

Teacher
Notes

Circle

J E A N N I E B A K E R



Teacher Notes by Robyn Sheahan-Bright

WALKER  BOOKS

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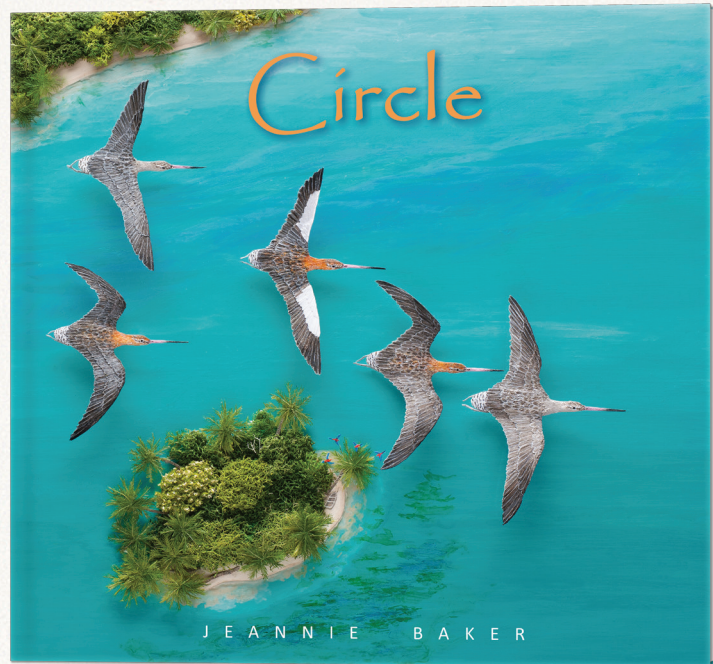
A companion website is available with an electronic version of these teacher notes, accompanying worksheets and further information.

classroom.walkerbooks.com.au/circle

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INTRODUCTION



ISBN: 9781406338010

In an infinity of sky, tiny godwit birds follow ancient, invisible migratory pathways, flying on and on for nine nights and nine days, flying without rest... This is their story.

This luminous picture book traces an incredible journey. The bar-tailed godwit *Limosa lapponica baueri* has been proven to have flown for six days from Australia/New Zealand, north to the Yellow Sea, and then to Alaska, and then taken the journey south for nine days straight (without stopping) to New Zealand and Australia, a journey of approximately 11,000 kilometres. This is a migratory pattern which might see a bird repeating this epic journey, which in total amounts to 30,000 kms over the round trip (from south to north/north to south) many times in its lifecycle.

(The bird's maximum longevity in the wild is estimated to be 34 years.)

This creative non-fiction visual narrative begins with an Australian boy lying in a bed, a wheelchair beside him, reading about godwits and wishing he could fly. By the time the birds have returned, the boy is recovering and nearly able to walk without his crutches.

Thus, the bird's year long migration is given a human perspective.



The circle of life is traced as the book reminds the reader that everything is interconnected and that we should strive to protect our global ecosystem, in which there is a delicate balance.



Q & A with Jeannie Baker

About Jeannie Baker

Jeannie Baker is the author-artist of a number of award-winning picture books. Among them are *Where the Forest Meets the Sea*, a Boston Globe-Horn Honour Book, the recipient of an IBBY Honour Award and a Friends of the Earth Award. *Window* was short-listed for the Kate Greenaway Medal and both *Window* and *Mirror* won the Children's Book Council of Australia Picture Book of the Year Award.

Find Jeannie online at www.jeanniebaker.com.

In *Circle*, we learn about the yearly migration of the bar-tailed godwit and the challenges they face. What drew you to the story of the godwit?

I was interested to follow the journey of an Australian migratory bird and researched the various possibilities. I decided on the godwit mainly because I was particularly interested in its flight path that it starts its life as far away as Alaska and stops in Asia on its return journey.

When I started the project it was thought to be impossible that the godwit could make the long flight between Alaska and Australia or New Zealand without stopping to rest on the way but its recently been proven otherwise.

People are often surprised by the amount of time and effort you put into your artworks. How long was the process of creating *Circle*?

I started thinking about *Circle* a good while ago — before I started *Mirror*. Unlike my other book projects, there have been long stops before I restart ... so its actually difficult to work out how long the project did take me.

Your books are meticulously researched, what did the research for *Circle* involve?

I wanted to observe the birds and the landscapes they inhabit. This is the way my work develops, from my personal experiences of the landscape and details I am working with.

I travelled to the Yukon Kuskokwim Delta in S.W Alaska, longing to see the wild, remote landscape where godwits start their life. I was permitted to join a group of bird scientists camping out there.

Although the birds go to a lot of trouble to keep their nests hidden, we found godwits here sitting on their eggs.

I travelled on to the Alaskan Peninsula, where godwits gather to fatten up ready for their long journey south. It was too early in the summer for godwits to be there but I wanted to get a feeling for the landscape they inhabit.

I also travelled to the Yellow Sea, and the mudflats around the Yalu River mouth (China) which are recognised as a most important godwit site: 70-80% of the godwit population gather here in vast flocks for about a month while they rest and feed to gain the fat they need to fuel the last leg of their flight to their breeding grounds.

And here, in Australia, I visited Botany Bay and Newcastle Harbour where godwits can be seen.

Finally, a good many bird scientists and enthusiasts were very generous in helping, advising and answering my many questions.

The story begins with a boy in a wheelchair and ends with the same boy, on his feet, evidently recovered. Why did you choose to use this boy as the bookends for the godwit's story?

I wanted young readers to identify with the child in my story and I feel the boy then helps the reader to identify more closely with the godwit.

By the end of the book, both the boy and the godwit have been on long journeys (the boy's personal journey being to recover from his injury). I also wanted a child to feel some power in the situation on the final double spread where the boy has abandoned his crutches in his almighty effort to stop the dog who's just scared off the birds (If you look hard, you'll see the exhausted "godwit with white wing patches", who's just completed his great journey from Alaska to Australia, is still resting in the shallows.)

By the end of the book, the boy has recovered from his injury to the point that in the final image he feels "free" again (as if he really can fly) symbolised by the depiction of him flying with the godwits: and the fact that one of these godwits is "the godwit with white wing patches" is symbolic of this same godwit having escaped the dog.

What do you hope young readers will take away from this book?

I hope the journey of the godwit (and hence the journeys of other migratory birds) will fill young readers with wonder.

I hope readers will now notice godwits (and other shorebirds) which they likely didn't give a second glance before. And I hope all readers will feel some responsibility in helping to keep these birds safe as their numbers are currently sharply declining.

AUSTRALIAN CURRICULUM

		Year 1	Year 2	Year 3	Year 4
ENGLISH					
Language	Text structure and organisation	ACELA1447 ACELA1448	ACELA1463	ACELA1478	ACELA1490
	Expressing and developing ideas	ACELA1451 ACELA1453	ACELA1469 ACELA1470	ACELA1483	ACELA1496 ACELA1498
Literature	Literature and context		ACELT1587	ACELT1594	ACELT1602
	Examining literature	ACELT1584	ACELT1591 ACELT1592	ACELT1599 ACELT1600	ACELT1605
	Creating literature	ACELT1586	ACELT1593 ACELT1833	ACELT1791	ACELT1607 ACELT1794
Literacy	Texts in context		ACELY1665	ACELY1675	
	Interpreting, analysing, evaluating	ACELY1658	ACELY1670	ACELY1680	ACELY1692
	Creating texts	ACELY1661	ACELY1671	ACELY1682	ACELY1694
SCIENCE					
Science Understanding	Biological sciences	ACSSU017 ACSSU211	ACSSU030	ACSSU044	ACSSU072 ACSSU073
	Earth and space sciences	ACSSU019	ACSSU032		ACSSU075
Science as a Human Endeavour	Nature and development of science	ACSHE021	ACSHE034	ACSHE050	ACSHE061
	Use and influence of science	ACSHE022	ACSHE035	ACSHE051	ACSHE062
Science Inquiry Skills	Planning and conducting	AC SIS025	AC SIS038	AC SIS054	AC SIS065
	Communicating	AC SIS029	AC SIS042	AC SIS060	AC SIS071
HUMANITIES AND SOCIAL SCIENCES					
Geography		ACHASSK031 ACHASSK032	ACHASSK047 ACHASSK050	ACHASSK067 ACHASSK068 ACHASSK069	ACHASSK088 ACHASSK090
THE ARTS					
Visual Arts			ACAVAM106 ACAVAM107 ACAVAM108	ACAVAM108 ACAVAM111 ACAVAM112	

*Key content descriptions have been identified from the Australian Curriculum (<http://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 February 2016.

A. Critical Literacy

• Before and After Reading the Book

ACTIVITY: Examine the cover and discuss what the book might be about and any other suggested messages in the cover design. [See also **D. Visual Literacy Activities**]

ACTIVITY: Read other books by Jeannie Baker and discuss common themes and style.

ACTIVITY: Discuss migratory species and what students understand about this topic.

B. Themes & Curriculum Topics

NOTE: A comprehensive list of references to use as a starting point for activities in this section can be found at <http://classroom.walkerbooks.com.au/circle>

• Bar-Tailed Godwits

ACTIVITY: Study the bar-tailed godwit and how it differs from other godwits and migratory shorebirds. Research factors such as the bird's evolutionary history, species and family, breeding, ecology, plumage, wingspan, weight, feeding behaviours, etc.

• Animal and Bird Migration Patterns

ACTIVITY: Research the migratory habits of bar-tailed godwits using the map tracing their annual migration pattern (p 41).

ACTIVITY: Study other shorebirds of Australia and their migration patterns.

ACTIVITY: Other migratory birds and animals also traverse huge distances. On the final page, there is a list of those which appear in the book: green turtles pp 8–9, great knots pp 14–15, arctic tern p 22, sandhill cranes p 22, brent geese p 23, caribou pp 26, short-tailed albatross p 30, humpback whales p 30, curlew p 34, channel-billed cuckoo p 32 and black-winged stilts p 37. Encourage students to study images of these birds and animals and research their migratory patterns. (See also **D. Visual Literacy Activities**.)

ACTIVITY: Make a list of other migratory birds (and animals) and research them further.

• Sustainability/Loss of Habitat

ACTIVITY: October – November: godwits arrive in their Australia and New Zealand feeding grounds. Research damage or depletion of these habitats.

ACTIVITY: March – April: godwits start the journey north. What obstacles might they encounter on this journey?

ACTIVITY: April – May: godwits stop to feed and rest especially in the wetlands of the Yellow Sea (China, South Korea and Japan). High rise development and reclamation of land, caused by population growth in coastal areas, has reduced their access to suitable landing and feeding places. Many migratory bird species rely on tidal flats but research reveals their decline in the Yellow Sea: '28% of tidal flats existing in the 1980s had disappeared by the late 2000s (1.2% annually).' (Murray et al 2014) An IUCN Report (2011) into the East Asian-Australasian Flyway (EAAF) said that: 'Remote sensing and geographical information system (GIS) analyses show mean losses of 35% of intertidal habitat area across the six key areas of the Yellow Sea since the early 1980s.' It called for a united effort to reverse this decline and the subsequent effects on wildlife: 'The birds and habitats of the EAAF are the shared natural heritage of 22 countries.' Research how this decline has affected the bar-tailed godwit.

ACTIVITY: May – June: godwits arrive in their breeding ground, Alaska, USA. August: godwits gather along coast of Alaskan Peninsula to fatten for the journey south, departing before winter sets in. What dangers to the Bar-tailed godwits' habitats exist in Alaska? What dangers can you observe in this book? (See **D. Visual Literacy Activities**.)

• Population Decline

ACTIVITY: Research the gradual decline in the population of godwits in New Zealand and other countries.

• Global Cooperation: Australia's Engagement with Asia (and other Continents and Countries)

ACTIVITY: Scientists collaborate to track the birds via satellite imagery or implanted tracking devices. How does such global research contribute to greater understanding and further cooperation?

ACTIVITY: Scientists speak of becoming more aware of ‘shared conservation responsibilities’ as a result of this collaborative involvement. One area cannot be stabilised while another is being depleted; each is connected to another by the life cycles of the many species which dwell in a habitat. Choose an example of how one country’s bird life is dependent on the ecological health of another country, and research this interdependence further.

ACTIVITY: The Convention on Wetlands, known as the Ramsar Convention, was adopted in the Iranian city of Ramsar on the shores of the Caspian Sea on 2 February 1971. It came into force in 1975. World Wetlands Day is celebrated on this day. Since then, almost 90% of UN member states, from all the world’s geographic regions, have become “Contracting Parties”. The state of Kuwait became the 169th signatory on 5 September 2015. Research the Ramsar Convention, and celebrate this day with your students.

- **Life Cycles**

ACTIVITY: The female bar-tailed godwit typically lays four eggs in a depression in the ground lined with lichen, moss and grass. Both males and females incubate the eggs, which hatch in 20–22 days; chicks leave the nest shortly thereafter. Both male and female care for the young until they fledge at about 30 days old. Research the incubation and hatching of godwits.

ACTIVITY: One of the godwit’s four chicks escapes the fox by camouflaging itself ‘disappearing into the colours of the land’. Research camouflage as a protective strategy. Read other picture books on this topic. Use the list in the references document (online) as a starting point.

ACTIVITY: Predators, like the fox, endanger the godwits. This, though, is part of the cycle of nature, for every creature relies on eating smaller creatures or flora. Research predators and how they influence the lifecycle of godwits and other birds.

ACTIVITY: What foods do godwits eat? Research this topic.

- **Climate Change**

ACTIVITY: Research has revealed that man-made interventions affect coastal wetlands where godwits feed and rest. What effects might climate change have on these areas?

Ethics of Scientific Research

ACTIVITY: Scientists discovered in 2007 that godwits flew nonstop from Alaska to NZ, when a bird tagged as ‘E7’ was tracked. Any disturbance of a bird’s life by scientific intervention inevitably has some effect. Godwits are captured, operated on, and a battery operated tracking device inserted into their bodies. In Alaska, scientists catch them in breeding season with traps over their nests; in New Zealand, with nets as they attempt to land. Discuss the pros and cons of such research.

ACTIVITY: Research the Australian Code for the Care and Use of Animals in Research 8th edition (2013) (that is, fish, amphibians, reptiles, birds and mammals, encompassing domestic animals, purpose-bred animals, livestock, wildlife and cephalopods). Discuss your findings.

C. English Language and Literacy

- **Plot and Cyclical Structure**

DISCUSSION POINT: The text details the bird’s circular journey around the globe and ends where it began. Such a circular structure is a satisfying literary device dramatically framing the story; a device often used in folktales. Discuss and create a storyline for a tale about another bird, using a similar structure. [See also **D. Visual Literacy Activities.**]

- **Style and Use of Language**

DISCUSSION POINT: Jeannie Baker’s writing style is spare, suggestive and lyrical. For example, the story opens (p 4): “*In a place where mud and sand become sea...*”

There is a rhythmical cadence and fable-like quality to the language which echoes the birds’ mythical journey (p 8): “*They follow an ancient, invisible pathway for six nights, and six days, until they know they need to stop.*”

Later, the carefully selected words carry the joy of these freewheeling creatures (p 21): “*Awika-wika-wika-wikraaaaaaaaa-wika-wika-wik ... His singing rings across the land. Dancing wildly through the air.*” Discuss the language used in this text.

DISCUSSION POINT: Locate examples of repetition which is also used to cement the idea of the circle being explored.

- **Writing Exercises**

ACTIVITY: Invite students to re-write a section in their own words, and compare the various versions.

ACTIVITY: Read this classic NZ text online *The Little Godwit A New Zealand Story for Children Everywhere* by Audrey Cooper Ill. by Ann McKenzie (Whitcombe & Tombs, 1966). Students could use this as a model to write a similar cumulative tale set in an Australian locale.

- **Further Reading Ideas for Class Discussion**

1. Read Jeannie Baker's *Window* (Walker Books, 1991) and *Belonging* (Walker Books, 2004) and discuss the theme of urban sprawl and its effect on nature.
2. Locate other picture books about godwits. Use the list in the references document as a starting point.
3. *The Godwits Fly* by Robin Hyde, edited by Patrick Sandbrook (Auckland University Press, 2001, 1938) is a classic NZ novel which teachers might read as background.
4. Read other picture books about Australian birds. As a starting point, use the references document (online) which includes a list of Narelle Oliver's distinctive linocut works and several Indigenous texts which also tell stories about Australian native birds.
5. Discuss books about bird migration using booklist at 'Taking Flight: Children's Books about Bird Migration' 10/29/2013 <http://books.growingwithscience.com/2013/10/29/taking-flight-bird-migration-childrens-books/>
6. Create a classroom display of books and students' responses to these texts.

D. Visual Literacy & Visual Arts Activities

- **Illustration Study**

Every element in a picture book is designed to contribute to its meaning; elements are brought together into a sequence of images which filmically tell a story. Text and images should complement each other; images extend the text's meaning. Encourage students to read the text carefully, examine the images closely, and interpret them creatively. How do they work together to tell this story?

ACTIVITY: Examine the cover (front and back is a continuous landscape) and discuss its relationship to the text; the title *Circle* is symbolic.

ACTIVITY: Examine each double page spread and invite students to interpret its meaning and content. Consider some of the discussion points below re: aspects of book design.

- p 1 Half title page depicts a boy reading about godwits in his bedroom, with a wheelchair parked by his bed.
- p 2 Imprint page.
- p 3 Title page.
- pp 4–5 This depicts a largely deserted beach scene bleeding across the gutter. A sign on the left hand page, on the edge of the beach reads: *NATURE RESERVE Dogs, horses, vehicles prohibited*. Behind the sign, two kangaroos are grazing; beyond them one can just see a teenage girl with a dog on a leash. The boy, sitting in the foreground in a wheelchair pushed by his mother, is observing the birds through binoculars. On the right, the flock of godwits is taking off on its journey north.

DISCUSSION POINT: Apart from the content noted above, you can see three types of boat in this picture – a dinghy, a sailing boat and a ship. What messages do you take away from this picture?

- pp 6–7 This depicts the flock in diagonal upward motion, foregrounded against a muted white background with an insert of the boy on the left in miniature.

DISCUSSION POINT: Why has the artist chosen this background, rather than a blue sky?

- pp 8–9 This depicts a blue sky on the left hand page, and on the right, a circular view of the coral reef meeting the blue water and the land mimicking the flight north around the edge of the globe.

DISCUSSION POINT: What migratory creatures can you see in this picture? e.g. a green turtle. What types of coral are visible in this image?

- pp 10–11 This depicts a cityscape in China which is densely populated with high-rise buildings, some still in construction.

DISCUSSION POINT: What hints are there that this is a Chinese city? e.g. signage is in Chinese; boats are sampans.

DISCUSSION POINT: What other features in this image indicate potential dangers to the Godwits' resting grounds?

- pp 12–13 This shows the godwits, finding some mud to land on, in a flock across the entire double page spread with the city in the background on the left, and two boats and three people on the right hand page.

DISCUSSION POINT: What evidence of pollution is detailed in this spread?

- pp 14–15 This beautiful image bleeds across the gutter to a white text panel. Chinese people are collecting food in the mudflats where the godwits are resting and feeding.

DISCUSSION POINT: The composition of this illustration is richly detailed. Discuss the use of materials in this image, not only in the people's clothes but in creating shadows in the water, etc.

- pp 16–17 On the left hand page we see an aerial view of the city lights below as the birds rise above the clouds in the night sky. In the facing image on the right page, it is daylight and the three birds fly towards the page turn with an aircraft below which is depicted looking just like the bird in flight.

DISCUSSION POINT: How does this spread give the reader an idea of how fast these birds are flying and of days passing from night to day to night again?

- pp 18–19 One solitary bird is dwarfed by the double page landscape of the frozen Alaskan tundra below. In the blue sky above the land, are three groups of birds seen from a distance as even smaller figures.

DISCUSSION POINT: What emotions are suggested by the spatial construction of this image?

- pp 20–21 Four images on the two pages give a sense of movement and action as the female bird nests, attracts a mate, and hatches four eggs.

DISCUSSION POINT: Each of these small images is telling a story about the birds. Discuss what each are doing.

- pp 22–23 The white text panel is on the left hand with the landscape image bleeding from right to left beside it. The fox is preying on the chicks, while one lies camouflaged and the parents flutter above. Two pairs of birds can be seen in the distance – one standing (sandhill cranes) and one pair flying (brent geese) and in the further distance is a white bird (arctic tern) and a flock of birds.

DISCUSSION POINT: Camouflage is nature's way of protecting a species. The godwit's plumage blends into the landscape. Can you see the baby godwit in this picture? What else might be hiding in this landscape?

- pp 24–25 The white text panel is on the left hand with the landscape image bleeding from right to left beside it. It depicts a lake on which two kayakers are boating as a small amphibious aircraft is taking off (again mimicking the bird's flight as on p 17); ice is melting on the water's surface and snow-capped mountains in the distance give a sense of the challenging cold.

DISCUSSION POINT: The kayakers and aircraft are harmoniously sharing the location with the godwits and other wildlife. Have a class discussion on how people can enjoy nature without harming it.

- pp 26–27 The white text panel is on the left hand with the landscape image bleeding from right to left beside it. Godwits leave this icy landscape for the journey south and behind them in the water is a flock of caribou and some shorebirds with an icy mountain looming behind them.

DISCUSSION POINT: What does the juxtaposition of mountain and water indicate about this landscape?

- pp 28–29 A gorgeous dark blue night sky covers the entire double page spread with a single row of birds heading towards the page turn in gravitating sizes; the largest on the extreme right are foregrounded with a large moon above.

DISCUSSION POINT: What emotions are suggested by the colours used here?

- pp 30–31 The circumference of the earth is suggested again (as in p 9) with, on the left, a dark blue sea, hump-backed whales swimming and breaching the surface, and a ship in the distance; and on the right hand page, the green tropical sea with a small vegetated island in its centre.

DISCUSSION POINT: Why are contrasting colours used here?

- pp 32–33 This Australian beach scene bleeds across the entire spread, depicting many people and activities. It is presumably close to the almost deserted beach in the first and last frames, indicating that the godwits are in danger, here, too from urban sprawl.

ACTIVITY: Invite students to examine this spread carefully, and identify the people and activities. e.g. kite surfing, wedding, etc. A bird in the foreground is a channel-billed cuckoo; there are two signs on right – one reads “NO DOGS”, and the other is a warning sign.

- pp 34–35 The white text panel is on the left hand with the image of the godwits bleeding from right to left beside it.

DISCUSSION POINT: What can you see lying on the beach at the front of this image?

- pp 36–37 The boy is on the same beach as in the opening spread. The dog has frightened the birds away but you can see the exhausted godwit with white wing patches is still resting on the sand. The boy has thrown aside his crutches in an effort to stop the dog and potentially save the godwit. There is evidence of pollution on the beach, a new pontoon on the water’s edge denoting development and smoke stacks behind it in the distance. Horses are also depicted on the beach, although the sign still says dogs and horses are prohibited. The scene is more congested than in the opening frame, and the boy’s binoculars are abandoned as he chases the dog.
- p 38 This is a repeated image (from the front of the book) of the boy in his bedroom dreaming of flying with the godwits.

DISCUSSION POINT: In what way is this image different to p 1?

General Discussion Points and Activities

DISCUSSION POINT: The standard picture book format is generally 32 pages; *Circle* is 38 pages (plus three pages: one blank, an Author’s Note, and a Godwit Migration Map). It is 27cm width x 26cm height, so is not quite square. Each double page spread may be designed differently i.e. some spreads “bleed” across the gutter and encompass the whole double page; some consist of small images on a largely white background; two single pages may contrast to each other. Discuss picture book conventions and how they contribute to the reader’s experiences. Use examples and discuss.

DISCUSSION POINT: Jeannie Baker’s intricate collage medium is unique in the use of materials such as grasses, leaves, feathers, fabric, wool, cardboard, natural fibres, to create images which are then photographed. Research her style of art and create an image for the book activity below using some of her techniques.

DISCUSSION POINT: Perspective and spatial construction: Examine the front and back cover which takes an aerial view of the beach with miniature human figures, and with the birds foregrounded in a much larger size. What does this perspective suggest to the reader? How does spatial construction in an image influence the reader’s emotional response to the image? Make use of each technique in your artwork.

DISCUSSION POINT: How does colour in an image suggest emotions?

DISCUSSION POINT: Sub-text is what makes a picture book engaging and challenging; images say what the text does not. For example, the sub-text in *Circle* begins with the boy (p 1) reading about godwits in his bedroom, and thinking: “Ahhhh - I wish I could fly!” There is a wheelchair parked beside his bed. Next he is seen (pp 4–5) observing the godwits on an Australian beach via binoculars; he’s wheelchair-bound, so his yearning to fly has added resonance. In the final frames (pp 36–37) he’s on a beach with crutches lying abandoned as he chases a dog, and then seen in the repeated image (p 38) in his bedroom dreaming of flying. These images provide a circular framework based on the godwit’s migration, providing a neat beginning and ending. What theme does this structure and sub-text suggest?

ACTIVITY: Create a classroom book – an alphabet of migratory birds and animals (e.g. arctic tern, brent geese, caribou, etc.) in which pairs of students write and illustrate in collage a double page spread. Prepare for this by discussing the conventions of picture book design above.

ACTIVITY: Invite students to create a cartoon by showing them Josh Kurz's cartoon about the godwit *Meanwhile in the Animal Kingdom* included in Robert Krulwich's blog post *The Toughest Little Bird You've Never Heard Of* September 21, 2011 <http://www.npr.org/sections/krulwich/2011/09/14/140467059/the-toughest-little-bird-youve-never-heard-of> [See Worksheet 3 online.]

E. Geography

ACTIVITY: This book provides many opportunities to discuss mapping of the terrains traversed by the godwit. Prepare an information booklet about any of the terrains depicted in this book.

ACTIVITY: Choose any of the habitats mentioned in the book and research the geography of that terrain.

F. Further Ideas Using Technology

ACTIVITY: Research any of the conservation topics covered in these notes. e.g. *Dogs and Other Pets in National Parks and Reserves* Parks & Wildlife Service, Tasmania <http://www.parks.tas.gov.au/?base=494>

ACTIVITY: Research any of the migratory species depicted in this text. For example, visit *The Annual Cuckoo Migration: Channel-Billed Cuckoos and Koels* Sounds Like Noise <http://soundlikenoise.org/2012/11/03/the-annual-cuckoo-visitation/> and research the channel-billed cuckoo which is the world's largest parasitic bird.

Worksheets

Three worksheets are available at <http://classroom.walkerbooks.com.au/circle> to accompany these teacher notes

WORKSHEET 1: Godwit Collage

A template students can use to create a collage of a Godwit.

WORKSHEET 2: Quiz

A quiz that can be used to test comprehension from the text and the activities in these notes.

Answers: 1. *Limosa lapponica baueri*. 2. Four. 3. A fox. 4. Kuaka. 5. October/November. 6. East Asian-Australasian Flyway. 7. 11,000. 8. Insects and crustaceans and aquatic plants. 9. Barred-rumped Godwit, Pacific Ocean Godwit, Southern Godwit, Small Godwit, Eastern Bar-tailed Godwit, Barwit. 10. The Convention on Wetlands, called the Ramsar Convention, is an intergovernmental treaty that provides the framework for national action and international cooperation for the conservation and wise use of wetlands and their resources.

WORKSHEET 3: Godwit Comic

A template to create a comic strip about godwits (see **D. Visual Literacy & Visual Arts Activities**).

Conclusion

This work is a timely reminder of the need for global ecological cooperation and responsibility. The Bar-tailed godwit's amazing feat in embarking on this extraordinary journey relies on the conservation efforts of many countries. Jeannie Baker's intricate artwork conveys the majesty of this journey, and her love of nature. This is a powerful statement of both artistic integrity and ecological activism.

About the Writer of these Notes

Dr Robyn Sheahan-Bright operates justified text writing and publishing consultancy services, and publishes regularly on children's literature, Australian fiction, and publishing history. She was inaugural director of and is a Life Member of the Queensland Writers Centre, and was co-founder of Jam Roll Press. Her publications include *Paper Empires: A History of the Book in Australia* (1946-2005) (2006) co-edited with Craig Munro and *Hot Iron Corrugated Sky: 100 Years of Queensland Writing* (2002) co-edited with Stuart Glover. In 2012 she was recipient of the CBCA Nan Chauncy Award for Outstanding Services to Children's Literature. In 2014 she received the Queensland Writers' Centre's Johnno Award.

Also by Jeannie Baker

Belonging

CBCA Picture Book of the Year, Honour Book 2005
Wilderness Society Award for Children's Books, Winner 2005

The Hidden Forest

Wilderness Society Award for Children's Books, Winner 2001

Home in the Sky

CBCA Picture Book of the Year, Commended 1985

The Story of Rosy Dock

CBCA Picture Book of the Year, Honour Book 1996
Wilderness Society Award for Children's Books, Winner 1996

Where the Forest Meets the Sea

CBCA Picture Book of the Year, Honour Book 1988

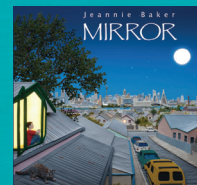
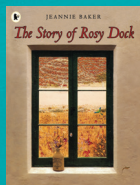
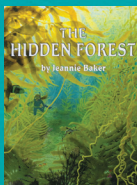
Window

CBCA Picture Book of the Year, Winner 1992
Kate Greenaway Medal, Short-Listed 1992

Mirror

CBCA Picture Book of the Year, Joint Winner 2011

Millicent



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