



CBCA ACT NEWS

Issue 4 / November 2010

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Hello and welcome to the last CBCA ACT Branch newsletter for 2010! We've had a very busy year – as well as all our usual events and activities, we've had quite a number of authors visit the ACT in the last few months. Bernadette Kelly, our Book Week authors and illustrators, Margaret Wild, Jan Ormerod and Dawn Meredith (Hort) have all come to Canberra since August.

We were also very lucky to have some great Book Week activities – as well as the events run by the Branch, the ACT Public Library hosted quite a few author/illustrator workshops and talks, and the Canberra Museum and Gallery created a wonderful range of activities for kids based on the shortlisted books.

We also held our AGM in October. This had a good turnout (for an AGM!) and we were very glad to have both a quorum and some good ideas from the people who attended. A motion was passed to create two new positions – Event Coordinators. The Event Coordinators will organise and promote the Branch events and dinners, liaising with visiting authors and illustrators and other Branch committee members as necessary. These are things that I and sometimes our secretary Margaret currently do.

We also decided at the AGM to create a working party to start thinking about the CBCA National Conference which we will be hosting in 2014. If you are able to be in this working party – to share ideas, think about venues, speakers, satellite events etc, we would love to have you! It would be great to get a wide range of views and thoughts on this.

As always, please keep it in the back of your minds that we will be the National Executive in 2013/2014 and that we need to have a National President, National Vice President, National Treasurer, National Secretary, National Merchandise Coordinator etc. If you would like to be a part of this, please let me know. Also, if you know someone who would be good in one of these positions, please mention it to them!

Thanks everyone, wishing you all a safe and happy Christmas and holiday period, and hoping to see you all again in the New Year!

Rebecca Kemble
President

IN THIS ISSUE

| | Page |
|---------------------------------------|------|
| <i>EDITORIAL</i> | 1 |
| <i>COMMITTEE LIST</i> | 1 |
| <i>BOOK WEEK</i> | 2 |
| <i>CHRISTMAS BOOK APPEAL</i> | 2 |
| <i>DONOR LIST</i> | 2 |
| <i>BOOK OF THE YEAR WINNERS</i> | 3 |
| <i>BOOK WEEK EVENTS</i> | 4 |
| <i>TANIA MCCARTNEY</i> | 5 |
| <i>JUDGE'S REPORT</i> | 6 |
| <i>DINNER WITH AUTHORS</i> | 7 |
| <i>CS LEWIS' NARNIA</i> | 7 |
| <i>REMEMBERING JILL MIDOLO</i> | 11 |

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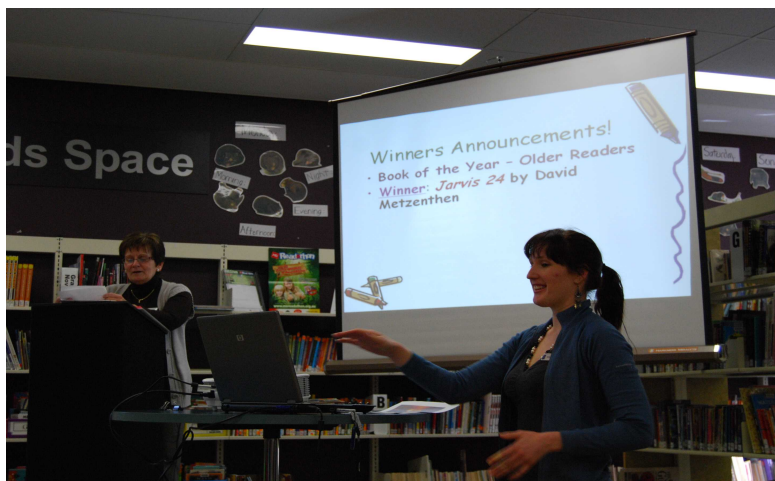
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Christmas Book Appeal: Jill Howard and Elena Battye

2010/2011 ACT Judge: Rosemary Thomas

BOOK WEEK 2010



Rosemary Thomas and Rebecca Kemble at the Awards Announcements

This year the Awards Announcement was held at the Woden Public Library, and was well attended with around 30 people there. Canberra Girls' Grammar Junior School performed *Bear and Chook by the Sea* before the announcement, which was very popular. This year we were lucky enough to have our Judge, Rosemary Thomas, in attendance. Rosemary announced the winners and read *Kip*, much to the enjoyment of the kids in the audience. There were light refreshments served after the announcement.

The venue was great – very kid friendly – and there was a good Book Week display. ACT Public Library staff were very helpful and I'd like to thank them on behalf of the Branch for all their Book Week efforts.

We were very lucky to have so many events organised in Canberra during Book Week – as well as visiting schools, authors and illustrators also gave workshops and talks at the ACT Public Libraries. There was a book launch and a fun day of activities for kids at the Canberra Museum and Gallery. All in all a very busy Book Week!

Rebecca Kemble

CHILDREN'S BOOKS CHRISTMAS APPEAL

Elena and I have started collecting books in earnest. I would like to say a big thank you to those who have supported our cause so far. ...Tania McCartney, Rosemary Thomas, Penguin Books, Allen & Unwin, and Jackie French. Thank you goes to Mollie Bee who constantly keeps her feelers out for us and to those who helped us collect a few freebies at the NSW CBCA conference.

We still need more donations so if anyone would like to donate to the cause please contact Elena, Rebecca or myself for further details. Your donation will put a smile on a child's face this Christmas.

Jill Howard

The CBCA Awards Foundation

Proudly funding prizes for the Children's Book of the Year Awards

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<http://cbca.org.au/foundation.htm>

THE 2010 BOOK OF THE YEAR AWARD WINNERS

Book of the Year: Older Readers

(These books are for mature readers)

Metzenthien, David *Jarvis 24* Penguin Group Australia

Honour Books: Older Readers

Clarke, Judith *The Winds of Heaven* Allen & Unwin

Millard, Glenda *A Small Free Kiss in the Dark* Allen & Unwin

Book of the Year: Younger Readers

(These books are intended for independent younger readers)

Hirsch, Odo *Darius Bell and the Glitter Pool* Allen & Unwin

Honour Books: Younger Readers

Lester, Alison *Running with the Horses* Viking, Penguin Group Australia

Murphy, Sally *Pearl Verses the World* Walker Books

Illus: Potter, Heather

Book of the Year: Early Childhood

(Intended for children in the pre-reading to early reading stages)

Shanahan, Lisa *Bear & Chook by the Sea* Lothian Children's Books, Hachette

Illus: Quay, Emma

Honour Books: Early Childhood

Booth, Christina *Kip* Windy Hollow Books

Gleeson, Libby *Clancy & Millie and the Very Fine House* Little Hare Books

Illus: Blackwood, Freya

Picture Book of the Year

(Intended for an audience ranging from birth to 18 years. Some books may be for mature readers)

Arranged by Illustrator

Rogers, Gregory *The Hero of Little Street* Allen & Unwin

Honour Books: Picture Book of the Year

Cool, Rebecca *Isabella's Garden* Walker Books

Text: Millard, Glenda

Oliver, Narelle *Fox and Fine Feathers* Omnibus Books, Scholastic Australia

Eve Pownall Award for Information Books

(Intended for an audience ranging from birth to 18 years range. Some books may be for mature readers)

Macinnis, Peter *Australian Backyard Explorer* National Library of Australia

Honour Books: Eve Pownall Award for Information Books

Patrick, Tanya *Polar Eyes: a Journey to Antarctica* CSIRO

Illus: Hutcheson, Nicholas

Yalata & Oak Communities with Mattingley, Christobel *Maralinga: The Anangu Story* Allen & Unwin

BOOK WEEK AUTHOR & ILLUSTRATOR VISITS

The CBCA ACT Branch organised two weeks of Author and Illustrator Visits in ACT schools to celebrate Children's Book Week in August. 20 primary and high schools across Canberra enjoyed over 50 sessions of author and illustrator talks and presentations from local and interstate visitors. In a new joint venture the ACT Public Libraries hosted four sessions with our visiting authors and illustrators, as well as organising an Artist-in-Residence for Christina Booth at Woden Library.

Christina Booth, from Tasmania, enjoyed a tight schedule of visits, promoting her book *Kip*, which was an Honour book in the Early Childhood Book of the Year category.

Christopher Cheng from Sydney and Krista Bell from Melbourne kept audiences enthralled in their talks, with Krista promoting her latest book *Peeking Ducks* at a book event at Paperchain in Manuka.

Bernadette Kelly from country Victoria, was a May Gibbs Fellow who enjoyed giving her author talks as well as a dinner with CBCA members on 9th August.

Locals Tracey Hawkins, Tania McCartney, Ingrid Jonach, Pauline Deeves, Christine Aldred and Mollie Bee all enjoyed a busy two weeks meeting enthusiastic groups of Canberra students.

I am most grateful to the people who give up their time to drive our visitors around to their sessions and to Amanda De Jongh for handling the financial side of our visits.

I look forward to organising the visits in 2011.

Kind regards,

Rachael Hind
Author and Illustrator Visits Coordinator



Book Week authors and illustrators dinner at Mork Thai restaurant. Back row: Christine Aldred, Stephanie Owen Reeder, Christina Booth, Ingrid Jonach and Bernadette Kelly. Front row: Tania McCartney, Pauline Deeves, Tracey Hawkins and Krista Bell

A Peek Inside My ACT Book Week, 2010

Tania McCartney

Wednesday 25 August 2010

7am Wake. Loo. Prep breakfast. Check over bag for 187th time. Laptop? Check. USB stick with powerpoint presentation? Check. Actually, better check presentation is on stick AGAIN. Fire up laptop, insert USB, triple check powerpoint presentation is on USB. Check. Close down laptop. Copies of my books? Check. Book signing pen (hey, I always live in hope)? Check. Street directory? Vital. Did I put USB stick back in bag? Yes. Head screwed on? Sort of.

7.15am Dress. Run around madly because I forgot to pack my own lunch AND my kids' lunch. Call to husband to make sandwiches. Take deep breaths to counterbalance sheer excitement and nervousness. No matter how many school visits you do, there's still butterflies in tummy.

7.34am Change. Redo hair. Wonder if heels are too high to be standing on all day, change to flats. Figure I'll be doing some sitting as must read books. Change back to heels.

7.39am Scoff down breakfast. Run to computer and check emails, send a few, check post for Kids Book Review is scheduled. Check all the "Don't worry [insert name of teacher/librarian here], I'll definitely be there tomorrow" emails left my outbox yesterday.

7.55 See kids off for school bus. Pack car with bags, books, props, laptop bag, food, water. Be tempted to check USB stick again. Resist. Open street directory. Lay schedule with schools and contact details on top of street directory. Start engine... Go!

3.47pm Take a pause. Sit in car for a few minutes with head reeling. Eat something. Drink something (only water!!!). Smile and laugh to myself and reminisce. Remember the faces of the kids, the lightbulb moments, the laughter, the questions...

"...where do you get your ideas from?"

"...how long did it take you to write this book?"

"...I've been to Hong Kong. And the south of France. And Africa." (lucky you!)

"...how much money do you make?" (my reponse? "Enough for an occasional jam sandwich.")

"...who is the boss? you or the illustrator?"

"...I like your dress."

"...how many books have you sold?"

"...what's your favourite book you've written?"

"...what other authors do you like?"

"...my cat coughed up a furball, and then he ate it."

"...do you like writing books?"

And my personal favourite...

"...do you get writer's block or mental breakdowns?"

A Peek Inside My ACT Book Week, 2010 cont.

My answer? Yes.

Follow up question...

"...how do you deal with them?" (All this adorable kid needed was a pipe, a pair of argyle socks and some slippers!)

4.12pm Sigh gratefully at how much I love speaking to kids and how utterly clever and gorgeous they are. Grab books and water bottle and head in to St Monica's PS for the Children's Seminar. Meet some gorgeous, talented, warm and funny (funny ha ha) authors who share my passion for children's literature and write some of our country's finest books and published works. Natter endlessly.

4.40pm Spread out around the library to our 'stations' where we meet with rounds of kids every 15 minutes, chatting about our work and about writing and reading. The children range in age from around eight through to mid-teen. Be fascinated and enthralled by the talent and passion of these children. Sign some autographs (yes, you read it right! – too funny).

6.30pm Head to a nearby Thai restaurant for dinner where other CBCA members join us for lots of laughter and lively literary discussion. We are also joined by [Stephanie Owen Reeder](#) whose book [Lost! A True Tale from the Bush](#) was shortlisted for the Eve Pownall Award and nominated an Honour Book in the [Junior Judges Project](#).

Illustrator Christina Booth was also shortlisted for the Book of the Year Awards this year with her beautiful book *Kip*, which became an Honour Book.

9.15pmish What a glorious Book Week experience. We wrapped up dinner and I drove Krista back to Kingston before heading home for a hot shower and a solid night's sleep, dreaming all the while of kids, smiles, great conversation, fabulous fun and... books.

The perfect day, really.

Tania McCartney is the founder of Kids Book Review and author of the Riley travelogue series of books. She lives in Canberra with a husband, two kiddles and a mountain of books. See www.taniamccartney.com/

JUDGE'S REPORT NOVEMBER 2010 **ROSEMARY THOMAS, ACT JUDGE 2010–2011**

The 24th of September was my last official Judge's talk for 2010. This was held at the Gunning Library and attend by over 30 people; regional librarians, parents and local community members of all ages. It was wonderful to meet so many people from different age levels who were interested in discussing children's literature. Over a leisurely lunch I was able to talk individually with many of the guest about the trends in present day children's literature. This was a nice way to finish off my talks, having spoken at 7 professional functions, and to students in 6 ACT schools. I have thoroughly enjoyed meeting so many students and adults who have such a passion for children's literature. I look forward to next year's talks.

At present I am completing Box G which puts my reading total up to 200 books since May. Box F was the largest so far with 65 books, which took some time management as it came close after the last box and all during the Book Week celebrations and talks! Early Childhood and Younger Reader categories seem to have the most entries so far this year with some of my old favourite illustrators back with new releases. The big Christmas release of books is about to happen so I know my reading box is about to get bigger, I couldn't think of a better way to enjoy myself than to sit in the sun and read a book!

DINNER WITH AUTHORS!

Firstly we had emerging author Bernadette Kelly in Canberra as the May Gibbs Fellow. We were very pleased to be able to take her out to dinner in early August and learn more about her and the projects she is working on - a very interesting evening.

In September Margaret Wild and Jan Ormerod visited Canberra to give an artist's talk at the ACT Writer's Centre. It was a great opportunity to hear them speak about their work and about creating picture books. The ACT Branch hosted them for dinner afterwards and it was a very pleasant evening.

In October emerging author Dawn Meredith (Hort) returned to Canberra to run school holiday workshops at the ACT Public Libraries. She had been May Gibbs Fellow in May this year, but we had missed out on taking her to dinner then. So this time we made sure we booked her in! She talked about her projects and the workshops and it was a lively evening.

Rebecca Kemble

THE BOOK OF THE FILM: C. S. LEWIS' NARNIA MARGARET CARMODY

A familiar world

When I was a child in my grandmother's house, there was a long passage and up one end of that passage, there were coat hooks on the wall and that was where all the coats were hung. There were quite a few coats, including a fur one that my grandmother no longer wore and very long ones that came to the ground, as my grandfather was very tall. Well, anyway, when we were children, those coats were a favourite hiding place. It was possible to be completely concealed behind those long coats and people could walk right past you and have no idea you were there. So when I now read Lewis' *The Lion the Witch and the Wardrobe* (1980), I have a very strong memory of those coats and understand perfectly why Lucy ended up in the Wardrobe. When you were a child, did you ever hide among the overcoats, or somewhere else? My point is that this is a familiar play activity by children who live anywhere with cold winters, that is, where there will be a whole lot of overcoats hanging somewhere in the house. This paper considers how teachers can alive the world of the wardrobe, using text and film.

The chronicles of Narnia (Lewis, 1980) works on a literal level. It is a story that hangs together and can be read on a superficial level, just as *Alice in Wonderland* (Carroll, 1994) can be read and understood and enjoyed without any understanding of the mathematics and physics inherent in the book. A young child can read and enjoy the story of Digory and Polly climbing around in the roof space and coming across the study of Digory's eccentric uncle who has a fairy godmother in the first chronicle, *The Magician's Nephew* (Lewis, 2002). It all seems so plausible, the roof space is so local, so much part of a child's world but at the same time mysterious because it is not a part of the house a child normally goes into. Then the wood from a magical tree becomes made into a wardrobe that we meet in Lewis' next chronicle, *The Lion the Witch and the Wardrobe* and which of course is magical too. So CS Lewis has created the land of the roof space, the land of the wardrobe. It is all very familiar, unlike the settings of fantasy such as *Star Wars* or *Dr Who*, which are way beyond the viewer's experience. Lewis starts with the everyday, the familiar and then turns to magic, to fantasy.

In *The Lion the Witch and the Wardrobe* the ideas are symbolized by the characters and the setting. This is the allegorical aspect of Narnia. The ideas about good and evil are represented by the actions and the characters and setting of the novels.

There has been an enormous amount of information published about Lewis and *Narnia*, almost as great as about Tolkien. There is a wealth of resources that teachers can use to bring Narnia to life such as the official websites, (C.S. Lewis Foundation, 2009) the film versions (Adamson, 2008; Stone, Fox, Kirby, & Seymour, 2004), biographies of Lewis such as Jacob's *The Narnian* (2005) and activities such as Robinson's *The unofficial Narnia quizbook* (2005). CS Lewis wrote *The chronicles of Narnia*, which

consists of seven separate chronicles, just after WW II. He was a contemporary of Tolkien at Oxford. Born in 1898, he died the same day as President Kennedy, 22 November 1963 and Narnia was written for his niece, Lucy. It is set at a particular time and has a particular audience in mind, but it depicts a world that is timeless.

Symbolism of Narnia

So what are these ideas in *The Lion the Witch and the Wardrobe*? A Symbol is a – person, object, situation or action which operates at two levels of meaning – both figurative and literal. Symbols are a sort of shorthand. We use symbols in Mathematics, in music. We use them in road signs and sports. They are frequently used in traditional tales for instance Anderson's *Hansel and Gretel*, where the forest represents threat and the unknown. These are straight forward symbols, easily recognized by children. When you combine several symbols, you have allegory – translation of ideas into images. So a character may become a symbol of an idea. In *The Chronicles of Narnia*, there is much Christian imagery. There are symbols of Good and Evil, and there is reference to classical legends and Norse myths, but most significantly to Christian tradition.

The Lion the Witch and the Wardrobe (Lewis, 1980) is a story about journeys to the ends of the world. The children, Lucy, Edmund, Peter and Susan meet all sorts of fantastic creatures such as Mr. Tumnus who is a faun – half man, half goat. There are epic battles between good and evil. It is a battle to finally defeat the witch – led by the lion, Aslan. During this battle, Aslan is killed, sacrificing himself for the others, but then rises again, drawing an obvious Christian symbolism. When the girls come and see him dead, they remind us of the women who visited the tomb, then when they find the stone table cracked and Aslan gone, we have the Easter morning all over again. Finally, as did Christ, Aslan reappears. This symbolism is further emphasized when Aslan provides food for everyone after the battle is all over, in an event reminiscent of the miracle of the loaves and fishes in the New Testament. After the battle, Aslan breathes life back into the creatures who were turned to stone by the White Witch during the battle. This is reminiscent of the Holy Spirit. Aslan and the professor are one and the same character, a fatherly figure who provides wise guidance to the children. So Aslan is not just a Christ figure, he represents the trinity. This is indeed a fresh and powerful rendering of the Christian sacrifice.

There is further Christian symbolism when you look at the plot which we are told is that Cair Paravel which is the castle on the sea coast, down at the mouth of the river ought to be the capital of the whole country if all was as it should be. Down at Cair Paravel there are four thrones ... and when two sons of Adam and two Daughters of Eve sit on those four thrones then it will be the end of not only the White Witch's reign but of her life. Justice and freedom will be restored by the children. Now this idea of children becoming soldiers and fighting on behalf of good is pretty close to the Christian idea of the sacrament of Confirmation.

View of childhood

Aslan crowns the children in the Great Hall of Cair Paravel. In this role, governing Narnia, they have certain duties they perform:

They made good laws and kept the peace and saved good trees from being unnecessarily cut down and liberated young dwarfs and young satyrs from being sent to school and generally stopped busybodies and interferers and encouraged ordinary people who wanted to live and let live. (p. 194)

This is a world where children are actively involved politically, socially and environmentally. It is a world where children can and do make a difference, where they have real responsibilities and they are not sidelined from the concerns of the adult world. It is clear that in Lewis' view, children are and ought to be interested in and moreover, can actively contribute to, the affairs of the world, in contrast to the view of childhood inherent in the attempt to protect them by evacuating large numbers of children from London during World War II. It has grown out of a world where a war meant that children could no longer be protected from the realities of life and issues of social justice. Narnia is a fictional world but

starts with the historical accuracy and plausibility of children evacuated from London during the blitz. It is, the Faun tells Lucy, the world that lies between the lamp-post and the great castle of Cair Paravel on the eastern sea. Lucy has come from “the Wild Woods of the West” (p.115). It is both plausible and implausible at the same time.

The world of Narnia

There are two interesting features of the world of Narnia that actually make it plausible that it exists rather than just being a tale that Lucy has made up and these are firstly, that the adventures in Narnia have taken no time in the real world: when the children return to the wardrobe, people are still having the same conversations they were having when the children left. And secondly, there is the issue of truthfulness and reliability. As Lucy is known to be a truthful person, there is every reason to believe her when she says that she has been to Narnia. Narnia, as the Professor explains to the children is always there.

Narnia has a witch, the White Witch who is the Queen of Narnia. She is not human and keeps the place in permanent winter. She has magical powers but she uses them for evil purposes. She can make Turkish delight suddenly appear, or a jewelled cup of a drink that steamed. She hates children and has decreed that there must be no humans – sons of Adam and Daughters of Eve - in the land of Narnia. She is a tyrant and the creatures such as the faun and the Badgers and others who live there are powerless against her. Narnia has a lion, Aslan who is able to overcome the Queen with his older, stronger magic and the assistance of the children. This is a land where even Father Christmas is real and arrives and gives the children gifts which they then use in the battle.

Lewis is able to make us suspend our belief in reality temporarily. This is because the world he has created has the inner consistency of reality, comparable with Tolkien’s world in *The Lord of the Rings*. Narnia is a world of details that are completely consistent. It is a world of a completely consistent point of view. For example, the description of the tea party at the Faun’s house:

It really was a wonderful tea. There was a nice brown egg, lightly boiled, for each of them, and then sardines on toast and then buttered toast and then toast with honey, and then a sugar topped cake. And when Lucy was tired of eating, the faun began to talk. He had wonderful tales to tell of life in the forest (Lewis, 1980, p. 19).

Once we have accepted that there could be another world in the back of the wardrobe, behind all those coats, and it is not so difficult to accept that, especially if you as a child have hidden in just such a familiar setting, once you accept that possibility, then the world of Narnia seems quite logical and reasonable. Now this is extremely difficult for a writer to do, to keep that consistency going throughout not just one but actually seven books. And it is an aspect of children’s writing which is even more demanding than adult’s because children are far more likely to spot any discrepancies, any inconsistencies in the reality of the fantasy world. For a fantasy to succeed, there must be an absolute inner consistency of reality. We have all watched programs on TV where they depict Australians with the wrong accent or Sydney as being next to the outback. We then laugh at these inconsistencies of the reality being portrayed. It is no longer a reality it lacks the inner consistency of what we know to be true. What Lewis has successfully done is ask us to suspend our disbelief, and to embrace the fantasy world he has created, to believe in this world. For that to work, his fantasy world has to have absolute inner consistency, and it does, so we do believe in it and Narnia does exist – doesn’t it?

Narnia as film

The latest film version of Narnia, directed by Adamson and released in 2005, has raised interest in the books once again, as did the BBC version, released in 1988, but as teachers we need to be aware that films and books essentially differ. The essential problem for the producer is to maintain the integrity of the book and it is interesting to consider what happens when a book is made into a film. There are inevitable changes and omissions. Teachers need to be aware of these and acknowledge the

significance of the new interpretation. Like the earlier BBC version, the new Hollywood version of Narnia is a fantasy imagined by the producers. Unlike the earlier version the new version does not present a detailed realistic fantasy.

Films make books accessible

It is important to not confuse the book and the films: they are different media. From a teaching perspective, the film is very useful for discussion. As a general statement we could say that films make books more accessible. The film overcomes many problems with literacy, with reading ability and with understanding English. The film will inevitably update a book, making the story more appealing to today's children. Sometimes a film actually improves a book, but sometimes it doesn't.

Films are the medium of the future. They cannot be ignored in any course on Literature, from Kinder to tertiary. They are engrossing, they suit different ages and they are accessible: Literacy is not an issue when watching a film. Films are undoubtedly speedy. It would take much longer to read the book than watch the film. This is the Multimedia Age, we need to acknowledge that and teach children to critically view film, just as they would any written text. A film is essentially an event. Unlike books, films are an event rather than an experience you can dip in and out of, a part of your life over several days or weeks.

Books & films are different

There are major differences between books and films. With books you, as the reader, and indeed as the learner, have complete control over the medium. You can control the pace. You can repeat phrases, you can skip: you can put it down and come back. As you are reading, you can apply your own imagination to the events described. There is no soundtrack, the music is in your own head.

A special feature of books is the sharing of the reading. Children read books sitting on their mother's lap, they are told stories by their grandparents: children read together with their brothers and sisters or their friends. They can read aloud or silently. There are so many variations. Yet a film must be watched as an individual. It is not a shared learning experience. As well, reading a book is a tactile experience. Turning the pages, feeling the paper, whether glossy and highly processed or handmade or any of the other possibilities, whether the book is large with many illustrations or small and closely printed, all of these features are part of the experience of reading. As teachers we need to be aware that films and books essentially differ.

Never confuse the book and the film

What is important to remember as teachers is to never confuse the book and the film. They are different media, just as a painting of a book or a dance or a play based on it would be different. A film is a marvellously engaging way of enabling a large group of students to experience literature together. But there are some aspects of a book which are different, for instance rhyme and rhythm, tone of speech, descriptive passages; and these are significant matters when we consider the role of children's literature in literacy acquisition.

When teaching literature to children, always consider using the film, especially if it is well known to the children. However, be judicious about its use and time its use carefully. If most of the children have not already seen the film, then it may be possible to introduce the book first, and the film later. If most are familiar with the film, then starting with the film may be more appropriate in their journey of understanding the text. Whichever way you do it, the emphasis must always be on the film and book as separate entities, as separate interpretations of the same story.

C S Lewis has provided the reader with an imaginary world that explains and reflects the real world. By judiciously using film versions as well as the written text, of this wonderful series, teachers can make the wondrous world of Narnia, the land of the wardrobe, accessible to their students and open their imaginations to imagery, allusion and adventure in a fantasy setting.

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Remembering Jill Midolo

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Jill Midolo believed so passionately in the value of these awards through her association with the beginning of the Awards Foundation, as a Book of the Year Awards Judge and as a great supporter through the development of the National Website, that it seems only fitting her name should be remembered in perpetuity.

The CBCA WA Branch aims to raise \$5000 in her name so that Jill Midolo is recognised in memoriam as a major donor. To contribute please complete the form below.

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