 'scold', 'stole', 'dreadful look', similes such as 'shaking like a clockwork toy' and 'bowed as flat as a fish' and repetitions such as 'I have never seen such a dreadful look/As the one she gave them then./I have never seen such a mournful look



'As the one she gave me then.' Talk about what a dreadful and a mournful look might mean and what it tells us about the relationship between the mother and the daughter.

Innovative text types

Engaging with different formats is a focus of both the language and literature strands of English in the Australian Curriculum. There are three particularly unusual formats that we have included in *Things a Map Won't Show You* that could be used very effectively to explore format, they are the stories:

- *Starke's Statues* by Tohby Riddle
- *The Art of Hunting* by Brenton McKenna
- *A Guide to Better Kissing* by Chris Wheat

Brenton McKenna's illustrated graphic style story, *The Art of Hunting*, offers us an example of a different style of storytelling. How does the comic format add to or detract from the story? With fewer words the reader has to work harder to interpret parts of the story from the illustrations. Does this work for all readers? The format is dialogue driven – how does this affect what the creator can do with the story? How does the lack of vibrant colours affect your reading of the illustrations? What does the colour pallet contribute to mood and tone?

Students could use McKenna's story as a spring board for their own exploration of the comic book format, creating their own either hand drawn or using the software *Comic Life* or *Strip Design* available for the computer and as iPad apps.

Starke's Statues and *A Guide to Better Kissing* are both information texts, or at least they purport to be. Tohby Riddle's is a spookily illustrated text that pretends to be a report on the work of a photographer called Willard Stark. The photographs are all weirdly wonderful and the story intriguing. It offers up a creative example to students of how to drag a reader in, how to entertain with words and illustration. Riddle's work is a delicious puzzle.

Chris Wheat, in *A Guide to Better Kissing*, also uses an information text to entertain, his is a wonderful example of humour that demonstrates a delight in words. His work is a guide to kissing for international students and recent arrivals. It is laugh out loud funny and wonderfully presented by the Penguin design team as a folded handout on the page.

Both Wheat and Riddle offer us examples of the short story that are unusual – examples of experimentation that could inspire students to attempt in their own writing, examples that will challenge them, make them think, in particular, about how the authors have created tone and mood through careful use of language and image.

Voice

- First person
- Second person
- Third person

An advantage of a short story collection is the analysis of the different choices writers make in bringing their narrative to the reader. One of the first choices a writer must make is the voice of narrator, not only in terms of age, gender, personality, but in terms of which person will best suit the telling. If it is in first person then we know we have a limited view of events and other characters. Do we trust the narrator? Are there indications that their interpretation of events might be open to question, or limited in some fashion. For instance in *The Second-Last Baby Tooth* by Sonya Hartnett, events are seen through a child's understanding of the world, which for older readers provides the humour and the recognition of that understanding as no longer being adequate to deal with the world.

In *Only a Game* by Ruth Starke the voice is in limited third person, because it is primarily Lan who is telling us the story. We get his thoughts and the workings of his mind, but the others come to us only through dialogue and as observed by Lan. However, the third person allows the author to comment on and describe things not directly observed by Lan.

By contrast James Roy's story, *Out of the Yellow*, is an example of a less common voice than first or third person. The narrator addresses us in the second person. Talk about why James Roy might have chosen this for this particular story.

In terms of reading: these different voice choices allow readers to see how the reader is positioned in stories told from particular perspectives.

In terms of writing: This has clear connections to student writing as well. It can be valuable to have students change the voice from first to third, for example, and see the effect on a story. This can be valuable modeling for writers to experiment with different voices in their pieces, seeing how perspective and point of view change.

Leaving Childhood

Another group of stories for the age group are those concerned with the act of leaving childhood. The stories can be focused on and looked at together, not only in terms of form and language but in terms of common ideas and preoccupations. While their surface subject matter is different, Sonya Hartnett's *The Second-Last Baby Tooth*, Ursula Dubosarsky's *Australia Day*, James Roy's *Out of the Yellow*, Sofie Laguna's *Learning to Fly* and Alison Lloyd's *The Price of a Sword* each in its own way deals with a moment of recognition of the end of



childhood and awareness of the adult world that awaits. For instance:

Hartnett:

'Sitting on the floor of my bedroom, tears dropping out of my eyes, I suddenly saw something I had never seen clearly before. I saw that I was just a kid, and that a kid's world is small and simple. But there is a world that kids don't see, and things are different there. That other world is big and complicated: nonetheless, I wanted to live there, where everything was sensible, where there were answers to all the mysteries. I wanted to be a smart and proper person, I wanted to know everything, I wanted to stop making mistakes' (p. 198).

Dubosarsky:

'No, I would not die today. As the smoke and shattering flames burst above me, I saw the years of my life suddenly laid out in the night sky. I saw them stretching off into the extraordinary distance, constantly moving forward, like a long line of diligent, determined ants. And here I was, perched on the rim of a vast and incorrigible world, whatever it might turn out to be. All I had to do was wait, and then tumble headlong into it' (p. 113).

Roy:

'You walk right down to the damp sand, your feet sinking into it. So this is it. This where Australia ends and the rest of the world begins. This is what the black wiggly line means – this very spot is somewhere on it. One more step and you're off the edge of the map, out of the yellow and into the pale blue.

Another wave comes in, a bigger one. The frothy stuff washes up over your shoes, but you don't even care. You're on the very edge of the country. At this moment, no one is more On The Edge than you are' (p. 13).

Lloyd:

'I didn't hear what anybody said during the meal. At the end, the boy didn't even know to lift the veil, and Silk had to lift it for him. We could all see her face. It was white as purest jade. The glow had gone out in her eyes. As if the house had really fallen on her . . . I've got a place in a better school, where the sons of the rich are my friends. I might live in a house with a hundred bronze lanterns one day. But they will never have the shine of Crimson-Silk.

She was the price of our dreams – and we paid' (p.62).

Talk about what each story says about what marks the shift from childhood – what new understandings about the world, about the characters themselves, and what imagery is used to portray the shift.

Considering this group of stories from such a perspective offers another way of using the stories beyond organizing them according to format, genre or overt subject matter. Careful consideration of the collection will throw up different links and connections, amongst these might be the perfect group of stories to link to another area of study, a particular subject focus, or a topical issue of relevance. Some possible groupings as example:

The Power of Words

- *The Year King* by Michael Pryor
- *How I Taught My Grandmother to Read* by Sudha Murty
- *Ice-Cream Headache* by Tim Sinclair

Spirituality

- *Milford Sound* by Peta Freestone
- *The Art of Hunting* by Brenton McKenna

Siblings

- *Out of the Yellow* by James Roy
- *Cloud Busting* by Tara June Winch

Challenging Childhood

- *The True Story of Mary* by Jane Godwin
- *Smiley* by Doug Macleod
- *The Second Last Baby Tooth* by Sonya Hartnett
- *Chewing Gum* by Anon

Individual Stories

Stories can be read and analysed individually as a separate, unique literary experience and enjoyed for the worlds they create.

Australia Day by Ursula Dubosarsky (p105).

This story is a rich one to explore because it is open to interpretation on various levels, including the most basic one of who is telling the story – boy or girl? Readers will have different opinions perhaps hotly defended, based on assumptions and evidence from the text. It has the high drama of a childish imagination.

The other major question for interpretation is when is it set? What are the clues that it is set in the past?

- Why would the protagonist sit on a fruit box? What does this tell us about the family? The father is a 'pious man'.
- What about the visitor Mrs Banks herself: 'We are born, we grow, we spawn and we die. That sums it up.' She believes Shakespeare wrote the Bible. Does someone like her still exist today, or is she purely a product of her time?
- The doctor comes to the house in a car; he smokes a pipe.



- The protagonist is left alone at home while the family goes to the fireworks display.
- Australia Day associations – Joseph Banks, Governor Phillip, Captain Cook and the Endeavour.
- References to history: Roman emperor, Titanic, Vikings, wars.
- The story also has much symbolism for those who would like to pursue it: consider references to the moon, stars; the Southern Cross; the fireworks in the night sky.
- Religious references: Jehovah; warning from God; Valhalla.
- Language: the story is tightly written with a vocabulary that also hints at its historical location. Students might identify the rich vocabulary: 'ominous', 'commiserate', 'malicious', 'patriotic', 'epic ambitions', 'scholars', 'stretcher', 'civic-minded', 'consolation', 'ventured', 'diligent. Why is the world 'incorrigible'?

How I Taught My Grandmother to Read by Sudha Murty (p. 277)

Sudha Murty is an Indian author and business woman whose initial studies were in computer science and engineering. Murty is best known for her short stories in the world of fiction and her social work, education and philanthropy in the worlds of business and public life. Her book *How I Taught My Grandmother to Read and Other Stories*, from which this story is reprinted, has been translated into over 15 languages. The stories are based on her own childhood experiences growing up in northern India.

In reading this story students will be struck by the insights into another culture that this brief five page story is able to convey. For example:

- At the outset Murty describes a serial story in a magazine that she read to her grandmother, which was written in the local Kannada language (p. 279). How many languages are spoken in India?
- The story that Murty is reading to her grandmother includes a character who wants 'to go to Kashi or Varanasi' (p. 279) This is an important aspect of the Hindu worship of Lord Vishweshwara – 'the ultimate punya' (p. 279).
- What is Punya?
- Are there similar forms of worship in other religious practices?
- The magazine story tells of 'a young orphan girl who falls in love but there was no money for the wedding' (p. 280). Why is this so serious?
- My grandmother, Krishtakka, never went to school, so she could not read.' (p. 280) 'In those days people never considered education essential for girls' (p. 281)
- 'I got married very young' (p. 281)
- Life for Indian girls in Murty's grandmother's generation was obviously restrictive. Was it the same in Australia at the same time (Murty was 12 in 1962)?
- What other cultures have the students experienced?
- When Murty is away her grandmother receives the magazine as usual but cannot read it herself, despite her real need to know what happens in the story. She tells Murty:

'I saw the picture that accompanies the story of Kasi Yatze and I could not understand anything that was written. Many times I rubbed my hands over the pages wishing they could understand what was written . . . I could have asked someone in the village but I was too embarrassed to do so. I felt so very dependent and helpless' (p. 282-3)
- Consider what it might be like to not be able to read at all. Reading is an important life skill that allows us access to information and a world of wonder and adventure, if we so choose.
- Is reading something we take for granted?
- Is illiteracy common today? In our country? In others?
- What does the ability to read bring to Murty's grandmother?
- At the end of the story, as part of her acknowledgement of Murty, and as a sign of thanks and respect Murty's grandmother touches Murty's feet. This surprises Murty:

'Elders never touch the feet of youngsters. We have always touched the feet of God, elders and teachers. We consider that as a mark of respect.' (p. 284)
- Why does Murty's grandmother do this?
- Why do you think this small gesture holds such significance?
- Discuss with the students other similar gestures of respect and the differences that may be found across various cultures.
- Murty's story highlights the power that can be found in the relationship between student and teacher. Discuss.



ORDER FORM

TITLE	AUTHOR	ISBN	SCHOOL YEAR	RRP	QTY	TOTAL
Things a Map Won't Show You	Edited by Susan La Marca & Pam Macintyre	9780143565314	3-6	\$24.99		
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