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## Teaching Notes based on the Australian Curriculum

*Stripes in the Forest: The Story of the Last Wild Thylacine* by Aleesah Darlison | Illustrated by Shane McGrath

### Teachers Notes

## Stripes in the Forest The Story of the Last Wild Thylacine

Written by Aleesah Darlison, Illustrated by Shane McGrath

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Recommended for ages 4 - 10 years

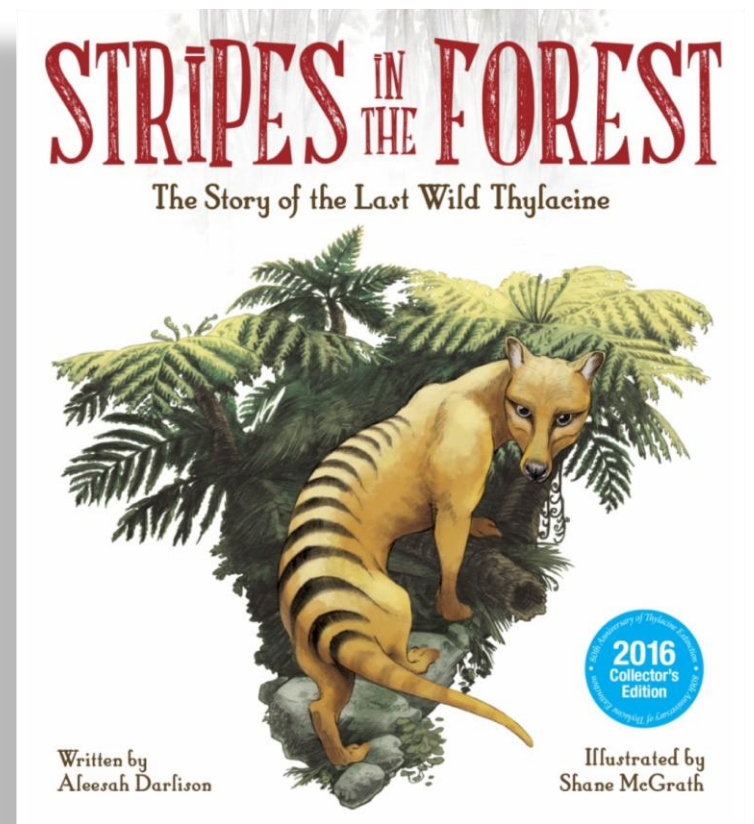
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### Book Synopsis

Told by the last wild, female Tasmanian tiger as she fights for a future for her babies this beautifully illustrated story offers hope for endangered species and shows how, together, we can make a difference.

*An emotive and moving story, children will connect with the solitary, stoic and courageous female thylacine who does all she can to protect her young – just as a human mother would do. ‘Stripes in the Forest’ takes readers to a place in the past, but also offers a twist that projects them into the future and offers a glimmer of hope for the survival of a creature some believe may still exist.*

Parents and their children will enjoy the rich, vivid and detailed illustrations of the magnificent thylacine and the Tasmanian forests and landscapes she roams as depicted by illustrator and artist, Shane McGrath in this powerful and evocative story.

### 1. About the Author

**Aleesah Darlison** is an award-winning Australian children’s author who writes picture books, chapter books and novels. Her much-loved stories promote courage, understanding, anti-bullying, self-belief, friendship, teamwork and environmental themes. In 2015, she won the Environment Award for Children’s Literature (Non-Fiction) for her picture book, *Our Class Tiger*. In 2012, she was shortlisted for the same award for her picture book, *Warambi*.

Aleesah has written over thirty-five books including *Stripes in the Forest: The Story of the Last Wild Thylacine*, *Awesome Animal Stories for Kids*, the *Netball Gems Series*, the *Unicorn Riders Series*, the *Totally Twins Series*, *Ash Rover: Keeper of the Phoenix*, *Little Good Wolf*, *Puggle’s Problem*, *Catching Clouds*, *Little Meerkat*, *Spidery Iggy*, and *Mama and Hug* (koalas).

Aleesah has won numerous awards for her writing including an Australian Society of Authors (ASA) mentorship. Her short stories have appeared in the *Random House Stories for Boys Anthology*, *Random House Stories for 8 Year Olds Anthology*, *Random House Stories for 9 Year Olds Anthology*, the black dog books *Short and Scary Anthology*, *Chicken Soup for the Soul*, *Hopscotch: Packed Lunch Anthology*, *Fight or Flight Anthology*, *The School Magazine* and *Little Ears Magazine*.

Travelling throughout Australia and overseas, Aleesah delivers talks and workshops to children and adults at preschools, schools, libraries, bookstores, literary festivals and writers’ centres. She is currently Director of the NSW Writers’ Centre Kids and YA Literary Festival.



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### 2. The Illustrator

Shane was born in Melbourne and has a brother and two sisters. His dad says he was named after a Hollywood cowboy. His mum says he was always talented (all mums say that) and one of the first artworks Shane made was when he bit his toast into the shape of a horse. He always loved drawing pictures and reading picture books, especially *Where the Wild Things Are* & *Asterix* comics. When at school, Shane would sometimes draw pictures of his teachers on the blackboard, which everyone found funny (except his teachers).

In *Stripes in the Forest*, Shane has included many little details to look out for. Importantly the details of the Thylacine has been captured using photographs, illustrations and historical records to ensure that they are visually as realistic as possible in bringing this beautiful, long lost, creature to life. This is created through ensuring the colour, head shape, eyes and the backward pouches of the thylacine are as true to life as possible when illustrated by Shane. On the double page spread where the thylacine is being hunted the gait, or running style, of the thylacine can be seen, often commented on as being a stiff legged, it was important that this distinctive feature was captured.

Throughout the book the visual magnificence of the Tasmanian bush has been recreated, once again, using visual guides and research to understand the fauna and flora of Tasmania then and now. The types of foliage, the topography, landscape and sky are showcased throughout the book. Changes in the forests are shown as the book moves towards the end, to highlight the changes in timeperiods, and the introduction of man into the habitat of the thylacine. This along with the changes in the clothing, housing and boats takes the reader from the past to the possibilities of current day Tasmania and the chance, that perhaps, the thylacine still lives on.

Shane likes to draw the old-fashioned way with pencil and paper first, and then scans them into Photoshop. Using a drawing tablet he then gives the pictures colour, adding shadows and textures and trying all types of things.

### 3. About the Teaching Notes

The Australian Curriculum (1) states, “students become literate as they develop the knowledge, skills and dispositions to interpret and use language confidently for learning and communicating in and out of school and for participating effectively in society. Literacy involves students listening to, reading, viewing, speaking, writing and creating oral, print, visual and digital texts, and using and modifying language for different purposes in a range of contexts.”

The following teaching notes offer teachers some ideas for using *Stripes in the Forest – the Story of the Last Wild Thylacine* in their classroom. Teachers may choose the activities most appropriate for their students, to assist them to manage “their own learning to be self-sufficient; working harmoniously with others; being open to ideas, opinions and texts from and about diverse cultures; returning to tasks to improve and enhance their work; and being prepared to question the meanings and assumptions in texts.” (1)



**4. Classroom Discussion and Activities**

**LANGUAGE**

Content for Year 1	Content for Year 2	Content for Year 3	Content for Year 4	Content for Year 5	Content for Year 6
<p><b>Visual language</b></p> <p>Compare different kinds of images in narrative and informative texts and discuss how they contribute to meaning (ACELA1453).</p> <p><b>Students might:</b> Look at the image of the thylacine on page 11 of <i>Stripes in the Forest</i> and discuss what feelings are expressed in this illustration.</p>	<p><b>Visual language</b></p> <p>Identify visual representations of characters' actions, reactions, speech and thought processes in narratives, and consider how these images add to or contradict or multiply the meaning of accompanying words (ACELA1469).</p> <p><b>Students might:</b> Read the text of <i>Stripes in the Forest</i>, taking note of the accompanying illustrations by the artist, Shane McGrath.</p> <p>Look at the illustration on page 12 of <i>Stripes in the Forest</i>. Discuss what the thylacine is saying; ask how it is feeling, what it is thinking, why it might be sad.</p> <p>Discuss the artist's illustrations throughout the story, and use these visual representations of the thylacine, its mate and its pups to speculate on the actions, reactions and</p>	<p><b>Visual language</b></p> <p>Identify the effect on audiences of techniques, for example the layout in picture books (ACELA1483).</p> <p><b>Students might:</b> Look at page 1 of <i>Stripes in the Forest</i> and discuss the graphics, questioning the inclusion of a sailing ship.</p> <p>Discuss the mood of <i>Stripes in the Forest</i> on pages 6 and 7.</p> <p>Identify the effect of the artist, Shane McGrath's illustration's of dead animals on pages 6 and 7 of <i>Stripes in the Forest</i></p>	<p><b>Sentences and clause-level grammar</b></p> <p>Understand that the meaning of sentences can be enriched through the use of noun groups/phrases and verb groups/phrases and prepositional phrases (ACELA1493).</p> <p>Investigate how quoted (direct) and reported (indirect) speech work in different types of text (ACELA1494).</p> <p><b>Students might:</b> Discuss who is the narrator of <i>Stripes in the Forest</i>? Ask why <i>Stripes in the Forest</i> is told this way?</p> <p>Discuss the mood of <i>Stripes in the Forest</i> with reference to the happenings in the story.</p> <p>Discuss how and why the author has used the sentences, <i>Stripes in the Forest</i>, <i>Stealth in the shadows</i>.</p>	<p><b>Purpose audience and structures of different types of texts</b></p> <p>Understand how texts vary in purpose, structure and topic as well as the degree of formality (ACELA1504).</p> <p><b>Students might:</b> Look at and discuss the purpose of the repetition of text on page 3 of <i>Stripes in the Forest</i>.</p>	<p><b>Purpose audience and structures of different types of texts</b></p> <p>Understand how authors often innovate on text structures and play with language features to achieve particular aesthetic, humorous and persuasive purposes and effects (ACELA1518).</p> <p><b>Students might:</b> Examine the structure of the sentence on page 5 of <i>Stripes in the Forest</i>, noting the use of alliteration.</p> <p>Discuss the use of adjectives in the text on page 6.</p> <p>List some ways in which Aleesah Darlison has used text structures to influence the feelings of the reader.</p>



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thoughts of the thylacine.					
LITERATURE					
Content for Year 1	Content for Year 2	Content for Year 3	Content for Year 4	Content for Year 5	Content for Year 6
<p><b>Creating literary texts</b></p> <p>Recreate texts imaginatively using drawing, writing, performance and digital forms of communication (ACELA1586).</p> <p><b>Students might:</b> Create their own story and present them in a flipbook or cartoon strip.</p> <p>They may use digital or handwritten forms of communication to present their book.</p>	<p><b>Personal responses to the ideas, characters and viewpoints in texts</b></p> <p>Compare opinions about characters, events and settings in and between texts (ACELT1589).</p> <p><b>Students might:</b> Work in small groups to discuss the illustrations, characters, settings and events in <i>Stripes in the Forest</i>.</p> <p>Each group might select a representative to present the group opinion of one of the characters in the story.</p>	<p><b>Features of literary texts</b></p> <p>Discuss how language is used to describe the settings in texts, and explore how the settings shape the events and influence the mood of the narrative (ACELT1599).</p> <p><b>Students might:</b> Read the text of <i>Stripes in the Forest</i> aloud before looking at the language.</p> <p>Then discuss how language and illustration is used to influence the mood throughout the book.</p>	<p><b>Personal responses to the ideas, characters and viewpoints in texts</b></p> <p>Discuss literary experiences with others, sharing responses and expressing a point of view (ACELT1603).</p> <p><b>Students might:</b> Discuss pages 8-9 of <i>Stripes in the Forest</i>.</p> <p>Discuss their own response to the ideas on pages 8-9.</p> <p>Ask whether everyone believed that the behaviour of the “strange creatures” was appropriate.</p> <p>How might these “strange creatures” feel if they were alive today?</p>	<p><b>Text cohesion</b></p> <p>Understand that the starting point of a sentence gives prominence to the message in the text and allows for prediction of how the text will unfold (ACELA1505)</p> <p><b>Students might:</b> Look at and discuss the purpose of the word “Once” at the start of the sentence on page 2 of <i>Stripes in the Forest</i>.</p> <p><b>How texts reflect the context of culture and situation in which they are created</b></p> <p>Identify aspects of literary texts that convey details or information about particular social, cultural and historical contexts (ACELT1608).</p> <p><b>Students might:</b> Investigate the history of Tasmanian settlement /invasion. Compare the demise of the thylacine with that of the Tasmanian Indigenous people.</p>	<p><b>How texts reflect the context of culture and situation in which they are created</b></p> <p>Make connections between students’ own experiences and those of characters and events represented in texts drawn from different historical, social and cultural contexts (ACELT1613). There are many issues facing us today.</p> <p><b>Students might:</b> (depending on the ethnic character of the school) Look at issues such as Aboriginal rights throughout the 20<sup>th</sup> and 21<sup>st</sup> Centuries, or the plight worldwide of refugees.</p>



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LITERATURE (CONTINUED)					
Content for Year 1	Content for Year 2	Content for Year 3	Content for Year 4	Content for Year 5	Content for Year 6
	<p><b>Language devices in literary texts, including figurative language</b></p> <p>Identify, reproduce and experiment with rhythmic, sound and word patterns in <i>Stripes in the Forest</i> (ACELT1592).</p> <p><b>Students might:</b> Investigate language devices such as alliteration, rhythm and repetition in <i>Stripes in the Forest</i> (pages 3, 5, 13, 23, 29).</p>	<p><b>Language devices in literary texts, including figurative language</b></p> <p>Discuss the nature and effects of some language devices used to enhance meaning and shape the reader's reaction, including rhythm and onomatopoeia in poetry and prose (ACELT1600).</p> <p><b>Students might:</b> Investigate language devices such as alliteration, rhythm and repetition in <i>Stripes in the Forest</i> (pages 3, 5, 13, 23, 29).</p>		<p><b>Personal responses to the ideas, characters and viewpoints in texts</b></p> <p>Present a point of view about <i>Stripes in the Forest</i> using appropriate metalanguage and reflecting on the viewpoints of others (ACELT1609).</p> <p><b>Students might:</b> Look at the author's writing and label particular phrases with persuasive techniques such as: symbolism, imagery or personification. Students will have effectively used language that describes language (metalanguage).</p> <p><b>Features of literary texts</b></p> <p>Recognise that ideas in literary texts can be conveyed from different viewpoints, which can lead to different interpretations and responses (ACELT1610).</p> <p><b>Students might:</b> Re-write this story as if it were related by one of the hunters</p> <p><b>Creating literary texts</b></p> <p>Create literary texts using realistic and fantasy settings and characters that draw on the worlds represented in texts students have experienced (ACELT1612).</p> <p><b>Students might:</b> Create a literary text as per in <b>Creating texts</b>.</p>	



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LITERACY					
Content for Year 1	Content for Year 2	Content for Year 3	Content for Year 4	Content for Year 5	Content for Year 6
			<p><b>Listening and speaking Interactions</b></p> <p>Interpret ideas and information in spoken texts and listen for key points in order to carry out tasks and use information to share and extend ideas and information (ACELY1687).</p> <p><b>Students might:</b> Listen to the story of <i>Stripes in the Forest</i>.</p> <p>Interpret the ideas regarding the extinction of the thylacine.</p> <p>Discuss man's damage to the environment.</p> <p>Extend their knowledge and ideas about environmental issues, speculating on the future of Australia's native animals.</p>	<p><b>Texts and the contexts in which they are used</b></p> <p>Show how ideas and points of view in texts are conveyed through the use of vocabulary, including idiomatic expressions, objective and subjective language, and that these can change according to context (ACELY1698).</p> <p><b>Students might:</b> Discuss examples of objective and subjective texts, referring to the language in stories they have read, including <i>Stripes in the Forest</i>.</p>	<p><b>Analysing and evaluating texts</b></p> <p>Analyse strategies authors use to influence readers (ACELY1801).</p> <p><b>Students might:</b> Work in teams to find and discuss the strategies used to influence the feelings of readers of <i>Stripes in the Forest</i>. These strategies are included in both written and drawn components of <i>Stripes in the Forest</i>.</p> <p>Think about the end of the book and work in groups to discuss when the ending is set? What time is history is it- past, present or future?</p> <p>Why did the author do this?</p> <p>What clues are there in the illustrations to indicate this? Student groups can choose a leader to present their findings, or present as a team.</p>



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LITERACY (CONTINUED)					
Content for Year 1	Content for Year 2	Content for Year 3	Content for Year 4	Content for Year 5	Content for Year 6
<p><b>Comprehension strategies</b></p> <p>Use comprehension strategies to build literal and inferred meaning about key events, ideas and information in texts that they listen to, view and read by drawing on growing knowledge of context, text structures and language features (ACELY1660).</p> <p><b>Students might:</b> Look at the artist's illustrations throughout <i>Stripes in the Forest</i>, discussing the thylacine's expressions, obvious love of its pups, dreadful fear of the hunters and their guns and the many animals killed by white hunters.</p>	<p><b>Comprehension strategies</b></p> <p>Use comprehension strategies to build literal and inferred meaning and begin to analyse texts by drawing on growing knowledge of context, language and visual features and print and multimodal text structures (ACELY1670).</p> <p><b>Students might:</b> Discuss the context of the story <i>Stripes in the Forest</i>.  Analyse the visual features of the story and how they align with the language on pages 4-5, 8-9, 10-11.</p>	<p><b>Oral presentations</b></p> <p>Plan and deliver short presentations, providing some key details in logical sequence (ACELY1677).</p> <p><b>Students might:</b> Act being the last thylacine on Earth. This should include some key details about the thylacine.</p>	<p><b>Creating texts</b></p> <p>Plan, draft and publish imaginative, informative and persuasive texts containing key information and supporting details for a widening range of audiences, demonstrating increasing control over text structures and language features (ACELY1694).</p> <p><b>Students might:</b> Plan, draft and publish a persuasive or informative newsletter, radio broadcast or podcast about an imaginary Australian animal which is currently about to become extinct.</p>	<p><b>Creating texts</b></p> <p>Plan, draft and publish imaginative, informative and persuasive print and multimodal texts, choosing text structures, language features, images and sound appropriate to purpose and audience (ACELY1704).</p> <p><b>Students might:</b> Read <i>Stripes in the Forest</i>. Discuss the text types in the book.  Ask how the text influences our feelings about the hunters and the thylacines.  Ask how the thylacines felt about the invasion of their environment.  Plan a message to save the world. Imagine that aliens have come to Earth, taking humans prisoner. You have a two-way radio to create a short warning to be broadcast to the world. The signal may reach the northern hemisphere. What do you say?</p>	





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<b>SCIENCE &amp; UNDERSTANDING</b>					
<b>Content for Year 1</b>	<b>Content for Year 2</b>	<b>Content for Year 3</b>	<b>Content for Year 4</b>	<b>Content for Year 5</b>	<b>Content for Year 6</b>
<p><b>Biological Sciences</b></p> <p>Living things have a variety of external features (ACSSU017). Living things live in different places where their needs are met (ACSSU211).</p> <p><b>Students might:</b> Investigate the external features of the thylacine. Compare the external features of the dingo and the thylacine (8).  Investigate the places inhabited by the thylacine.</p>			<p><b>Biological sciences</b></p> <p>Living things have life cycles (ACSSU072). Living things depend on each other and the environment to survive (ACSSU073).</p> <p><b>Students might:</b> Read pages 13 – 26 as stimulus leading to discussion of the life cycle of the thylacine.  Discuss ways in which the Tasmanian environment was suited to thylacines (link to Geography).  Discuss what environmental dangers there were for the thylacine.</p>	<p><b>Biological sciences</b></p> <p>Living things have structural features and adaptations that help them to survive in their environment (ACSSU043).</p> <p><b>Students might:</b> Discuss ways in which the Tasmanian environment was suited to thylacines.  Work in teams to develop a product to fundraise to help endangered species – design and advertising campaign to promote your products. Present your advertising campaign and product to an audience.</p>	
<p><b>Science as a Human Endeavour</b> <b>Nature and development of science</b></p> <p>Science involves observing, asking questions about, and describing changes in, objects and events (ACSHE021).</p> <p><b>Students might:</b> Develop a set of questions about changes they may have observed, heard or been told about in their environment.</p>		<p><b>Science as a Human Endeavour</b> <b>Nature and development of science</b></p> <p>Science involves making predictions and describing patterns and relationships (ACSHE050)</p> <p><b>Students might:</b> Discuss predictions they might make about an environmental issue they have investigated, such as the extinction of the thylacine.</p> <p><b>Use and influence of science</b> Science knowledge helps people to understand the effect of their actions (ACSHE062).</p> <p><b>Students might:</b> Discuss whether the humans who made the thylacine extinct would do the same today. Investigate people researching the Tasmanian devil. Develop a role-play of an interview with a person conducting research.</p>			



HUMANITIES & SOCIAL SCIENCES					
Content for Year 1	Content for Year 2	Content for Year 3	Content for Year 4	Content for Year 5	Content for Year 6
<b>History- Knowledge &amp; Understanding</b>					
<p><b>History - Inquiry &amp; Skills</b> <b>Questioning</b></p> <p>Pose questions about past and present objects, people, places and events (ACHASSI001, ACHASSI018, ACHASSI034).</p> <p><b>Students might:</b> Discuss the destruction of wildlife such as the thylacine by the hunters.</p> <p>Question why they may have done this.</p> <p>Investigate endangered Australian wildlife (2).</p>		<p><b>History - Inquiry &amp; Skills</b> <b>Questioning</b></p> <p>Pose questions to investigate people, events, places and issues (ACHASSI052, ACHASSI073).</p> <p><b>Students might:</b> Discuss the destruction of wildlife such as the thylacine by the hunters.</p> <p>Question why they may have done this.</p> <p>Investigate endangered Australian wildlife (3).</p>			
<p><b>Researching</b></p> <p>Collect data and information from observations and identify information and data from sources provided (ACHASSI002, ACHASSI019, ACHASSI035).</p> <p><b>Students might:</b> Use the references provided in these notes, plus resources provided by their teacher and librarian to develop a set of data about the thylacine.</p>		<p><b>Researching</b></p> <p>Locate and collect information and data from different sources, including observations (ACHASSI053), ACHASSI074).</p> <p><b>Students might:</b> Use the references provided in these notes, plus resources provided by their teacher and librarian to develop a set of data about the thylacine.</p> <p>Thylacines were carnivores. Draw the food chain with the thylacine at the top. Add in other animals that thylacines might have eaten.</p>			



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HUMANITIES & SOCIAL SCIENCES (CONTINUED)					
Content for Year 1	Content for Year 2	Content for Year 3	Content for Year 4	Content for Year 5	Content for Year 6
<b>Geography</b>					
<p><b>Knowledge &amp; Understanding</b></p> <p>The natural features of places, their location, how they change and how they can be cared for (ACHASSK031).</p> <p><b>Students might:</b> Investigate changes in the Tasmanian environment since the times the thylacine first inhabited it.</p>		<p><b>Knowledge &amp; Understanding</b></p> <p>The importance of natural environments, including vegetation, to animals and people. (ACHASSK088).</p> <p><b>Students might:</b> Discuss how the landscape changes in <i>Stripes in the Forest</i> from the start of the book to the end.  Discuss how they can tell that time has passed and change has occurred within the illustrations, discovering the clues that the illustrator has given to indicate this.  Create a chart outlining the many ways people could (and should!) look after their environment better.</p>		<p><b>Knowledge &amp; Understanding</b></p> <p>The influence of people, including Aboriginal and Torres Strait Islander Peoples, on the environmental characteristics of Australian places (ACHASSK112).</p> <p>The environmental and human influences on the location and characteristics of a place and the management of spaces within them (ACHASSK113).</p> <p><b>Students might:</b> Discuss the short and long-term effects of European settlement on the local environment, including the impact settlement had on Indigenous people and animals like the thylacine.  Discuss the relationship between environments and their roles and responsibilities as a consumer and citizen.</p>	
<p><b>Inquiry &amp; Skills</b></p>		<p><b>Evaluating and reflecting</b></p> <p>Draw simple conclusions based on analysis of information and data (ACHASSI058, ACHASSI079).</p> <p>Interact with others with respect to share points of view (ACHASSI059, ACHASSI080).</p> <p>Reflect on learning to propose actions in response to an issue or challenge and consider possible effects of proposed actions (ACHASSI060, ACHASSI081).</p>		<p><b>Analysing</b></p> <p>Examine primary and secondary sources to determine their origin and purpose (ACHASSI098, ACHASSI126).</p> <p>Examine different viewpoints on actions, events, issues and phenomena in the past and present (ACHASSI099, ACHASSI127).</p>	



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THE ARTS						
Content for Year 1	Content for Year 2	Content for Year 3	Content for Year 4	Content for Year 5	Content for Year 6	
<b>Dance</b>		<p><b>Exploring ideas and improvising with ways to represent ideas</b></p> <p>Improvise and structure movement ideas for dance sequences using the elements of dance and choreographic devices (ACADAM005).</p> <p><b>Students might:</b> As a group, develop a dance that reflects a thylacine within their own environment, exploring, hunting, being hunted (link with Geography ACHASSI053, ACHASSI074).</p>		<p><b>Exploring ideas and improvising with ways to represent ideas</b></p> <p>Explore movement and choreographic devices using the elements of dance to choreograph dances that communicate meaning (ACADAM009).</p> <p><b>Students might:</b> As a group, develop a dance that reflects a thylacine within their own environment, exploring, hunting, being hunted (link with Geography ACHASSI053, ACHASSI074).</p>		
<b>Drama</b>		<p><b>Exploring ideas and improvising with ways to represent ideas</b></p> <p>Explore ideas and narrative structures through roles and situations and use empathy in their own improvisations and devised drama (ACADRM031).</p> <p><b>Students might:</b> Use the story they have developed to write a play in based on <i>Stripes in the Forest</i>.</p> <p>Practise their play and invite Aleesah to a performance.</p>		<p><b>Exploring ideas and improvising with ways to represent ideas</b></p> <p>Explore dramatic action, empathy and space in improvisations, play building and scripted drama to develop characters and situations (ACADRM035).</p> <p><b>Developing understanding of practices</b></p> <p>Develop skills and techniques of voice and movement to create character, mood and atmosphere and focus dramatic action (ACADRM036).</p>		



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THE ARTS- Visual Arts					
Content for Year 1	Content for Year 2	Content for Year 3	Content for Year 4	Content for Year 5	Content for Year 6
<p><b>Exploring ideas and improvising with ways to represent ideas</b></p> <p>Explore ideas, experiences, observations and imagination to create visual artworks and design, including considering ideas in artworks by Aboriginal and Torres Strait Islander artists (ACAVAM106)</p> <p><b>Students might:</b> Investigate Aboriginal rock art images, including those of the thylacine (Reference numbers 10, 11, 12, 13, 14, 15) Compare the artist's illustrations in <i>Stripes in the Forest</i> with the Aboriginal rock art drawings of the thylacine and other Australian animals. Develop an understanding of stylisation prior to creating their own pencil drawings of an endangered Australian animal.</p>		<p><b>Exploring ideas and improvising with ways to represent ideas</b></p> <p>Explore ideas and artworks from different cultures and times, including artwork by Aboriginal and Torres Strait Islander artists, to use as inspiration for their own representations (ACAVAM110)</p> <p><b>Students might:</b> Investigate Aboriginal rock art images, including those of the thylacine. (Reference numbers 10, 11, 12, 13, 14, 15) Compare the artist's illustrations in <i>Stripes in the Forest</i> with the Aboriginal rock art drawings of the thylacine and other Australian animals. Develop an understanding of stylisation prior to creating their own pencil drawings of an endangered Australian animal. Look at the camouflage of the thylacine on Page 35 of <i>Stripes in the Forest</i>. Produce a camouflage pattern or painting for their environment e.g. rainforest, desert, cityscape. Create a sculpture of the thylacine in the forest, using recycled materials to avoid waste.</p> <p>Choose an artwork to illustrate a story of their choosing, considering:</p> <ul style="list-style-type: none"> <li>• Perspective, atmosphere, overlap, camouflage, advancing and receding colours</li> <li>• Contrast colours next to each other</li> <li>• Action of brush strokes and line</li> <li>• Format of work – e.g. landscape more relaxed than portrait</li> <li>• Weight of line &amp; brushstroke</li> <li>• Tonal weight to make things recede into background</li> </ul> <p>Explore tonality of the rainforest understory versus canopy vs urban landscape. Develop a Flipbook based on the film in Reference 1.</p>		<p><b>Exploring ideas and improvising with ways to represent ideas</b></p> <p>Explore ideas and practices used by artists, including practices of Aboriginal and Torres Strait Islander artists, to represent different views, beliefs and opinions (ACAVAM114)</p> <p><b>Students might:</b> Engage with local Aboriginal and Torres Strait people's organisations in their area to:  Invite a member of the local community to visit their school.  Ask the member of the local indigenous community to speak to the students, providing an understanding of their beliefs as they were represented in Aboriginal artworks.  Guidelines for engaging a speaker (reference 18).</p>	



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## Teaching Notes based on the Australian Curriculum

*Stripes in the Forest: The Story of the Last Wild Thylacine* by Aleesah Darlison | Illustrated by Shane McGrath

THE ARTS- Visual Arts Cont.					
Content for Year 1	Content for Year 2	Content for Year 3	Content for Year 4	Content for Year 5	Content for Year 6
<p><b>Developing understanding of practices</b></p> <p>Use and experiment with different materials, techniques, technologies and processes to make artworks (ACAVAM107)</p> <p><b>Students might:</b> Investigate stylisation as a convention in Aboriginal cultures Design a mono print to represent an Australian animal, bird or reptile</p>		<p><b>Developing understanding of practices</b></p> <p><b>Students might:</b> Interview (Skype and/or email) the artist Shane McGrath to determine how he worked with the author Aleesah Darlison to develop his illustrations for <i>Stripes in the Forest</i></p> <p>Work in pairs to develop a book about an endangered animal, one student to be the author, the second the artist.</p>		<p><b>Developing understanding of practices</b></p> <p>Develop and apply techniques and processes when making their artworks (ACAVAM115)</p> <p><b>Students might:</b> Investigate stylisation as a convention in Aboriginal, Maori, Mayan/Aztec and Native American cultures</p> <p>Design a mono print to represent a stylised version of an endangered Australian animal, bird or reptile.</p>	
<p><b>Responding to and interpreting artworks</b></p> <p>Respond to visual artworks and consider where and why people make visual artworks, starting with visual artworks from Australia, including visual artworks of Aboriginal and Torres Strait Islander Peoples (ACAVAR109)</p> <p><b>Students might:</b> Investigate Aboriginal rock art images, including those of the thylacine (Reference numbers 10, 11, 12, 13, 14, 15)</p> <p>Compare the artist's illustrations in <i>Stripes in the Forest</i> with the Aboriginal rock art drawings of the thylacine and other Australian animals.</p> <p>Respond to the illustrations in the text on page 8 by looking at the illustration, then discussing the feelings of the mother thylacine and her babies.</p>		<p><b>Responding to and interpreting artworks</b></p> <p>Identify intended purposes and meanings of artworks using visual arts terminology to compare artworks, starting with visual artworks in Australia including visual artworks of Aboriginal and Torres Strait Islander Peoples (ACAVAR113)</p> <p><b>Students might:</b> Imagine that they are a newspaper or online art critic. Their job is to review an exhibition of Aboriginal and Torres Strait Islander people's artworks for an artist magazine.</p> <p>They should research and use words which are suited to the audience's expectations</p> <p>Refer to Australian art magazines in the school library (19)</p>		<p><b>Responding to and interpreting artworks</b></p> <p>Explain how visual arts conventions communicate meaning by comparing artworks from different social, cultural and historical contexts, including Aboriginal and Torres Strait Islander artworks (ACAVAR117)</p> <p><b>Students might:</b> Develop a set of questions and email them to the artist, Shane McGrath.</p> <p>They might ask how he conducted his research into the thylacine before illustrating <i>Stripes in the Forest</i>; what he learnt about the history of Aboriginal and Torres Strait Islander People's illustrations of the thylacine.</p> <p>Conduct an interview Shane McGrath and/or Aleesah Darlison, discussing the illustrations in <i>Stripes in the Forest</i> Publish the interview in a podcast.</p>	



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HEALTH & PHYSICAL EDUCATION						
Content for Year 1	Content for Year 2	Content for Year 3	Content for Year 4	Content for Year 5	Content for Year 6	
<b>Personal, Social and Community Health</b>		<b>Personal, Social and Community Health</b>  Research own heritage and cultural identities, and explore strategies to respect and value diversity (ACPPS042).  <b>Students might:</b> Discuss why people hunt and destroy wildlife and ask why they may have done this.  Discuss cultural identities in their own classroom and or school.  Ask why people throughout history could not accept diversity in animals, and question whether this happens with people of different cultural identities.  Question whether we (in Australia) treat wildlife differently to what has been done in the past.				

### 5. Pre-visit Activities

Students might prepare for a visit by, or a Skype interview with Aleesah Darlison and/or Shane McGrath by:

- looking at map of Australia
- locating Tasmania on the map
- learning the word *thylacine*
- hearing about extinct animals including the Tasmanian tiger or wolf
- learning about Australian marsupials and mammals
- investigating Aboriginal rock art illustrations of the thylacine



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### 6. Post-visit Activities

The last known thylacine died in Hobart Zoo on 7 September 1936.

*Teachers might:*

- Ask students how many years has it been since then and why they think 7 September has been named **National Threatened Species Day**.
- Why do people choose to remember this significant historical event? What other significant historical events do we celebrate and how do some of these celebrations affect different groups of people (i.e. Australia Day)?
- Students could be asked to research a list of other special days/weeks related to animals and the environment in Australia. They might add them to their class calendar to remember to celebrate them, or take action, when that date arrives. This calendar might include the thylacine on 7 September. Mark one minute's silence at assembly for its passing. Place drawings and posters around the classroom.
- Ask students to imagine they go for a walk in the forest and spot a wild thylacine playing with her pups.
  - How would they feel? What would happen? Who would they tell? Why or why not? They could then write a story about their imagined experience.
- Students could draw a picture or build a diorama of the Tasmanian wilderness before human settlement. Then they could draw a picture or build a diorama of the Tasmanian wilderness after human settlement. This activity could be undertaken individually or in groups.

### 7. Background Information

The thylacine was a marsupial that bore superficial resemblance to a dog. The most distinguishing feature of this animal were the 13–19 dark brown stripes over the back, beginning at the rear of the body and extending onto the tail. The tail was thick at the base and very stiff, giving the impression that it was a continuation of the body. The hair was short and dense, usually fawn to sandy brown, but varying in colour from deep brown to grey. The female had a large pouch. The species had prominent canine teeth as well as shearing molar teeth. There was some degree of sexual dimorphism, with males having a slightly longer body length than females. The average nose-to-tail length for adult males was 162.6 cm, compared to 153.7 cm for females (Guiler 1985; Paddle 2000; Tasmanian DPIW 2007).

The thylacine was largely silent, its vocalisations being limited to an occasional 'terrier like' bark when hunting and a series of husky barks when excited in captivity. Adults could weigh anything from 15–35 kg (although recorded weights of live animals were few) (Flannery 1990a). The species was shy and secretive and always avoided contact with humans. Despite the common name, 'tiger', it had a quiet, nervous temperament. Captured animals generally gave up without a struggle and many died suddenly, apparently from shock (Guiler 1985; Tasmanian DPIW 2007).

Approximately 4000 years ago the thylacine was widespread throughout New Guinea and most of mainland Australia, as well as Tasmania. Its extinction coincided closely with the arrival of the dingo in Australia and the wild dog in New Guinea. Dingoes never reached Tasmania, and most scientists see this as the main reason for the thylacine's survival there. The most recent, well-dated occurrence of a thylacine on the mainland is a carbon-dated fossil from Murray Cave in Western Australia, which is around 3100 years old. Further evidence for the previous presence of thylacines on the mainland includes Aboriginal rock-paintings of a striped animal (almost certainly a thylacine) in the Kimberley region of Western Australia and the Northern Territory (Flannery 1990a; Guiler 1985).

The thylacine was widely distributed in Tasmania before European arrival. The first definite reference was that of Paterson in 1805, near Yorketown, on the Tamar River in northern Tasmania (Flannery 1990a). At the time of the first settlement, the heaviest distributions of this species were in the north-east, north-west and north-midland regions of Tasmania (Australian Museum 1999b).





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### 8. References

1. <http://www.australiancurriculum.edu.au/generalcapabilities/literacy/introduction/introduction>
2. <http://www.environment.gov.au/cgi-bin/sprat/public/publicthreatenedlist.pl>
3. <https://www.australiazoo.com.au/conservation/programs/endangered-species/>
4. [http://www.environment.gov.au/cgi-bin/sprat/public/publicspecies.pl?taxon\\_id=342](http://www.environment.gov.au/cgi-bin/sprat/public/publicspecies.pl?taxon_id=342) This video clip captures images of the Tasmanian tiger, alone in its enclosure at Beaumaris Zoo in Hobart. The thylacine is shown in close-up investigating the camera, pacing up and down its small cage, yawning, lying in the sun, and sitting quietly. Curator's notes by Poppy de Souza. The small caged enclosure seen here in this clip stands in contrast to the large enclosures of today's zoos and the change in attitudes towards animals held in captivity.
5. <http://www.utas.edu.au/zoology> New technologies to unlock the secrets of the Tasmanian tiger.
6. <http://www.australia.gov.au/about-australia/australian-story/tasmanian-tiger>
7. <http://australianmuseum.net.au/the-thylacine>
8. <http://www.naturalworlds.org/thylacine/> comprehensive website dedicated to the Tasmanian tiger.
9. <http://www.abc.net.au/science/articles/2012/05/03/3494069.htm> Dingoes
10. Carvings in WA, some up to 30,000 years old, depict Tasmanian tigers, emus, and extinct megafauna, including the Tasmanian Tiger. <http://www.abc.net.au/radionational/programs/backgroundbriefing/burru-peninsula-rock-art-shows-extinct-megafauna/6561788>
11. Aboriginal depiction of Tasmanian Tiger in Kakadu, NT <http://www.parks.tas.gov.au/?base=4765>
12. Also known as Murujuga, Burrup, 190km west of Port Hedland, contains one of the world's largest collections of rock carvings, or petroglyphs, which are up to 20,000 years old. The site is one of the World Monuments Fund's 100 Most Endangered Places in the World. <http://www.australiangeographic.com.au/topics/history-culture/2016/03/top-7-aboriginal-rock-art-sites/>
13. Near the twin border towns of Albury / Wodonga, which are about 300 kms north of Melbourne along the Hume Highway, is an exceptionally good Australian Aboriginal Site known as Yeddonba, located at Mt Pilot. The outstanding aspect of this site is that there is a cave drawings thousands of years old of a Tasmanian Tiger. Clan elders used this sacred site to pass on the Dreaming Story of the Tasmanian Tiger, the totem spirit of the Duduroa people. The images thought to be around 2000 years old are quite faded but cannot be repainted as there are no known descendants of the Duduroa alive today. It is thought the orange ochre used in the paintings was acquired from Aboriginal clans in South Australia through trade. <http://www.tourisminternet.com.au/chdoma9.htm>
14. Tasmania's original inhabitants, the Tasmanian Aborigines, had stories of thylacines that were passed down for hundreds of years through the spoken word, dance and ceremony. Many of these stories were lost with the dispossession and displacement of the Aboriginal people that resulted from the arrival of Europeans. [http://www.qvmag.tas.gov.au/upfiles/qvmag/cont/preciouslittleremains\\_pdf.pdf](http://www.qvmag.tas.gov.au/upfiles/qvmag/cont/preciouslittleremains_pdf.pdf)
15. Thylacines co-existed with Tasmanian Aboriginal people for thousands of years. Europeans, however feared these carnivorous marsupials and through a deliberate policy of extermination brought this unique creature to the brink of extinction. <http://www.southernmidlands.tas.gov.au/shadows-tasmanian-tiger/>
16. Illustrator: [http://shanemichaelmcgrath.com/?page\\_id=340](http://shanemichaelmcgrath.com/?page_id=340)
17. Describing artworks (adjectives, adverbs) [http://panthers.k12.ar.us/high\\_school/departments/art/Lessons/Guidelines%20for%20Describing%20an%20Artwork.pdf](http://panthers.k12.ar.us/high_school/departments/art/Lessons/Guidelines%20for%20Describing%20an%20Artwork.pdf) and <http://www.macmillandictionary.com/thesaurus-category/british/words-used-to-describe-works-of-art-or-crafts>
18. Guidelines for organising a speaker <http://www.reconciliation.org.au/raphub/wp-content/uploads/2013/03/respect-aboriginal-and-torres-strait-islander-protocols-oxfam-australia.pdf>
19. <https://www.australianartist.com.au/>
20. Carvings in WA, some up to 30,000 years old, depict Tasmanian tigers, emus, and extinct megafauna, including the Tasmanian Tiger. <http://www.abc.net.au/radionational/programs/backgroundbriefing/burru-peninsula-rock-art-shows-extinct-megafauna/6561788>
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