



# TEACHERS' RESOURCES

## RECOMMENDED FOR

Upper primary and lower secondary  
(10-14 years)

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## KEY CURRICULUM AREAS

**Learning Areas:** English; History

**General Capabilities:** Literacy; Critical and Creative Thinking; Personal and Social Capability

## REASONS FOR STUDYING THIS BOOK

- Story forms: graphic novel, fairy tale, portal fantasy and literary reference
- How the author develops character and motive
- Researching history
- Studying an unconventional fiction structure
- Studying visual narrative techniques

## THEMES

- Graphic novels
- Friendship
- Family
- Sibling rivalry
- Survival
- Loyalty
- Resilience
- Australian fantasy

## PREPARED BY

Penguin Random House Australia

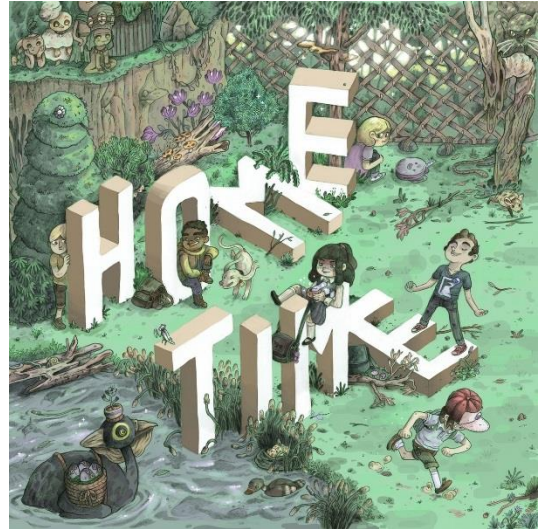
## PUBLICATION DETAILS

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## Home Time Campbell Whyte

### PLOT SUMMARY

The last school bell has rung in Perth and it's finally home time!

Even though they're twins, Lilly and David don't agree on much . . . except that the last summer before high school is the perfect time for relaxing with friends.

But their plans for sleepovers, fantasy games, and romance are thrown out the window when the whole gang falls into a river and wakes up in a village of fantastic creatures.

Hailed as magical spirits, threatened by lizards, and trained in the mysterious arts of tea-brewing, these kids must find their way home – if they don't throttle each other first.

With a kaleidoscope of art styles, graphic novelist Campbell Whyte makes his spectacular debut, loosely but lovingly inspired by the fantasy worlds of the 80s and 90s.

## ABOUT THE AUTHOR

Campbell Whyte was born in Perth in 1984 and studied visual arts at Edith Cowan University. He has extensive experience developing and delivering high quality arts workshops for children and adults, as well as lecturing on comics theory for tertiary students.

His work is inspired by the fantasy worlds of 80s and 90s pop culture including the animes *Sailor Moon* and *Pokémon*, the TV show *Round the Twist* and early video games such as Super Mario Brothers. He is interested in the ways our personal experiences intersect with cultural history and uses a mixture of traditional media such as inks and watercolour that are then combined with digital elements to tell his stories.

His first major work, *Home Time* is set in Perth and describes the story of six primary school children who on the last day of school fall into the Swan River. When they finally wash ashore, they find themselves stuck in a strange land of fantastic dreams and forgotten things.

Campbell is also one of the co-founders of the children's art school, Milktooth Project Space, where he teaches comics making courses and runs the monthly Comics Maker Network for adults. He also works at the Western Australian Museum as an Engagement Officer, developing the fun interactive activities and programs for families and children to help them learn more about their world.

Campbell has been awarded the DCA Young People and the Arts Fellowship, a DCA Development Grant and an Australia Council Jump Mentorship.

## AUTHOR'S INSPIRATION

Campbell says:

The idea for *Home Time* came to me when I was living with my wife in an artist collective in San Francisco. It was at the time that the last Harry Potter book was being released, all the artists in the house was having their books delivered on the day of release and we all locked ourselves away in our rooms to devour them. We all emerged after reading the book and talked about the series, what it meant to us, what was special about it and how it connected with our lives.

Being so far away from Australia, and being absorbed in a book that was so thoroughly about England made me think about my home, the land I grew up in and the long history of that place. It made me want to tell a story of the magic of that place. Something that would capture my experience of growing up there, or all the things I loved and didn't love and all of the media I consumed when I was little.

I decided to use the classic children's storytelling structure of a portal fantasy and apply it to my home town of Perth. I wanted to see what would be revealed when the storytelling device of *The Lion the Witch and The Wardrobe*, *Peter Pan* and *The Wizard of Oz* were used in an Australian context.

The story was developed in little pieces over time, with characters, events, dialogue and visuals emerging slowly. I spent a lot of time reflecting on my memories of being in primary school and especially the fear and excitement of leaving to go to high school. I also did a lot of research into the history of Perth and all the interesting changes that it's been through since prehistoric times through to today.

There are a lot of influences on the book, which I was keen to identify early on and use as touchstones that I could refer back to as I went along. From the comics of Herge and Bill Watterson, to Super Nintendo games, Japanese animation from the 90's to Australian landscape painting. It all came together to create a fantastical version of my childhood.

## PRE-READING QUESTIONS

1. What do you know about fantasy stories?
2. What do you know about comics?
3. What do you know about the history of your home town? Do you know of any significant things that have changed?

## THEMES

### *Friendship*

All of the children in the story have very different personalities, some of them get along very well with one another, while others can be quite rude.

### *Family*

Some people are connected through family lines, such as David and Lilly, while others are connected through friendship, like Laurence and Ben. These connections are sometimes tested in different ways.

### *Sibling rivalry*

Although David and Lilly are close to each other and in some ways very similar, they are also very competitive with one another and can seem sometimes very mean.

### *Survival*

While the children are cared for in the forest, they struggle with being separated from their home and family.



**Loyalty**

Most of the children are loyal to one another at the beginning of the story, but as they stay in the forest longer, they begin to keep secrets from one another and their goals start drifting apart.

**Resilience**

Some characters are more resilient to change than others and they all respond to it in different ways. David refuses to change, despite the new world he is, whereas Nathan embraces all the differences of the forest.

**Australian fantasy**

*Home Time* is set in a fantastical version of Australia, which mixes dreams, extinct animals and long lost buildings.

**DISCUSSION QUESTIONS**

- If you found yourself trapped in a mysterious, enchanted forest, which friends would you like to be there with? Who do you think would be your most loyal companion? Imagine your friendships being tested by some of the scenarios Lilly and David find themselves in. How would you respond to having your friendships challenged in that way?
- *Home Time* is a graphic novel. Think about other graphic novels, or comics, that you have read before. How is this one different or similar? Can you see any drawing techniques that the author has used that you have seen in comics before? Are there any that you have never seen in a comic before?
- Look at how gender is presented in the book. Think of how David acting 'tough' affects his relationship with the other children and his attitude towards life. Look at how Nathan embraces life's changes, including the way the Peaches dress. How does David respond when he sees Nathan wearing a skirt?
- The author has an interesting background where they lived for a while in an artist collective in San Francisco with around 12 other artists, all working in different art forms. Can you imagine what that would be like? What do you think some of the benefits and challenges would have been?
- The author says the book is loosely based on the fantasy world of 80's and 90's pop-culture. Can you find any connections to films, books and cartoons from that time?

**ACTIVITIES****Text based activities****Plant life**

The Peaches are sentient fruit creatures who are able to talk to plants. Imagine how different your life would be if you could converse with plants. Try writing a short story about your day and how that would be different if you could hear the plants talking as the wind blew past them. If the pollen in the air was sending you tiny messages. If the smell of flowers was a whispered secret. What would different plants tell you? What would you tell them?

**Social structures**

Examine the story to see how the society of the Peaches is structured. The Peaches are genderless fruit who run a society without any form of capitalism. Spend some time imagining the implications of this.

How do the Peaches organise the work that needs to get done? What compels the Peaches to work if there is no monetary payment?

Think about how capitalism and gender roles are expressed in our world. How do they determine the kinds of lives we lead? Write a story about your day highlighting how different our world would be if we didn't have gender and capitalism.

**Through the portal**

*Home Time* is a piece of genre fiction that is called portal fantasy. In this genre, people travel to another world through a form portal. Can you think of any other stories that fit within this genre? What is similar to, or different about to those other stories? The author has set *Home Time* in Australia, how does this affect the story?

Try identifying all the common tropes that *Home Time* features and which ones it subverts.

**Play the part**

In groups, practice staging one of the scenes from *Home Time* with each student playing the role of a character. Look at the physical body language and the staging of the characters as illustrated in the book. When attempting to embody the physicality of the character, what do you learn about them? Examine the facial expressions of characters in combination with how their dialogue has been illustrated (small lettering, large lettering, underlined words) to give you a clue as to how the dialogue should be delivered.



**Obeying the rules**

The author has clearly set up an overall framework for the book. Study the book and try identifying what the 'rules' of the book are, both overall and within each chapter.

- Each chapter takes place in a different month.
- Each chapter is told from the point of view of a different character.
- Each chapter is set over a day.
- Each chapter begins with a character waking up and ends at night.
- Each chapter has a two page title spread.
- Each chapter has a two page spread of 16 panels.
- Each page is structured around a three tier layout.

**X marks the spot**

At the beginning of the book there is a map of the school that is annotated with personal memories. Try drawing a map of your own school in the same style and add your own memories to the locations they took place in. This is part of a process called psycho-geography, which was formally defined by Guy Debord in 1955.

You might want to draw your own map of the school, or annotate an existing map.

**Time keeps on slipping**

Each chapter of the book features a time stamp, clearly laying out when it takes place. Why do you think the author has done this? Using a calendar, map out how long the book takes place over.

Between each chapter, time passes. Sometimes it's only a day, but other times it's almost a month. Use your investigative skills and try to imagine what happened between the chapters. Photos, diary entries and character dialogue will give you some clues. As a creative writing exercise, try writing a story about what happened during one of those days.

**Dear Diary**

Each chapter ends with a diary entry from Lily. What do the diary entries reveal about her experience in the new land? Does it also reveal plot details that otherwise you wouldn't know? How do Lily's private thoughts differ from the way she behaves around the other children?

Imagine you have woken in the Forest of the Peaches, like the children did. It is your first night there and you have been left alone to get to sleep. Write your own diary entry.

**Vanishing lives**

Chapter 4 features Ben venturing beyond the perimeter weaving where he explores the untamed woods. Beyond the weaving, there are a wide variety of animals that don't live in the village. Many of these are drawings of extinct Australian animals from Western Australia. Research and identify as many as you can. Are there any animal species from your area that have gone extinct?

Many of Australia's largest animals, the prehistoric megafauna, are unfortunately now extinct. Research the different theories on why their extinction happened and write a persuasive argument for one of the theories.

**Visual literacy activities****Snap Shots**

After most chapters there is a page featuring instant photos that Ben has taken. They reveal a little bit more about the characters and what they have been doing while in the Forest of the Peaches. Choose one of the photos and use it as inspiration for you to draw a one page comic. Use the 3 tier structure that the author used and try to capture the relationships between the characters.

**Pack your bags**

The characters in the book were lucky enough to have not only their school back pack with them when they were swept away, but also a bag full of things for the sleep over. Think about what you would pack if you were preparing for a trip into another world. Only include things that you have access to from home, that fit in your backpack and your parents would let you take. Draw your backpack with all of the contents laid out like at the end of chapter one.

**Style guide**

Each chapter of *Home Time* is illustrated in a different style. Try to identify the different techniques and materials used in each chapter. What style of art was the author referencing in each chapter? What do the different styles reveal about each character? How different would the book be if it was all illustrated in one style?

**Pretty as a picture**

Chapter 6 heavily references the history of colonial Australian painting. Why do you think this is? What do you think the author is trying to achieve by doing this?

Some panels recreate the landscape of a work and add the characters from *Home Time* within it. Other panels reuse the composition of the original painting, but with



all new details. Try to identify as many paintings as you can.

Make some photocopy reproductions of existing Australian landscape paintings and draw/paint over them to make them take place in the world of *Home Time*.

### Camera Angles

Comic artists are often described as using camera angles when composing images. Look through the book and try to find examples of different camera angles that are used. Sketch out an example of each camera angle that is used. Also identify some common camera angles that aren't used, or are used very rarely. What can this tell us?

### Gone but not forgotten

The fifth chapter of the book sees Nathan and David explore beyond the weaving and discovering that there are man-made buildings. These buildings are all historic buildings from Perth that have been demolished. Use the State Library of Western Australia online archives to try to identify as many buildings as you can. Choose one of the buildings and write a short report on it.

Alternatively, try researching some of the lost historic buildings of your area. Pick one building and find as many reference images of it as you can. Draw an illustration of it and write a report on when it was built, what style of architecture it was built in, how it was used and why it was demolished.

### A matter of perspective

The author uses isometric perspective throughout the book. Notable examples include the majority of title page spreads. This is a special kind of visual perspective where there is no vanishing point and instead, all angles run perpendicular to one another.

Have students research different types of perspective including 1, 2 and 3 point, as well as isometric. Have them illustrate their classroom in each of the different styles.

Have students trace back the history of isometric perspective and some great examples of its usage across time and cultures.

- Early video games from the time when the author was a child.
- Japanese floating world art.
- Mechanical diagrams, including IKEA instructions.

### The Forest

The Forest of the Peaches is based around the Mooro Katta and Kaarta Gar-up are, also known as Mount Eliza and Kings Park in Perth. The river that runs along the forest is the Derbarl Yerrigan, also known as the Swan River.

The map at the end of the book shows a number of landmarks of the Forest of the Peaches that line up with landmarks in our world. The structure that the children initially wake up under is part of the State War Memorial Precinct. The tree house that the children live in is based on the DNA Tower. Other illustrations reference the Federation Walkway, the original Jacob's Ladder, Fraser Avenue and many more sites.

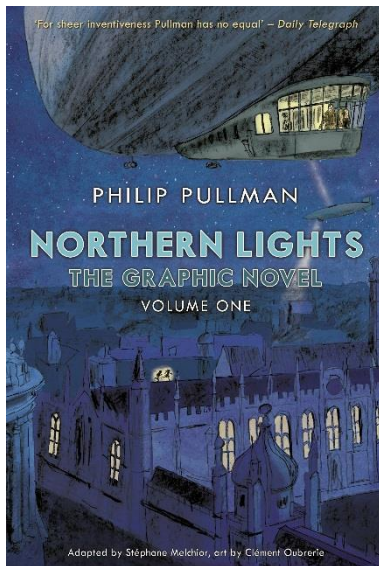
Try taking a map of your closest national park and reimagine it as a Peach forest. How can you reimagine landmarks in new way? Research any landmarks that are no longer there that you can include.

## EXCURSION IDEAS

- Visit your local museum or historical society to learn more about how your town was different in the past. What buildings have been lost and how the land itself has been reshaped during the process of urbanisation. Where were the old lakes, wetlands, hills and valleys?
- Visit a botanical garden and spend some time researching and sketching all the different plants that are there. Try to imagine how you might use them to create clothing and tools like the Peaches.
- Visit a large national park, use a map to navigate between the notable landmarks and see all the interesting sites. Try to imagine the park is a Peach village, which trees would they live in, which landmarks can be reimaged as special Peach structures? Make notes on your map, sketch and photograph areas of interest. When you're back in the classroom try redrawing the map in the style of a Peach village.
- Visit your state art gallery and explore the Australian art section, especially from the colonial period. See if you recognise any works in there that were referenced in *Home Time*. Back in the classroom, research the works and try reimaging them into comic strips. What were the figures in the painting doing just before and just after the image in the painting?



## FURTHER READING FROM PENGUIN RANDOM HOUSE AUSTRALIA



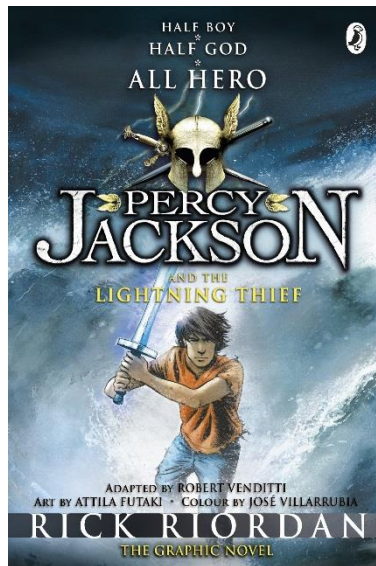
*Northern Lights - The Graphic Novel Volume 1*  
by Philip Pullman

The first book in a stunning three-volume graphic novel adaptation of *Northern Lights*.

*'Without this child, we shall all die.'*

Lyra Belacqua lives half-wild and carefree among the scholars of Jordan College, with her daemon familiar always by her side. But the arrival of her fearsome uncle, Lord Asriel, draws her to the heart of a terrible struggle – a struggle born of Gobblers and stolen children, witch clans and armoured bears.

As she hurtles towards danger in the cold far North, Lyra never suspects the shocking truth: she alone is destined to win, or to lose, the biggest battle imaginable.



*Percy Jackson and the Lightning Thief: The Graphic Novel*  
by Rick Riordan

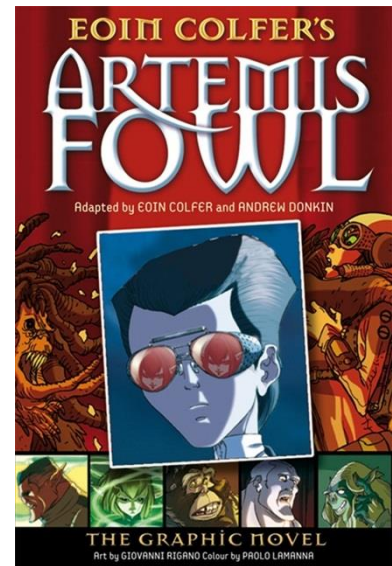
Rick Riordan's best-selling fantasy series as an exciting new graphic novel.

Look, I didn't want to be a half-blood. I never asked to be the son of a Greek God. I was just a normal kid, going to school, playing basketball, skateboarding. The usual.

Until I accidentally vaporized my maths teacher. That's when things started *really* going wrong. Now I spend my time fighting with swords, battling monsters with my friends, and generally trying to stay alive.

This is the one where Zeus, God of the Sky, thinks I've stolen his lightning bolt – and making Zeus angry is *a very bad idea*.

Can Percy find the lightning bolt before a fully-fledged war of the Gods erupts?



*Artemis Fowl: The Graphic Novel*  
by Eoin Colfer

This new adaptation of Colfer's genre-busting, award-winning novel is a perfect introduction to graphic novels for younger readers.

This adaptation of his genre-busting, award-winning novel *Artemis Fowl* has been a labour of love for lifelong graphic novel fan Eoin Colfer, and Andrew Donkin. Art by Giovanni Rigano and colour by Paolo Lamanna.

Twelve-year-old *Artemis Fowl* is a brilliant criminal mastermind. But even *Artemis* doesn't know what he's taken on when he kidnaps a fairy, Captain Holly Short of the LEPrecon Unit. These aren't the fairies of bedtime stories. These fairies are armed and they're dangerous. *Artemis* thinks he's got them just where he wants them, but then they stop playing by the rules . . .



# WORKSHEET

 <p>HOME TIME</p> <p>[Dotted writing area]</p>	 <p>HOME TIME</p> <p>[Dotted writing area]</p>
 <p>HOME TIME</p> <p>[Dotted writing area]</p>	 <p>HOME TIME</p> <p>[Dotted writing area]</p>
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# WORKSHEET

## HOME TIME

CAMPBELL WHYTE

### PRETTY AS A PICTURE

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Some panels recreate the landscape of a work and add the characters from HOME TIME within it. Other panels reuse the composition of the original painting, but with all new details. Try to identify as many paintings as you can.

Make some photocopy reproductions of existing Australian landscape paintings and draw/paint over them to make them take place in the world of HOME TIME.



### PAINTING REFERENCES

- Charles Conder - Bronte Beach
- Ken Done - Wet Monday
- E Phillips Fox - The Ferry
- Frederick Garing - Red Bank
- Charles Conder - A Holiday in Mentone



## HOME TIME

CAMPBELL WHYTE

### Snap Shot Activity

After most chapters there is a page featuring instant photos that Ben has taken. They reveal a little bit more about the characters and what they have been doing while in the Forest of the Peaches. Choose one of the photos and use it as inspiration for you to draw a one page comic.

Use the 3 tier structure and the author used and try to capture the relationships between the characters.





## ORDER FORM

TITLE	AUTHOR	ISBN	SCHOOL YEAR	RRP	QTY	TOTAL
Home Time	Campbell Whyte	9781603094122	4-8	\$35.00		
Northern Lights – The Graphic Novel Volume 1	Philip Pullman	9780857534620	3-6	\$32.99		
Percy Jackson And The Lightning Thief: The Graphic Novel	Rick Riordan	9780141335391	3-6	\$26.99		
Artemis Fowl: The Graphic Novel	Eoin Colfer	9780141322964	3-6	\$26.99		
<b>TOTAL</b>						\$

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