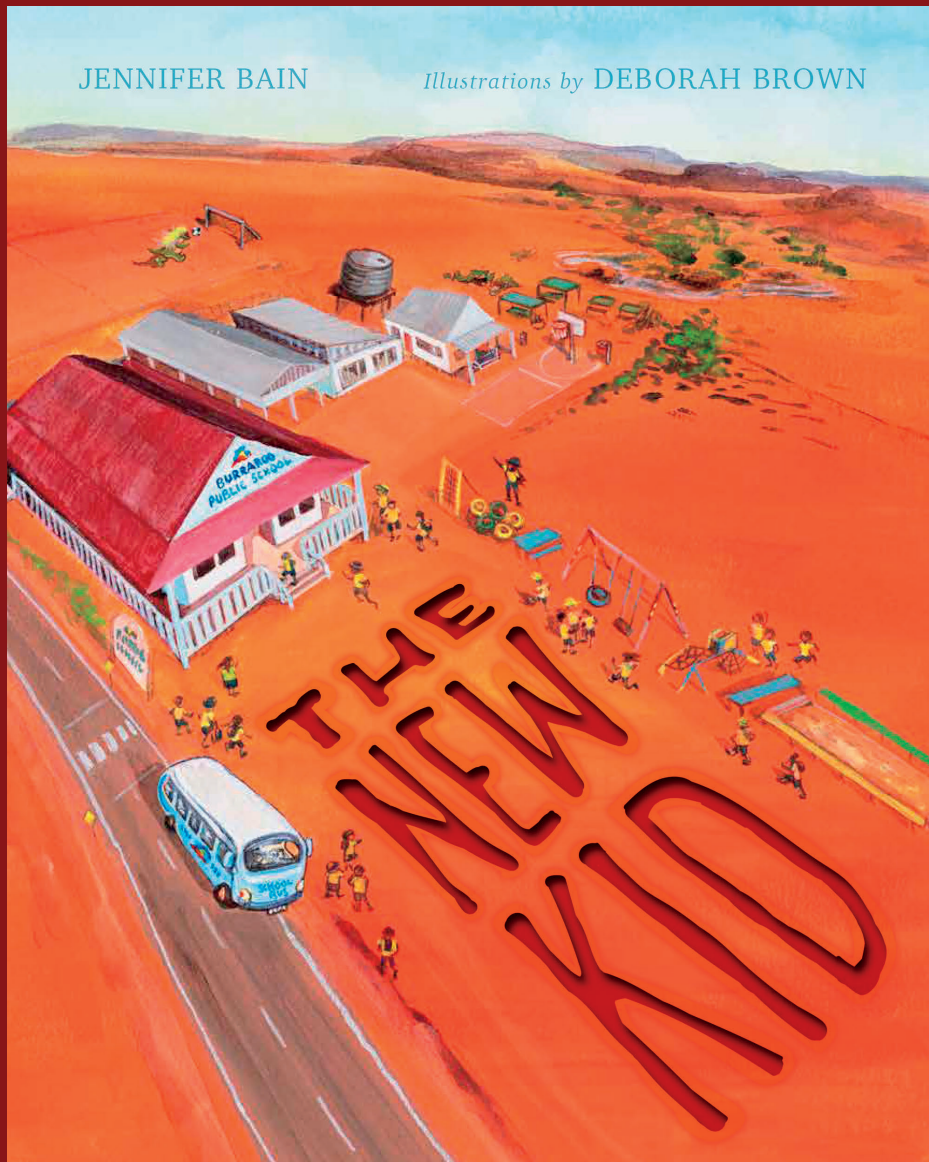


THE NEW KID

TEACHING NOTES

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BEFORE READING

Display the cover and ask students to use the illustrations, title, and back-cover blurb to predict what the story will be about and where the story may be set.

DURING READING

- Why has the editor/book designer chosen to highlight some words using bold capital letters?
- Where is Burraroo Public School? What makes you think that?
- Is it a school that really exists? Why might the author have set the story in a fictional setting?
- What is a bunyip? Do bunyips really exist?



- Barry has trouble fitting in from his first day at Burraroo Public School. Why do you think that is?
- Can you think of other kids who might have a hard time fitting in at a new school simply because of things out of their control physically or mentally?

- When Mr Crumb called a class meeting to ask how they might help Barry, why do you think everyone, 'put their heads down sheepishly and looked super busy'? What does the word 'sheepishly' suggest here?
- What were the outcomes of that meeting and how did they help Barry enormously?
- Not only did Mr Crumb and his class help Barry to feel like he belonged, but Barry also did a lot to help himself. How did he do that and what effect did it have on his fellow students?
- Ask students if they think the story has a satisfying ending and to justify their points of view based on the story as a whole and what they have learnt about Barry.

AFTER READING

- See if students can find Barry anywhere on the front or back cover. Ask them why the illustrator/book designer may have decided not to feature Barry on the cover but instead placed him in the background on the cover and hiding behind text on the title pages.



- Discuss how a picture book is made and the roles of the author, illustrator, editor, book designer and publisher (see Background Information at the end of these notes).
- Talk about what makes this story work, highlighting the characters, theme, plot, and conflict. Challenge students to rewrite the story using a different setting, a different animal or person in the role of Barry, and different conflicts and themes arising from those changes.
- Discuss the setting for this book: a fictional outback Australian school with Indigenous kids and children from mixed cultural backgrounds. Contact an outback school with a view to children communicating with each other via the internet or in written letters. If possible, have students ask Indigenous kids to share their language with them.
- Draw students' attention to the names of the days of the week and times during a day mentioned in the text. Challenge them to create a timetable for Barry drawn from the story, and then to construct an alternative timetable and to rewrite the story based on that.

M	T	W	T	F	S	S



- Point out the rich vocabulary and terms used in this book and ask students how they contribute to the story, particularly the setting.
- Add the following words and terms to class vocabulary and spelling lists and discuss their meanings:

gobsmacking, cautiously, stammered, mumbled, enormous, wedged, improve, stumbled, backwards, razor-sharp, exploded, swallowed, spluttered, embarrassment, basking, comforting, sloppy, sheepishly, syrupy, pluck, slop, invitation, stinking hot, withered, tetchy, bellyflop, wringing wet, wildly happy.

- This story speaks to the heart of the basic human needs of acceptance and belonging. As a class, discuss students' experiences of being a new kid at school or pre-school and how it felt for them. Talk about why some students find it harder than others to fit in. (Some, like Barry, may be physically very different to everyone else. Others may be struggling with depression, anxiety, problems at home, developmental delay, or behavioural issues associated with ADHD, autism, obsessive-compulsive disorder, or Tourette's syndrome).



- Brainstorm acts of kindness that could help kids to fit in easier but still maintain their individuality.
 - Note that the kids at Burraroo Public didn't ask Barry to change but rather found ways to incorporate Barry's unique skills into their daily lives. Highlight also that Barry realised his behaviour may have been difficult for others at times and was prepared to say sorry if he felt he had upset anyone.
 - Focus on helping, sharing, cooperating, and the importance of saying sorry. Create a class list of acts of kindness each day.

BE KIND
TO ALL
KIND

- Together design a program to be rolled out across the school to help new kids feel a sense of acceptance and belonging. Have students work in groups to design posters around the following 10 concepts:
 1. **Look out for new kids**, especially those who don't know anyone and aren't talking to or sitting with anyone.
 2. **Say hello**, asking simple questions like where they are from, whether they have pets or play sports.
 3. **Sit with them** at lunch.
 4. Partner with them by simply **including them in a group chat or class project**.
 5. **Talk to them**; it doesn't matter if they're not your best friend, but if you never speak to the new kid, you won't find out if you have anything in common.
 6. Help them by **giving tips** such as what clubs, sports, or other activities are on offer.
 7. **Inform them about such things** as how the tuckshop works and what is particularly nice to order.
 8. **Hang out with them**, e.g. elect to sit with them on the bus, or stand with them to make sure they catch the right bus.
 9. **Compliment them**, e.g. they may have a cool backpack, or they may have done something that displays a unique talent.
 10. **Be welcoming and inclusive**. Rather than always teaming up with your best friend, reach out to someone new. Or do as Jada did and invite the new kid to your next birthday party.

- Draw students' attention to the last page of the book and give them each a copy of the text. Encourage them to answer the question posed based on further research on bunyips and other mythical Australian creatures, such as the yowie, rainbow serpent, muldjewangk and tiddalik.

WHAT IS A BUNYIP, AND DID IT EVER EXIST?



No-one really knows, but we do know that the bunyip has been part of Australian Indigenous folklore for centuries.

Early European settlers wrote about a water monster that dwelled in Australia's waterways. Some described it as a ferocious predator, others a gentle giant.

Numerous fossils and sightings have been recorded and the most popular theory names the Diprotodon, a giant marsupial which has been extinct for over 46,000 years, as having been the famous water beast.

Perhaps stories of the Diprotodon, passed down by First Nations' peoples from generation to generation, might explain this mystery.

On the other hand, some people believe this massive marsupial still lurks in Australia's rugged outback today.

WHAT DO YOU THINK?



BACKGROUND INFORMATION

HOW A PICTURE BOOK IS MADE

The Author

- Is the creator of an original work.

The Publisher

- Manages and finances the publication process from contracting authors and illustrators to employing an editor and book designer and organising printing and distribution.
- Chooses the commercial direction.

The Editor

- Is the point of contact between the author and the publishing house. A book editor mediates between the author and the publisher to explain mutual needs. During the editing process, the author's work is under constant scrutiny and subject to many alterations. An editor gives much-needed reassurance to the author during this stage. Book editors need to be gentle but persistent until they achieve their desired result.
- Makes decisions and recommendations that can significantly influence the structure and meaning of a book.
- Keeps a project on track to meet specific to-print deadlines.

- Ensures content is error-free and easy to read for the intended audience.
- Verifies facts used in the book.
- Works alongside the author to develop the story, prose, dialogue, writing style, and voice.
- Reviews, reorganises, and rewrites manuscripts written by authors to facilitate their publication.
- Ensures a book maintains its author's voice.
- Enhances the logic, flow, and structure of a manuscript.

Types of book editing

- **Development editing** – the editor provides guidance and advice to the author. This can include fine-tuning the topic and structuring the book most effectively.
- **Structural editing** – a professional editor will assess and improve the structure of the book. This can include moving chapters around, moving text within chapters, and moving content between chapters.
- **Line editing** – the editor drills down another level to consider factors such as tone, style, word usage and consistency. These are issues that many readers won't notice but make a difference in the overall quality of the publication.
- **Copy editing** – professional book editors correct more obvious mistakes, such as grammar, spelling, and punctuation.
- **Proofreading** – in addition to these types of edits, there's proofreading. This is the final stage when the book is in the design stage.

The Book Designer

- Designs books and creates digital files to send to a printer.
- Is responsible for layout, typography, cover design, and interior book design.
- Works with authors, editors, and other stakeholders to ensure that a book is designed and produced in accordance with the publisher's standards.
- Has a strong understanding of current trends in book design and production and applies this knowledge to improve existing designs and processes.
- Communicates with authors or editors regarding changes to the story or artwork throughout the publishing process.
- Selects the type of media to be used for each illustration, such as pencil or digital drawings, watercolours, or oil paints.
- Meets with editors to discuss ideas for upcoming projects, and reviews drafts of stories for possible illustrations.

The Illustrator

- Designs the pictures and artwork that not only add visual accompaniment to a story but also help children better understand what they're reading.

NEW KIDS WITH SPECIAL NEEDS

As teachers, it is imperative we are cognisant of when children are dealing with specific roadblocks to their ability to fit in at a new school, eg a child may be from a different cultural background, their English may be limited, they may have specific neurological challenges, such as ADHD or autism, or they may be a foster child who has had to change schools many times. How you, your students and your school community help these children to feel a sense of inclusion can have a lifelong impact on their emotional health, wellbeing, and ability to contribute to society.

FOSTER KIDS

Foster kids are the new kids repeatedly. Research tells us that feeling marginalised creates a vulnerability to developing emotional problems.

Many kids attending a new school can find comfort in the familiar routines of family at the end of the day. Even if they are in a new home in a new community, everyday family life will be largely unaltered. In contrast, for foster kids, being the new kid at school usually also means being the new kid at home—whether in a new foster home or a new group home. The instability in foster children's lives leaves them little opportunity to recharge. They bounce from one new and stressful situation to the next. They are the new kid at school and then, perhaps before their records from the old school have even arrived, they are the new kid yet again. It is little wonder that so many stop trying to fit in or hoping that they will ever belong.

The New Kid

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