

**Teachers' Notes**  
**(Upper Primary & Secondary)**  
**by Robyn Sheahan-Bright**

**The Mediterranean**  
**Armin Greder**

**Recommended for ages 12–16**  
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Introduction.....	2
Story summary .....	2
Themes & curriculum topics .....	2
Studies of history, society & environment...3	
English language and literacy.....6	
Visual literacy .....	6
Creative arts.....	8
Learning technologies .....	9
Conclusion.....	9
Bibliography of Related Texts.....	9
About the writer/illustrator .....	17



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## INTRODUCTION

### STORY SUMMARY

*After he had finished drowning,  
his body sank slowly  
to the bottom,  
where the fish  
were waiting.*

This elegiac visual text begins with Armin Greder's stark, poetic and sombre words. Then, in haunting, wordless visual frames, he depicts the harrowing journey made by many refugees as they attempt to escape from danger and persecution in their home countries via treacherous and often fatal routes across oceans and borders, seeking refuge in a new land. Greder's sophisticated images are visual poetry. He paints to evoke feelings and demands any reader's response.

The world is facing an unprecedented movement of refugees as they flee from conflicts being waged between many nations and states. Armin Greder's previous self-authored text *The Island* also grappled with this social, political, economic and moral challenge.

This text encourages readers to interrogate the many conflicting views about the subject of immigration but is clearly a clarion call for the need to engage with this global issue, humanely.

An extremely powerful afterword by Alessandro Leogrande, a writer and editor with a keen interest in social issues, including the plight of migrants and refugees, contextualises the images and encourages a closer reading of this text. There is also a second 'para text' in this book – the comment made on the back cover, by Riccardo Noury, spokesperson, Amnesty International Italy, which alerts readers to proposed changes to cooperation agreements with African countries which will present further challenges to those seeking a new home.

This is, sadly, a book for our times. It is a book for older children, teenagers and adults alike. It is an elegy for the dead, and a lament for those still suffering. Armin Greder testifies to all those lost lives which might have been saved, had those in this world had more compassion, more empathy, and more love to share.

### THEMES

There are several key ideas or themes which flow through this work. They are ideal for classroom discussion from late primary school through to Year 11 and could be used in core subjects such as Art, English and HSIE. These themes could be considered in conjunction with the following school curriculum areas.

### CURRICULUM TOPICS

1. Study of history, society and environment
2. English language and literacy
3. Visual literacy
4. Creative arts
5. Learning technologies

The notes which follow are designed to be used largely in upper primary and secondary classrooms. Teachers should be able to adapt them to suit the demands of their particular curriculum. **Note:** *These notes are for teachers to use as an extended resource in order to encourage discussion of the concepts suggested below, and should be mediated in a sensitive manner appropriate to the age-group and past experience of their students.*

# STUDIES OF HISTORY, SOCIETY AND ENVIRONMENT

## REFUGEES & IMMIGRANTS

- *Discussion Point:* The 1951 UN Convention on Refugees states that: 'A refugee, according to the Convention, is someone who is unable or unwilling to return to their country of origin owing to a well-founded fear of being persecuted for reasons of race, religion, nationality, membership of a particular social group, or political opinion.' (p 3) Discuss the meaning of this definition and the difficulties people might have in demonstrating the validity of such status when they arrive in a new place, by illegal transport, often without any official documents to identify their claim. (When one is persecuted, there is often a denial of access to any official documentation; or documents may also have been lost or destroyed in transit.) Discuss the challenges faced by refugees in such circumstances and the problems authorities might also have in identifying people. How should authorities respond to this challenge?
- *Discussion Point:* Much of the debate against the intake of 'illegal' boat arrivals to another country denies or ignores the importance of this definition. Refugees are often labelled as 'opportunistic economic migrants' or 'victims of people smugglers' or 'illegals' rather than as persecuted people escaping torture and violent death; the situations they have escaped are rarely recognised or discussed in such negative publicity coverage. 'Illegal' is a word often used to describe those who have no choice but to board unsafe vessels.
- *Discussion Point:* Research the recent incidents of refugees being drowned in the Mediterranean or rescued there. In July 2017, it was reported that there had been '2,000 deaths since January' (Samuelson) due to failing E.U. policies. Research European divisions about the desired responses to refugees. Read books such as Kingsley (2017) and Bellu (2004).
- *Discussion Point:* The beautiful Mediterranean island of Lampedusa (known as the 'Door of Europe') has proved a haven for many refugees since 2013 when 366 refugees drowned just off their shores. Residents have been involved in many rescues, some have opened their doors to strangers, and the Mayor has called for more EU action to prevent the many deaths which have occurred in the neighbouring sea. The island has been nominated for a Nobel Prize three times. But now with a large detention centre in their midst, locals are witnessing alarming changes which impede their lives and repel tourists. Read articles such as Kirby (2016), Merelli (2017), Videmsek (2017) Mohdin (2015) and books such as Bartolo and Tilotta (2017) and Kirby (2016) which engage with the issues involved, and research and discuss the role Lampedusa has played in the conflict. [See **Bibliography.**] [See also the link to IBBY Lampedusa 'Silent Books' under **Visual Literacy** below].
- *Discussion Point:* Research the origins of the various groups of refugees being reported in current media, escaping from many countries, e.g. Syrian refugees in the Mediterranean; Rohingya refugees fleeing Myanmar for Bangladesh; Iraqi and Iranian refugees travelling to Australia via Indonesia and other routes.
- *Discussion Point:* After reading the few opening words in this book, and then 'reading' the images, read the afterword by Alessandro Leogrande and the words on the back cover by Riccardo Noury. Discuss with students the information contained in these two texts about refugees. For example, discuss Noury's point about changes to borders with African countries; or his point about those who are able to board aircraft and arrive safely. Leogrande mentions Giovanni Maria Bellu's book *The Ghosts of Portopalo* (2004) about the sinking of *F174* in 1996; he refers to the fact that coverage of refugee deaths fails to list people's names and therefore dehumanises them, and to the fact that colonialism has led to the conflicts which are the root cause of this exodus. Investigate these two pieces of text thoroughly. [See also **English Language & Literacy** below.]

- *Discussion Point:* Research and discuss maritime 'borders' and international agreements which make refugee traffic so legally complex. [As noted above, Noury refers to this on the back cover.]
- *Discussion Point:* Research Australia's refugee policies and how they have resulted in offshore detention centres on Manus Island and Nauru Island and in the deal with the US to take some of these refugees. The government has adopted a 'turn back boats' policy and even flies people home to their country of origin rather than allowing them to reach the Australian mainland and seek residency. Discuss the efficacy and morality of such policies. [See Burnside (2017) and Neumann (2015) for some background to this issue.]
- *Discussion Point:* Read some stories and memoirs about refugee experiences such as *Walking Free* (2014) by orthopaedic specialist Professor Munjed Al Muderis who was detained at Curtin Detention Centre before being granted residency in Australia, or Deng Adut's harrowing story *Songs of a War Boy* (2016) of being forced to become a child soldier in South Sudan before becoming a refugee and later a defence lawyer and refugee advocate in Australia. [See **Bibliography**.]
- *Activity:* Pose questions to students about commonly held views supporting restricting or denying refugee intake. For example,
  - a) *governments will often suggest that refugees are economic immigrants, i.e. that they are seeking to better their conditions rather than to escape persecution. The Hon. Peter Dutton, Australian Minister for Immigration and Border Protection, recently claimed that many of those who ended up in the island camps had not come from war-ravaged areas but were instead seeking economic advantage and that they 'had received "an enormous amount of support" from Australian taxpayers for a long time.'* (Doherty 2017)
  - b) *Others suggest that we must 'stop the boats' in order to send a message to criminal people smugglers.*
  - c) *Others suggest that national populations are being 'swamped' by refugee intake, causing hardship and competition for jobs with the citizens of that country.*
  - d) *Some suggest that they potentially harbour criminal elements or have terrorist connections.*
  - e) *Some suggest that a lack of ability to speak English and their cultural differences will make them poor contributors to society and to the workplace. Do these views have real currency? Why? Why not? Encourage secondary students to research these questions in the media and by consulting the resources listed in the **Bibliography** below. Many refugee action groups' websites contain Fact Sheets which provide up-to-date information on refugee issues. Compare these facts with some of the alternative views presented in official government responses. For example, read the following: 'Operation Sovereign Borders Milestone' 27 July 2017 Media Release – Minister for Immigration and Border Protection <http://www.peterdutton.com.au/Home/LatestNews/tabid/94/articleType/ArticleView/articleId/685/OPERATION-SOVEREIGN-BORDERS-MILESTONE.aspx>*  
Discuss and debate the messages contained in this government media release.
- *Discussion Point:* What are flotsam and jetsam? 'Flotsam and jetsam are terms that describe two types of marine debris associated with vessels. Flotsam is defined as debris in the water that was not deliberately thrown overboard, often as a result from a shipwreck or accident. Jetsam describes debris that was deliberately thrown overboard by a crew of a ship in distress, most often to lighten the ship's load. The word flotsam derives from the French word *floter*, to float. Jetsam is a shortened word for jettison.' ('What are flotsam and jetsam?' *National Ocean Service* <https://oceanservice.noaa.gov/facts/flotsam-jetsam.html>)  
Discuss these definitions in relation to the bodies depicted in this visual text.

- *Activity:* Examine some of the slogans used by governments, pro-immigration and anti-immigration groups, and by the media, to explain their beliefs, policies and actions. For example, 'Stop the Boats' is a commonly used expression in Australian government documents and media coverage. In contrast, 'No One is Illegal' and 'Refugees Welcome' are seen in Berlin. See also: 'Refugees Welcome: 15 Pieces of Street Art and Graffiti from Europe and beyond Showing Solidarity in the ongoing Refugee Crisis' *Aesthetics of Crisis* <http://aestheticsofcrisis.org/2015/refugees-welcome/> There is also contradictory evidence that Nazi slogans and Anti-Islamic rhetoric are being used again in Europe in the wake of this crisis (Osborne 2016). In Britain, pro-immigration protestors carried posters containing slogans such as 'Open the Borders' and humorously, 'Paddington Bear was a Refugee'. Create your own slogan expressing your views and then create a poster using that slogan. [See **Creative Arts** below for some guidelines.]
- *Discussion Point:* 'We are all immigrants.' Nations are made up of successive waves of refugees. Europe's history is a history of immigration. Australia, too, has been built on the arrival of people from many cultures. Why do we demonise people who are like 'we' were, only a year, a decade, or a generation ago? See Nadia Wheatley's *Australians All* (2013), illustrated by Ken Searle, *My Place* (1988), illustrated by Donna Rawlins, and *Flight* (2015), illustrated by Armin Greder, in relation to this question.
- *Discussion Point:* Read 'We Refugees', Hannah Arendt's 1943 essay about the Jewish people who became refugees after WWII. Discuss its relevance to this picture book. [See **Bibliography**.]

### **POLITICS, ACTIVISM AND FORMS OF SOCIAL/POLITICAL PROTEST**

- *Discussion Point:* How should citizens respond to the plight of refugees? Do we have a moral duty to respond? Can or should we remain 'silent witnesses' (as the back cover blurb suggests) in the face of this global tragedy?
- *Activity:* Read about advocacy groups and organisations such as *ChilOut* or the *Asylum Seeker Resource Centre* or *PEN* or the *Refugee Action Coalition* or the *International Organisation for Migration (IOM)* and how they interpret, and are addressing, this challenge.
- *Activity:* Research some of the forms of peaceful protest used by advocacy groups such as letter-writing, signing petitions, creating placards and banners to be used in peaceful marches and demonstrations, fundraising etc. Examples include: Amnesty International's 'I Welcome' campaign; and 'Give a Home' concerts to raise funds.
- *Activity:* Research 'craftivism' or 'craft activism' – a form of protest which employs craft in a peaceful way. [See **Bibliography**.] Encourage students to come up with such a project on the theme of immigration, using yarn bombing, embroidery, cross stitching, basket weaving, or any other forms of craft.

### **GLOBALISM & HUMANITY**

- *Discussion Point:* Community responsibility extends to global responsibility. Conduct a debate on this topic.
- *Discussion Point:* The provocative and literal idea here of fish preying on drowned bodies, and then the fish being eaten by others, is also a powerful metaphor for what happens to refugees at sea. These people are part of a 'global ecology'; we are all part of a continuing cycle; we cannot deny our connections to those we often ignore or deride.

## ENGLISH LANGUAGE AND LITERACY

- 1) This text contains a few **opening words**, and then **an afterword** by Alessandro Leogrando, **and a comment on the back cover** by Riccardo Noury.
  - *Discussion Point:* Having discussed their meaning above under the theme of **Refugees & Immigrants**, discuss these three pieces of text as pieces of poetic/expository/persuasive writing with your students.
  - *Discussion Point:* Invite students to write a response to these three pieces of text in any of these types of prose.
- 2) This book follows the **traditional cyclical structure of a journey often explored in archetypal tales**.
  - *Discussion Point:* Discuss the structure of the story – with exposition, turning point and resolution.
- 3) **The Conclusion of a story** should cement its themes.
  - *Discussion Point:* How does the last page cement the ideas and themes in this book?
- 4) **Synonyms and antonyms** associated with the word 'refugees' present contrasts which might provoke discussion.
  - *Discussion Point:* Encourage students to discover and analyse such words, using websites such as 'refugee synonyms' *PowerThesaurus* <https://www.powerthesaurus.org/refugee>
- 5) Many **emotive words** are used in the media to describe this issue, e.g. 'Queue jumper'.
  - *Activity:* Make a list of such words and then discuss both the literal meaning, and then the inferred meaning, in relation to what has been discussed above under HSIE.
- 6) **Poetry** is often a strong, immediate response to the issues raised here.
  - *Activity:* Read some poems about the issues and analyse them, for example, Josué Guébo's *Think of Lampedusa* (2017). [See **Bibliography**.]
  - *Activity:* Watch performance poets like Kate Tempest or Benjamin Zephaniah deliver their poetry on social issues.
  - *Activity:* Write your own poem about these issues. For example, you might wish to use an acrostic format based on the words *Refugee* or *Illegal*. [See **Bibliography**.]

## VISUAL LITERACY

- 1) **Visual texts may be interpreted very differently by a reader, particularly where a text has an 'open' ending.**
  - *Activity:* Invite students to create their own interpretation of the final image in this book. Create a class display and an online gallery of them. Discuss the differences between each interpretation.
- 2) **This is a nearly wordless text; such texts have immense resonance and power.**
  - *Activity:* Read other examples of wordless texts such as Shaun Tan's *The Arrival* (2006). Consult the **Bibliography** for other wordless texts on this topic and compare and contrast their impact.
  - The **IBBY Lampedusa 'Silent Books' Project** celebrates the power of wordless texts in relation to the experiences of refugees. <http://www.ibby.org/awards-activities/activities/silent-books/?L=0>

IBBY Sweden has produced a booklet for teachers to use: 'Silent books: a Handbook on wordless picture books packed with narrative power' IBBY Sweden [http://www.ibby.org/fileadmin/user\\_upload/Silent\\_Books\\_ENG.pdf](http://www.ibby.org/fileadmin/user_upload/Silent_Books_ENG.pdf). Teachers will find these resources extremely useful in this unit. [Armin Greder's *Mediterraneo* (the Italian edition of this title) was included in the 2017 'Silent Books' exhibition.]

**3) The Typography (font)** used is Frutiger.

- *Activity:* Discuss the use of fonts and differences between serif and sans serif fonts.

**4) The Medium used here is compressed charcoal and pastel.**

- *Activity:* Armin Greder's drawings are very loosely drawn and are extremely expressive. Create your own image using a similar technique in this medium.

**5) Emotions are conveyed in the images in this book, too, via spatial perspective** – here drawn in the laconic and yet precise sweep of the artist's hand are the haunting scenes of drowned people and fish in the ocean, and the contrasting congested, crowded scenes when humans are depicted on land. Perspective is also evident in the looming size of the ship, contrasted to the overview of the small refugee boat; and via the exaggeratedly threatening faces contrasted to the fearful faces and the angle from which they are viewed.

- *Activity:* Choose a particular image and describe the emotions conveyed in it.

**6) The muted colour palette** used in this book includes charcoal grey, and various pastel shades including blue/green on the cover and in some interior images.

- *Discussion:* What effect does this colour palette have on the reading of this work?

**7) Critical Literacy** can be employed to examine each double page and to discover inter-textual references.

- *Activity:* Invite students to examine each page carefully. For example, view the balding man in the restaurant being offered a fish, with a man in military regalia who later appears with him opening a box full of arms, which is later unloaded from a ship. The guns are used by a group to destroy the village from which the refugees flee. We later see another similar-looking man who is clearly a people smuggler. Invite students to write a summary of their interpretation of what they observe in each frame. Compare and discuss interpretations.

- *Question:* What 'sub-texts' did you discover in the images in this book?

**8) Design encompasses every aspect of a picture book's construction**, including the front and back cover image, a dedication page, a title page, a series of double page spreads, and a final imprint or publication details page. The juxtaposition of images and words on each page contributes to meaning in this and in other books.

- *Activity:* Choose a double page spread and discuss how the two facing pages have been designed and how that contributes to meaning.
- *Activity:* Examine the front and back cover of the book. What meaning do you make from the design of these images? Read the three-line blurb on the back cover, above the Riccardo Noury quote. Then write your own blurb for the book

**f) 9) Cartoonists** have used their art to make comments on the issue of refugees. Show students some examples of this:

'10 of our best (Unpublished) Refugee Cartoons' *Cartoon Movement*  
<http://blog.cartoonmovement.com/2017/06/10-of-our-best-unpublished-refugee-cartoons.html>

or

- 'The Refugee Comics and Cartoons' *Cartoonist Group*  
<http://www.cartoonistgroup.com/subject/The-Refugee-Comics-and-Cartoons.php>

- *Activity:* Create a cartoon or a comic strip or a page of a graphic novel exploring any of the issues discussed above under **Refugees & Immigrants**.

**10) Many artists have protested** via their art in exhibitions, street art, or installations **against the treatment of refugees.**

- *Activity:* Study a variety of artists' images or view their installations. For example, renowned street artist Banksy has created a number of provocative public works [See: Ellis-Petersen 2015 and 2016). Then create your own class mural artwork expressing your views.

## CREATIVE ARTS

This text will encourage students to explore various other creative arts.

### DRAMA

- *Activity:* Invite students to write a short play script based on the issues explored in this book.

### MUSIC

- *Activity:* Choose music or write a song to enhance the play you are performing.

### CRAFT AND DESIGN

- *Activity:* Design a poster about the issues explored in this book. Before embarking on this activity, study other posters, and consult this reference for advice: 'Poster Design to Change the World' *Oxfam Australia*  
<https://www.oxfam.org.au/secondary-section-1-part-3-what-makes-a-successful-campaign-poster/>

### FILM

- *Activity:* Create a Book Trailer for this book. [See **Bibliography** for resources.]
- *Activity:* Watch the short film *4.1 Miles* (26 minutes) Director: Daphne Matziaraki, Production Co: Graduate School of Journalism, University of California, Berkeley, 2017.  
<http://www.pbs.org/pov/4point1miles/>  
This depicts the dilemma of a Greek coast guard during an ordinary day's work being confronted by boat arrivals and struggling to save them.
- *Activity:* Watch the short film *Refugee* (12 minutes) Director: Adam Tyler, Writers: Bob Ayres and Adam Tyler, Production Co: TrueTube, 2016.  
<https://www.truetube.co.uk/film/refugee>  
This presents a presumably English family suddenly having to escape war. *Home and Away* (2008) a picture book by John Marsden and Matt Ottley does a similar thing in presenting an Australian situation where war has obviously broken out. Discuss with students how these texts bring home to residents in a western country how it must feel to be suddenly isolated in this way. We tend to think that war is ever present in some people's lives but it might happen to anyone. Such texts encourage empathy.
- *Activity:* Discuss and compare the two short films above.
- *Activity:* Watch this award winning feature length documentary: *Fuocoammare* (Fire at Sea) (2 hrs) Director: Gianfranco Rosi, Writers: Gianfranco Rosi and Carla Cattani (Idea), Production Co: Stemnal Entertainment (and others), 2016. This documentary explores Lampedusa through the eyes of Samuele, a 12-year-old boy from Lampedusa. See film trailer here:  
<https://www.google.com.au/search?source=hp&q=fuocoammare+trailer&oq=fuoccoma>

[re&gs\\_l=psy-ab.1.2.0i10k1l10.691.2474.0.3472.10.8.0.0.0.0.580.580.5-1.1.0....0...1.1.64.psy-ab..9.1.577....0.KGMu7pkXXkM](https://www.youtube.com/watch?v=psy-ab.1.2.0i10k1l10.691.2474.0.3472.10.8.0.0.0.0.580.580.5-1.1.0....0...1.1.64.psy-ab..9.1.577....0.KGMu7pkXXkM)

The film will offer discussion points relevant to many of the issues raised in these notes.

[**Note:** Teachers should assess the age-group of students in relation to viewing these films and this activity's age-appropriateness.]

## LEARNING TECHNOLOGIES

This book might be used as a tool for investigations on the Internet.

- *Activity:* Research the issues discussed in these notes and explored in this visual text.
- *Activity:* Research the work of Armin Greder online.

## CONCLUSION

Armin Greder's work confronts the European, and by inference, the global refugee crisis with empathy and provocative honesty. This is an exposé of what actually happens when people become 'flotsam' in the sea. It is an uncompromising and yet eloquent account of the fate of thousands of people who have been denied a safe haven in which to live. It is a reminder to those who do have a home that the catastrophic exodus of refugees from so many countries is a moral challenge for us all.

## BIBLIOGRAPHY OF RELATED TEXTS

### RESOURCES ON REFUGEES AND IMMIGRATION

#### Picture Books

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Colfer, Eoin and Donkin, Andrew *Illegal* Ill. by Giovanni Rigano. Hodder, 2017.

Eggers, Dave *Her Right Foot* Ill. by Shawn Harris. Chronicle Books, 2017.

Estella, Lucy *Suri's Wall* Ill. by Matt Ottley. Scholastic, 2015.

Fox, Mem *I'm Australian Too* Ill. by Ronojoy Gosh. Scholastic, 2017.

George, Angela *May Out* Ill. by Owen Swan. Scholastic, 2016.

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Oliver, Narelle *Dancing the Boom Cha Cha Boogie* Omnibus Books, 2005.

Ruurs, Margriet *Stepping Stones: A Refugee Family's Journey* Ill. by Nizar Ali Badr. UQP, 2017.

Sanna, Francesca *The Journey* Flying Eye Books, 2016.

Tan, Shaun *The Arrival* Hachette Livre, 2006.

Tan, Shaun *The Lost Thing* Lothian, 2000.

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Wheatley, Nadia *Flight* Ill. by Armin Greder. Windy Hollow Books, 2015.

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Williams, Mary *Brothers in Hope: the Story of the Lost Boys of Sudan* Ill. by R. Gregory Christie. Lee & Low Books Inc, 2013.

Young, Rebecca *Teacup* Ill. by Matt Ottley. Scholastic, 2015.

### **Fiction for Older Readers**

Abdel-Fattah, Randa *When Michael Met Mina* Pan Macmillan, 2016.

Abdel-Fattah, Randa *The Lines We Cross* Scholastic, 2017.

Castagna, Felicity *No More Boats* Giramondo, 2017.

Clarke, Maxine Beneba *Foreign Soil* Hachette, 2014.

Cross, Gillian *After Tomorrow* Oxford Children's, 2013.

Ellis, Deborah *Parvana's Journey* Allen & Unwin, 2002.

Evans, Alwyn *Walk in My Shoes* Penguin, 2005

Fraillon, Zena *The Bone Sparrow* Hachette, 2016.

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French, Jackie *Refuge* HarperCollins, 2013.

Gleeson, Libby *Maytab's Story* Allen & Unwin, 2008.

Gleeson, Libby *Refuge* Puffin, 1998.

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Gleitzman, Morris *Girl Underground* Penguin, 2005.

Ahmad, Michael Mohammed *The Tribe* Giramondo, 2014.

Naidoo, Beverley *The Other Side of Truth* Puffin, 2000.

Park, Linda Sue *A Long Walk to Water* UQP, 2010.

Popescu, Lucy, ed. *A Country of Refuge: an Anthology of Writing on Asylum Seekers* Unbound, 2016.

Roy, James and Zihabamwe, Noel *One Thousand Hills* Scholastic, 2016.

Sallis, Eva *The Marsh Birds* Allen & Unwin, 2005.

Sunderland, Alan *Refugee: the Diary of Ali Ismail* My Australian Story, Scholastic, 2006.

Whitebeach, Terry and Enadio, Serafino *Trouble Tomorrow* Allen & Unwin, 2017.

Zephaniah, Benjamin *Refugee Boy* Bloomsbury, 2001.

**See also lists of books on refugees:**

'Books on refugees' *Refugee Council of Australia*

<https://www.refugeecouncil.org.au/resources/key-resources/books-refugees/>

'Stories about Refugees: a YA Reading List' *Stacked* October 12, 2015

<http://stackedbooks.org/2015/10/stories-about-refugees-a-ya-reading-list.html>

'Refugee Experiences in Literature' *World of Words*

<http://wowlit.org/links/booklists/refugee-experience-in-literature/>

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<http://allpoetry.com/Refugee-Blues>

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<http://www.wordswithoutborders.org/article/i-am-a-refugee>

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Guébo, Josué *Think of Lampedusa* (African Poetry Book) Translated by Todd Fredson. Introduction by John Keene. University of Nebraska Press, 2017.

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<http://www.poetrysoup.com/poems/refugee>

"Refugees": Some poems' Warscapes  
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<http://michaelrosenblog.blogspot.com.au/2015/12/refugees-are-new-bad-people.html>

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## Online Articles and Resources

[These resources are for teachers to use to glean background information. Some may be suitable for reading by upper secondary level students as well.]

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[You will need library access to enter this database. Register at NLA and you can access this database if you don't have access to an academic portal to it.]

'Australian Government assistance to refugees: fact v fiction' *Parliament of Australia*  
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'Central Mediterranean: Death toll soars as EU turns its back on refugees and migrants' 6 July 2017 *Amnesty International*  
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'Give a Home': Massive global concert series will show solidarity with refugees' *Amnesty International* 20 June 2017  
<https://www.amnesty.org/en/press-releases/2017/06/give-a-home/>

'I Welcome' Campaign *Amnesty International*  
<https://www.amnesty.org/en/get-involved/i-welcome/>

IBBY Lampedusa 'Silent Books' <<http://www.ibby.org/awards-activities/activities/silent-books/?L=0>> and 'Silent books: a Handbook on wordless picture books packed with narrative power' IBBY Sweden [http://www.ibby.org/fileadmin/user\\_upload/Silent\\_Books\\_ENG.pdf](http://www.ibby.org/fileadmin/user_upload/Silent_Books_ENG.pdf)

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<https://qz.com/678164/in-the-mediterranean-paradise-of-lampedusa-rescuing-refugees-and-migrants-is-a-matter-of-common-sense/>

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'Refugees Welcome: 15 Pieces of Street Art and Graffiti from Europe and beyond Showing Solidarity in the ongoing Refugee Crisis' *Aesthetics of Crisis*

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<http://www.ibby.org/awards-activities/activities/silent-books/?L=0>

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'Tampa Affair' *Wikipedia*

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'10 of our best (Unpublished) Refugee Cartoons' *Cartoon Movement*

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'The Refugee Comics and Cartoons' *Cartoonist Group*

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<https://oceanservice.noaa.gov/facts/flotsam-jetsam.html>

## Films

**4.1 miles** (26 minutes) Director: Daphne Matziaraki, Production Co: Graduate School of Journalism, University of California, Berkeley, 2017.

<http://www.pbs.org/pov/4point1miles/>

**Refugee** (12 minutes) Director: Adam Tyler, Writers: Bob Ayres and Adam Tyler, Production Co: TrueTube, 2016.

<https://www.truetube.co.uk/film/refugee>

**Fuocoammare** (Fire at Sea) (2 hrs) Director: Gianfranco Rosi, writers: Gianfranco Rosi and Carla Cattani (idea), Production Co: Stemnal Entertainment (and others), 2016.

See also: 'Films on refugees' Refugee Council of Australia

<https://www.refugeecouncil.org.au/getfacts/international/journeys/stories/films-on-refugees/>

## Websites of Organisations

### **Amnesty International**

<http://www.amnesty.org.au/>

This site outlines temporary protection visas, mandatory detention of asylum seekers, the refugee determination process and other relevant topics. It also contains Teacher Resources on Human Rights issues. See 'Refugees' as a heading on this site linking to articles here:

<https://www.amnesty.org/en/search/?issue=1610>

### **Asylum Seeker Resource Centre** (ASRC)

<http://www.asrc.org.au/>

Australia's largest provider of aid, advocacy and health services for asylum seekers in Australia.

### **Behind the Wire**

<http://behindthewire.org.au/>

### **CHILOUT** Children Out of Immigration Detention

<http://www.chilout.org/>

### **International Organisation for Migration** (IOM)

<https://www.iom.int/>

### Refugee Action Coalition

<http://www.refugeeaction.org.au/?p=3853>

Refugee Legal [operating name since 2015 of Refugees and Immigration Legal Centre (RILC) Inc]

<http://refugeelegal.org.au/>

### **Refugee Art Project**

<http://therefugeeartproject.com/home/faqs/>

### **Refugee Camp in the Heart of the City**

<http://www.refugeecamp.org/>

This virtual website has been created by Médecin Sans Frontières to show how the basic needs of people are not being met in such camps all over the world. This site offers powerful messages to students about the issues involved in this crisis.

### **Refugee Council of Australia** (RCOA)

<http://www.refugeecouncil.org.au/>

This site offers facts, statistics and useful information about refugees. It contains a list of 'Myths About Refugees' which could be used to provoke discussion with students and to test their own biases and opinions, and a list of 'Frequently Asked Questions' which outlines the definition of refugees, asylum seekers and other issues, and also has a key to relevant resources.

### **UNHCR UN Refugee Agency's *The 1951 Refugee Convention*.**

<http://www.unhcr.org/pages/49da0e466.html>

### **US Committee for Refugees and Immigrants (USCRI) *World Refugee Survey 2005***

<http://www.refugees.org>

This page not only includes information on this survey but also on the activities of this body.

## **OTHER RESOURCES FOR TEACHERS**

### **On Picture Books and Graphic Novels**

Anstey, Michèle, and Geoff Bull, *Reading the Visual: Written and Illustrated Children's Literature*. Sydney: Harcourt, 2000.

Chinn, Mike, *Writing and Illustrating the Graphic Novel: everything you need to know to Create Great Graphic Works*, London, New Burlington Books, 2004, 2006.

Gleeson, Libby *Making Picture Books* Scholastic, 2003.

### **On Book Trailers**

'Book Trailers - Resources: Ipswich District Teacher Librarian Network'

<http://idtl.net.au/book-trailers.php>

'Book Trailers' *Insideadog*

<http://www.insideadog.com.au/teachers/book-trailers>

'Book Trailers for Readers' by Michelle Harclerode

<http://www.booktrailersforreaders>

### **On Craftivism**

Corbett, Sarah *How to be a Craftivist: The Art of Gentle Protest* Cornerstone, 2018.

'Craftivism' Wikipedia <https://en.wikipedia.org/wiki/Craftivism>

Greer, Betsy *Craftivism: The Art of Craft and Activism* Arsenal Pulp Press, 2014.

Tapper, Joan *Craft Activism* Random House USA, 2011.

### **On Poster Design**

'Poster Design to Change the World' *Oxfam Australia*

<https://www.oxfam.org.au/secondary-section-1-part-3-what-makes-a-successful-campaign-poster/>

### **On Writing Poetry**

'What is an Acrostic Poem?' *Young Writers*

<https://www.youngwriters.co.uk/types-acrostic>

### **Wordless Picture Books**

Baker, Jeannie *Mirror* Walker Books, 2010.

Baker, Jeannie *Window* Walker Books Australia, London, Julia Macrae, 1991.

Baker, Jeannie *Belonging* Walker Books, 2004.

Becker, Aaron *Journey (Trilogy 1)* Candlewick Press/Walker Books, 2014.

Becker, Aaron *Quest (Trilogy 2)* Candlewick Press/Walker Books, 2015.

Becker, Aaron *Return (Trilogy 3)* Candlewick Press/Walker Books, 2016.

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Cole, Henry *Unspoken: a Story from the Underground Railroad* Scholastic, 2012.

Frazer, Marla *The Farmer and the Clown* Beach Lane Books (Simon & Schuster), 2014.

Lawson, Jonarno *Sidewalk Flowers* Ill. by Sydney Smith. Groundwood Books, 2015.

Lee, Suzy *Wave* Chronicle Books, 2008.

Ormerod, Jan *Sunshine* Frances Lincoln Children's Books, 2009, 1981.  
Ormerod, Jan *Moonlight* Frances Lincoln Children's Books, 2004, 1982.  
Rogers, Gregory *The Boy, the Bear, the Baron, the Bard* Allen & Unwin, 2004.  
Rogers, Gregory *Midsummer Knight* Allen & Unwin, 2006.  
Rogers, Gregory *The Hero of Little Street* Allen & Unwin, 2009.  
Tan, Shaun *The Arrival* Hachette Livre, 2006.  
Wiesner, David *Flotsam* Andersen Press, 2012.

**See also:**

'Our Favourite Wordless Picture Books' *Reading Rockets*  
<http://www.readingrockets.org/booklists/our-favorite-wordless-picture-books>

'Popular Wordless Picture Books Shelf' *Good Reads*  
<https://www.goodreads.com/shelf/show/wordless-picture-books>

'Wordless Picture Books' *Children's Books and Reading*  
<http://www.childrens-books-and-reading.com/wordless-picture-books.html>

## ABOUT THE WRITER/ILLUSTRATOR

### ARMIN GREDER

**Armin Greder** was born in Switzerland. In 1971 he migrated to Australia where he worked as a graphic designer and later taught design and illustration at a tertiary art institution. Books he has illustrated include *The Great Bear*, *An Ordinary Day* and *I Am Thomas*, all written by Libby Gleeson and *Flight* by Nadia Wheatley. Books he has authored and illustrated include *Australia To Z*, *The Island* and *The City*. His work, in which charcoal is prominent, reflects his European background. *Flight* was CBCA Picture Book of the Year 2016. He is the recipient of a number of international recognitions such as the Bologna Ragazzi Award 2000 and has also been nominated for IBBY's Hans Christian Andersen Award 2004. He now lives in Lima, Peru and travels regularly.

**See also:**

'Playing by the Book: An Interview with Armin Greder' *Playing by the book*  
<http://www.playingbythebook.net/2016/05/10/an-interview-with-armin-greder/>

'Meet Armin Greder' *Reading Time* June 26, 2015  
<http://readingtime.com.au/meet-armin-greder/>

Sheahan-Bright, Robyn "An Australian First", *Magpies*, Vol 15, No 3, July 2000, pp 6–7.

### Other Books by Armin Greder

**Picture Books published by Allen & Unwin:**

*The Island* (2007)

*The City* (2010)

*I am Thomas* (by Libby Gleeson) (2011)

*Australia To Z* (2016)

**Picture Books from other publishers:**

*Flight* by Nadia Wheatley (Windy Hollow Books)

*The Great Bear* by Libby Gleeson (Walker Classics)  
*An Ordinary Day* by Libby Gleeson (Scholastic)  
*Sleep Time* by Libby Gleeson (Scholastic)  
*Uncle David* by Libby Gleeson (Scholastic)  
*Big Dog* by Libby Gleeson (Scholastic)  
*Danny and the Toybox* by Richard Tulloch (Scholastic)  
*The Princess and the Perfect Dish* by Libby Gleeson (Scholastic)

**Collections from other publishers:**

*The Bunyip and the Night* by Mark Nestor Svendsen and illustrated by Annmarie Scott, Arone Raymond Meeks, Narelle Oliver, Geoffrey Elliott, David Mackintosh and Armin Greder Jam Roll Press, UQP, 1994.

*To This Day: For the Bullied and Beautiful* by Shane Koyczan illustrated by Gary Venn, Armin Greder, Phil Lesnie, Kathleen Jennings, Barroux and others Walker Books, 2014.

**ROBYN SHEAHAN-BRIGHT**

**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 2011 she was recipient of the CBCA (Qld) Dame Annabelle Rankin Award, in 2012 of the CBCA Nan Chauncy Award for Outstanding Services to Children's Literature, and in 2014 the Queensland Writers' Centre's Johnno Award.