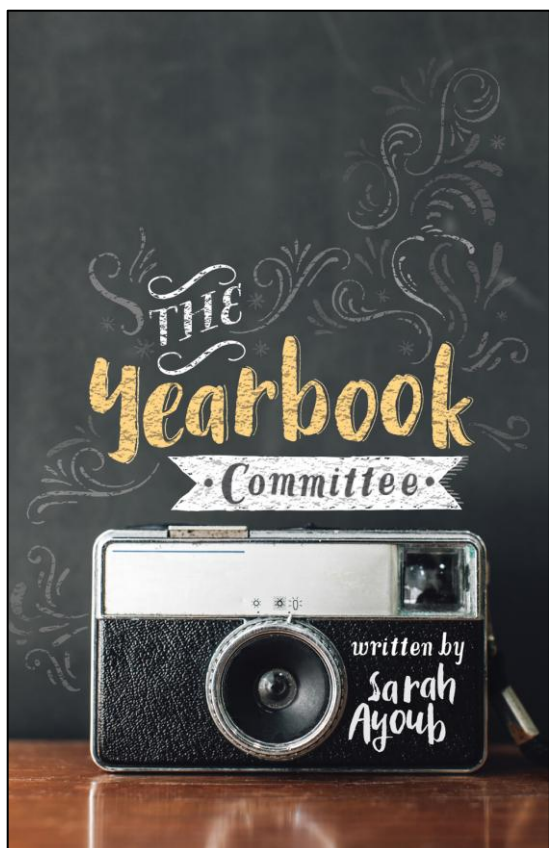


The Yearbook Committee

Written by
Sarah Ayoub



Book Summary

Five teenagers. Five lives. One final year.

Five unlikely teammates thrust together against their will. Can they find a way to make their final year a memorable one or will their differences tear their world apart?

Curriculum Areas and Key Learning Outcomes:

Yr9

(ACELT1633), (ACELY1739), (ACELA1551), (ACELA1552), (ACELA1553), (ACELA1770), (ACELA1556), (ACELA1557), (ACELA1560), (ACELA1561), (ACELT1771), (ACELT1634), (ACELT1635), (ACELT1636), (ACELT1637), (ACELT1772), (ACELT1773), (ACELT1638), (ACELY1739), (ACELY1811), (ACELY1742), (ACELY1743), (ACELY1744), (ACELY1745), (ACELY1746), (ACELY1747), (ACELY1748)

Yr10

(ACELA1563), (ACELY1749), (ACELA1564), (ACELA1565), (ACELA1566), (ACELA1567), (ACELA1569), (ACELA1570), (ACELA1572), (ACELA1571), (ACELA1573), (ACELT1640), (ACELT1641), (ACELT1812), (ACELT1642), (ACELT1643), (ACELT1774), (ACELT1815), (ACELT1644), (ACELY1749), (ACELY1741), (ACELY1813), (ACELY1752), (ACELY1753), (ACELY1754), (ACELY1756), (ACELY1776)

Senior secondary curriculum

Compare texts in a variety of contexts, mediums and modes by:

- explaining the relationship between purpose and context (ACEEN021)
- analysing the style and structure of texts including digital texts (ACEEN022)
- evaluating similarities and differences between hybrid texts, for example, infotainment, product placement in movies, hypertext fiction. (ACEEN023)

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Notes by: Laura Kings

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Australian Curriculum Links

Classroom Ideas are suitable for the following year levels: 9, 10, 11
Classroom Ideas address the *Organising Elements* within the following *General Capabilities*: Literacy, ICT, Critical and Creative Thinking, Personal and Social Capability, Ethical Understanding,

English		
Language	Literature	Literacy
<p>Language variation and change</p> <p>Year 10</p> <p>Understand that Standard Australian English in its spoken and written forms has a history of evolution and change and continues to evolve (ACELA1563)</p>	<p>Literature and context</p> <p>Year 9</p> <p>Interpret and compare how representations of people and culture in literary texts are drawn from different historical, social and cultural contexts (ACELT1633)</p>	<p>Texts in context</p> <p>Year 9</p> <p>Analyse how the construction and interpretation of texts, including media texts, can be influenced by cultural perspectives and other texts (ACELY1739)</p> <p>Year 10</p> <p>Analyse and evaluate how people, cultures, places, events, objects and concepts are represented in texts, including media texts, through language, structural and/or visual choices (ACELY1749)</p>
<p>Language for interaction</p> <p>Year 9</p> <p>Understand that roles and relationships are developed and challenged through language and interpersonal skills (ACELA1551)</p> <p>Investigate how evaluation can be expressed directly and indirectly using devices, for example allusion, evocative vocabulary and metaphor (ACELA1552)</p> <p>Year 10</p> <p>Understand how language use can have inclusive and exclusive social effects, and can empower or disempower people (ACELA1564)</p> <p>Understand that people's evaluations of texts are influenced by their value systems, the context and the purpose and mode of communication (ACELA1565)</p>	<p>Responding to literature</p> <p>Year 9</p> <p>Present an argument about a literary text based on initial impressions and subsequent analysis of the whole text (ACELT1771)</p> <p>Reflect on, discuss and explore notions of literary value and how and why such notions vary according to context (ACELT1634)</p> <p>Explore and reflect on personal understanding of the world and significant human experience gained from interpreting various representations of life matters in texts (ACELT1635)</p> <p>Year 10</p> <p>Reflect on, extend, endorse or refute others' interpretations of and responses to literature (ACELT1640)</p> <p>Analyse and explain how text structures, language features and visual features of texts and the context in which texts are experienced may influence audience response (ACELT1641)</p> <p>Evaluate the social, moral and ethical positions represented in texts (ACELT1812)</p>	<p>Interacting with others</p> <p>Year 9</p> <p>Use interaction skills to present and discuss an idea and to influence and engage an audience by selecting persuasive language, varying voice tone, pitch, and pace, and using elements such as music and sound effects (ACELY1811)</p> <p>Plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements for aesthetic and playful purposes (ACELY1741)</p> <p>Year 10</p> <p>Use organisation patterns, voice and language conventions to present a point of view on a subject, speaking clearly, coherently and with effect, using logic, imagery and rhetorical devices to engage audiences (ACELY1813)</p>
<p>Text structure and organization</p> <p>Year 9</p> <p>Understand that authors innovate with text structures and language for specific purposes and effects (ACELA1553)</p> <p>Compare and contrast the use of cohesive devices in texts, focusing on how they serve to signpost ideas, to make connections and to build semantic associations between ideas (ACELA1770)</p>	<p>Examining literature</p> <p>Year 9</p> <p>Analyse texts from familiar and unfamiliar contexts, and discuss and evaluate their content and the appeal of an individual author's literary style (ACELT1636)</p> <p>Investigate and experiment with the use and effect of extended metaphor, metonymy, allegory, icons, myths and symbolism in texts, for example poetry, short films, graphic novels, and plays</p>	<p>Interpreting, analysing, evaluating</p> <p>Year 9</p> <p>Interpret, analyse and evaluate how different perspectives of issue, event, situation, individuals or groups are constructed to serve specific purposes in texts (ACELY1742)</p> <p>Apply an expanding vocabulary to read increasingly complex texts with fluency and comprehension (ACELY1743)</p> <p>Use comprehension strategies to interpret and analyse texts,</p>

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<p>Understand how punctuation is used along with layout and font variations in constructing texts for different audiences and purposes (ACELA1556)</p> <p>Year 10</p> <p>Compare the purposes, text structures and language features of traditional and contemporary texts in different media (ACELA1566)</p> <p>Understand how paragraphs and images can be arranged for different purposes, audiences, perspectives and stylistic effects (ACELA1567)</p>	<p>on similar themes (ACELT1637)</p> <p>Analyse text structures and language features of literary texts, and make relevant comparisons with other texts (ACELT1772)</p> <p>Year 10</p> <p>Identify, explain and discuss how narrative viewpoint, structure, characterisation and devices including analogy and satire shape different interpretations and responses to a text (ACELT1642)</p> <p>Compare and evaluate how 'voice' as a literary device can be used in a range of different types of texts such as poetry to evoke particular emotional responses (ACELT1643)</p> <p>Analyse and evaluate text structures and language features of literary texts and make relevant thematic and intertextual connections with other texts (ACELT1774)</p>	<p>comparing and evaluating representations of an event, issue, situation or character in different texts (ACELY1744)</p> <p>Explore and explain the combinations of language and visual choices that authors make to present information, opinions and perspectives in different texts (ACELY1745)</p> <p>Year 10</p> <p>Identify and analyse implicit or explicit values, beliefs and assumptions in texts and how these are influenced by purposes and likely audiences (ACELY1752)</p> <p>Choose a reading technique and reading path appropriate for the type of text, to retrieve and connect ideas within and between texts (ACELY1753)</p> <p>Use comprehension strategies to compare and contrast information within and between texts, identifying and analysing embedded perspectives, and evaluating supporting evidence (ACELY1754)</p>
<p>Expressing and developing ideas</p> <p>Year 9</p> <p>Explain how authors creatively use the structures of sentences and clauses for particular effects (ACELA1557)</p> <p>Analyse and explain the use of symbols, icons and myth in still and moving images and how these augment meaning (ACELA1560)</p> <p>Identify how vocabulary choices contribute to specificity, abstraction and stylistic effectiveness (ACELA1561)</p> <p>Year 10</p> <p>Analyse and evaluate the effectiveness of a wide range of sentence and clause structures as authors design and craft texts (ACELA1569)</p> <p>Analyse how higher order concepts are developed in complex texts through language features including nominalisation, clause combinations, technicality and abstraction (ACELA1570)</p> <p>Evaluate the impact on audiences of different choices in the representation of still and moving images (ACELA1572)</p> <p>Refine vocabulary choices to discriminate between shades of meaning, with deliberate attention to the effect on audiences (ACELA1571)</p> <p>Understand how to use knowledge of the spelling system to spell unusual and technical words accurately, for example those based on uncommon Greek and Latin roots (ACELA1573)</p>	<p>Creating literature</p> <p>Year 9</p> <p>Create literary texts, including hybrid texts, that innovate on aspects of other texts, for example by using parody, allusion and appropriation (ACELT1773)</p> <p>Experiment with the ways that language features, image and sound can be adapted in literary texts, for example the effects of stereotypical characters and settings, the playfulness of humour and pun and the use of hyperlink (ACELT1638)</p> <p>Year 10</p> <p>Create literary texts with a sustained 'voice', selecting and adapting appropriate text structures, literary devices, language, auditory and visual structures and features for a specific purpose and intended audience (ACELT1815)</p> <p>Create imaginative texts that make relevant thematic and intertextual connections with other texts (ACELT1644)</p>	<p>Creating texts</p> <p>Year 9</p> <p>Create imaginative, informative and persuasive texts that present a point of view and advance or illustrate arguments, including texts that integrate visual, print and/or audio features (ACELY1746)</p> <p>Review and edit students' own and others' texts to improve clarity and control over content, organisation, paragraphing, sentence structure, vocabulary and audio/visual features (ACELY1747)</p> <p>Use a range of software, including word processing programs, flexibly and imaginatively to publish texts (ACELY1748)</p> <p>Year 10</p> <p>Create sustained texts, including texts that combine specific digital or media content, for imaginative, informative, or persuasive purposes that reflect upon challenging and complex issues (ACELY1756)</p> <p>Use a range of software, including word processing programs, confidently, flexibly and imaginatively to create, edit and publish texts, considering the identified purpose and the characteristics of the user (ACELY1776)</p>
<p>Senior secondary curriculum</p>		

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<p>Unit 2</p> <p>In Unit 2, students analyse the representation of ideas, attitudes and voices in texts to consider how texts represent the world and human experience. Analysis of how language and structural choices shape perspectives in and for a range of contexts is central to this unit. By responding to and creating texts in different modes and mediums, students consider the interplay of imaginative, interpretive and persuasive elements in a range of texts and present their own analyses. Students examine the effect of stylistic choices and the ways in which these choices position audiences for particular purposes, revealing attitudes, values and perspectives. Through the creation of their own texts, students are encouraged to reflect on their language choices and consider why they have represented ideas in particular ways.</p>	<p>Compare texts in a variety of contexts, mediums and modes by:</p> <ul style="list-style-type: none"> • analysing the relationship between purpose and context (ACEEN021) • evaluating similarities and differences between hybrid texts, for example, infotainment, product placement in movies, hypertext fiction. (ACEEN023) <p>Investigate the representation of ideas, attitudes and voices in texts including:</p> <ul style="list-style-type: none"> • analysing the ways language features, text structures and stylistic choices shape points of view and influence audiences (ACEEN024) • evaluating the effects of rhetorical devices, for example, emphasis, emotive language and imagery in the construction of argument (ACEEN025) • analysing the effects of using multimodal and digital conventions such as navigation, sound and image (ACEEN026) • analysing how attitude and mood are created, for example, through the use of humour in satire and parody. (ACEEN027) <p>Analyse and evaluate how and why responses to texts vary through:</p> <ul style="list-style-type: none"> • the impact of language and structural choices on shaping own and others' perspectives (ACEEN028) • the ways ideas, attitudes and voices are represented, for example, how events are reported differently in the media (ACEEN029) <p>Create a range of texts:</p> <ul style="list-style-type: none"> • using imaginative, interpretive and persuasive elements for different purposes, contexts and audiences (ACEEN032) • developing and sustaining voice, tone and style (ACEEN034) • selecting and applying appropriate textual evidence to support arguments (ACEEN035) • using strategies for planning, drafting, editing and proofreading (ACEEN036) • using accurate spelling, punctuation, syntax and metalanguage. (ACEEN037) <p>Reflect on their own and others' texts by:</p> <ul style="list-style-type: none"> • analysing the values and attitudes expressed in texts (ACEEN038) • evaluating the effectiveness of texts in representing ideas, attitudes and voices (ACEEN039) • explaining how and why texts position readers and viewers. (ACEEN040)
<p>Unit 3</p> <p>In Unit 3, students explore representations of themes, ideas and concepts through a comparison of texts. They analyse and compare the relationships between language, genre and context, comparing texts within and/or across different genres and modes. Students recognise and analyse the conventions of genre in literary and non-literary texts and consider how those conventions may assist interpretation and how they may be challenged. Students compare and evaluate the effect of different mediums on the structure of texts and how audiences respond to them. Understanding of these concepts is demonstrated through the creation of imaginative, interpretive and analytical responses.</p>	<p>Compare texts from similar or different genres and contexts by:</p> <ul style="list-style-type: none"> • analysing language, structural and stylistic choices (ACEEN041) • explaining how each text conforms to or challenges the conventions of particular genres or modes such as crime fiction, advertising or short films (ACEEN042) • analysing and evaluating how similar themes, ideas or concepts are treated in different texts. (ACEEN043) <p>Compare and contrast distinctive features of genres by:</p> <ul style="list-style-type: none"> • analysing the techniques and conventions used in different genres, mediums and modes (ACEEN044) <p>Analyse and evaluate how the conventions of texts influence responses including:</p> <ul style="list-style-type: none"> • the ways language patterns can create shades of meaning (ACEEN047) <p>Create a range of texts:</p> <ul style="list-style-type: none"> • making innovative and imaginative use of language features (ACEEN051) • using and experimenting with text structures and language features related to specific genres for particular effects (ACEEN052) • sustaining analysis and argument (ACEEN053) • using appropriate referencing, for example, footnotes, in-line citations and reference lists (ACEEN054) • using strategies for planning, drafting, editing and proofreading (ACEEN055) • using accurate spelling, punctuation, syntax and metalanguage. (ACEEN056) <p>Reflect on their own and others' texts by:</p> <ul style="list-style-type: none"> • analysing and evaluating how different texts represent similar ideas in different ways (ACEEN057)

Book Summary

Five teenagers. Five lives. One final year.

The school captain: Ryan has it all . . . or at least he did, until an accident snatched his dreams away. How will he rebuild his life and what does the future hold for him now?

The newcomer: Charlie's just moved interstate and she's determined not to fit in. She's just biding her time until Year 12 is over and she can head back to her real life and her real friends . . .

The loner: At school, nobody really notices Matty. But at home, Matty is everything. He's been single-handedly holding things together since his mum's breakdown, and he's never felt so alone.

The popular girl: Well, the popular girl's best friend . . . cool by association. Tammi's always bowed to peer pressure, but when the expectations become too much to handle, will she finally stand up for herself?

The politician's daughter: Gillian's dad is one of the most recognisable people in the state and she's learning the hard way that life in the spotlight comes at a very heavy price.

Five unlikely teammates thrust together against their will. Can they find a way to make their final year a memorable one or will their differences tear their world apart? Ages 14+

'smart, funny and relevant' -- Melina Marchetta, bestselling author of LOOKING FOR ALIBRANDI, SAVING FRANCESCA and ON THE JELICOE ROAD

About the Author

Sarah Ayoub is a freelance journalist and author based in Sydney, Australia.

Her work has appeared in various print and online publications including Marie-Claire, Madison, Sunday Style, Cosmopolitan, House & Garden, ABC Unleashed, Cleo, Frankie, Yen, Girlfriend and more, and she has spoken at numerous industry events with the Sydney Writer's Festival, Emerging Writer's Festival, Children's and Young Adult's Writer's Festival, The Walkley

Foundation and Vibewire. She has also appeared on national television and radio in both an expert and 'featured' capacity, and is a regular contributor to Project Sweet Stuff.

Sarah's debut novel, *Hate is such a strong word* (\$17.99, Harper Collins) was the number one most searched book on the HarperCollins website three months before its release and quickly became a favourite supplementary text for students in NSW studying the English units of 'Identity', 'Belonging' and 'Journeys'. Her second novel, *The Yearbook Committee*, is due for release in March 2016.



Sarah has a Master of Media Practice from Sydney University and has taught Journalism at the University of Notre Dame, Sydney. A self-confessed nerd and goody two-shoes, Sarah decided to pursue a career in journalism at the age of ten after realising that, like Lois Lane and Vicky Vale, it was always the reporter that got the superhero.

Sarah has a penchant for all things pretty and Parisian, and adores a good high tea. She considers herself an old-soul citizen of the world who loves hanging out at home with good food, great books and wistful dreams of glamorous, by-gone eras. Sarah also has an 'unhealthy' obsession with cake, magazines and handbags, and welcomes a cure of any sort to her substance abuse problems.

Sarah blogs about her conversations with people pursuing their dreams, her adventures and day-to-day loves, and her wordsmith experiences and advice.

<http://sarahayoub.com/>

Pre-reading

Making Predictions:

Predict what *The Yearbook Committee* by Sarah Ayoub may be about by 'reading' the book cover:

1. About the Author
 - a. Where is Sarah Ayoub's name situated? Why do you think it appears there? What do you know about her?
 - b. What typeface has been used to write her name? Why do you think that font was chosen?
 - c. What size is the font used to write the author's name? What does the size indicate about the author?
 - d. Compare the size and location of Sarah Ayoub's name with title of her book, *The Yearbook Committee*. Which is more prominent? Why?

2. About the Title
 - a. Judging by its title, *The Yearbook Committee*, what do you think the story will be about? Consider what sort of a yearbook it may be and who is compiling it.
 - b. What typeface has been used for the title? Why do you think it has been used? Does it suit the cover of the book?
 - c. What does this style of lettering suggest?
 - d. What size is the title and where does it appear on the page? Why do you think the title was written and placed this way?
 - e. Is this title linked to, or similar to, other titles by the same author?
 - f. Does the title complement or work effectively with the illustration?

3. About the Illustration
 - a. What can we predict about the story from the illustration?
 - b. How well does it represent the narrative? Do you find it inviting, does it make you want to read on?
 - c. How has the image been constructed? Comment on the use of the following and their effect:
 - i. Colour, light and shade
 - a. What colours are used?
 - b. How are they used?
 - c. Are colours used as symbols?
 - d. How does the colour build atmosphere?
 - ii. Point of view
 - a. Why aren't the characters represented in the illustration?
 - b. What does leaving them out and focusing on an object suggest?
 - iii. Perspective
 - a. Camera angle,
 - b. Framing,
 - c. Depth of field
 - d. Why choose such a simple illustration?

- e. What genre/style/tone can we expect because of this illustration?
 - f. What does the illustration suggest about the book's intended readers/market? Can you see any gender/cultural considerations in the illustration?
4. About the Blurb
- a. Who seems to be the intended audience of the blurb?
 - b. What font, colours and typeface have been used? Why?
 - c. What is the purpose of describing each character?
 - d. How does this text set up reader expectations?
 - e. Whose opinions are printed here? Often quotes from reviews appear here. Why are there none for this book?
 - f. Can you identify any gender/cultural implications?
 - g. How effectively does the blurb market the book?
 - h. What tactics would you use to market this book?
 - i. Can you design a more effective cover and blurb for this book? What would it be like?
5. About the Author Photo
- a. What impressions do you gain about the author from this photograph?
 - b. Who do you think took the photo? What is the likely relationship of photographer and author? How might this be likely to influence the photograph?
 - c. Why is the author photo used? Does the author look like you expected her to?
6. Your Overall Impression
- a. Given your analysis, who do you think the intended audience of this novel might be?
 - b. What is the key message or theme of the novel?

Source:

<http://www.education.tas.gov.au/curriculum/standards/english/english/teachers/reading/guided/covers>

This could be completed as a group activity, where each aspect (e.g. author, title, illustration, blurb and author photo) was assigned to a group to investigate. Each group would present their finding to the class and the information added to a class wiki. To finish, the class would come together as a whole to consider the overall impression (N.B small groups work best when each member has a defined role such as timekeeper, scribe, resources person, spokesperson etc.).

Activity: Create a new cover for the book you are reading in class!

Use 'The Book Cover Creator' to create an alternate cover for the novel that reflects your conclusions of what it will be about and which audience it is targeting. Plan your design beforehand by using the Book Cover Planning Sheets, printable PDFs that you can use to draft and revise your work before creating and printing your final book covers. Finished products can be displayed in the classroom and students can vote as to which cover was turned out to be the most suitable when they have finished reading the novel.

<http://www.readwritethink.org/classroom-resources/student-interactives/book-cover-creator-30058.html>

Making Connections:

1. Have you read any other books written by Sarah Ayoub? Find some of her other books in your school or local library. How are they similar or different to *The Yearbook Committee*?
 - <http://sarahayoub.com/books/hate-is-such-a-strong-word>
2. Research the author, Sarah Ayoub.
 - <http://sarahayoub.com>
 - Read the author description at the back of the book.
 - Conduct your own research using the library or Internet.
3. Locate and read a range of books that concern yearbooks. How do they compare to *The Yearbook Committee* by Sarah Ayoub?
 - *Yearbook* by Ally Condie
(http://www.goodreads.com/book/show/1542403.Yearbook#other_reviews)
 - *The Yearbook* by Peter Lerangis
(http://www.goodreads.com/book/show/2564556-the-yearbook?from_search=true&search_version=service)
 - *The Yearbook* by Carol Masciola
(http://www.goodreads.com/book/show/24969517-the-yearbook?from_search=true&search_version=service)
 - *Dead High Yearbook* by Ivan Valez
(http://www.goodreads.com/book/show/668040.Dead_High_Yearbook?from_search=true&search_version=service)
 - *Amelia's Middle School Graduation Yearbook* by Marissa Moss
(http://www.goodreads.com/book/show/22929033-amelia-s-middle-school-graduation-yearbook?from_search=true&search_version=service)
 - *Yearbook* by David Marlow
(http://www.goodreads.com/book/show/6071408-yearbook?from_search=true&search_version=service#other_reviews)

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4. What is a yearbook? Try defining in your own words and then look up the definition in a dictionary. How do the two definitions compare?
5. Bring in some old yearbooks from primary school or bring in your parents' yearbooks for a 'show and tell'. Alternatively, ask the library if you can borrow some yearbooks from your school's history. Look for years that coincide with major historical events (e.g. the Challenger disaster, first landing on the moon, Olympics, the attendance of a local celebrity or sporting hero, war time, prosperity).
6. How would you like to be remembered when you graduate from high school? How do you think your friends would remember you? What about other people in the class? Why do we publish yearbooks?
7. Create a class yearbook:
 - a. Brainstorm a list of contents for your ideal yearbook. For a guide on how to write interesting yearbook stories go to <http://www.walsworthyyearbooks.com/creating-yearbook-stories-to-be-read/>.
 - b. Write your own ideal yearbook entry. For some inspiration on what to write about, go here http://www.ehow.com/way_5427392_good-write-high-school-yearbooks.html. The authors suggest considering the following:
 - i. Wishes for Success
 - ii. Positive Memories of High School
 - iii. Uplifting Statements About the Person
 - iv. Good Memories of Teachers or Classes
 - v. Final Thoughts

There is a guide for writing a yearbook story at http://www.ehow.com/how_4913676_write-yearbook-story.html.
 - c. Write humorous yearbook entries for each other (be respectful, careful ground rules would have to accompany this activity).
 - d. Write yearbook entries for celebrities/sporting heroes/public figures/historical figures etc. These can be serious or humorous, but always respectful.
 - e. Present yearbook entries created by students as a slideshow that is presented to the class using PowerPoint, Prezi, Microsoft Photo Story or similar.
 - f. Create a video yearbook using smartphones. In pairs, students record a yearbook entry as a piece to camera (a 'piece to camera' is the television and film term used for when a presenter or a character speaks directly to the viewing audience through the camera – *Wikipedia*) or a vox pop (the opinions of people recorded talking informally in public places – *Cambridge Dictionary*). Edit the clips together to make a montage of entries including the whole class.

8. Pretend you are a reporter compiling articles for your school's annual yearbook. Prepare some questions and interview the person next you about their achievements or the highlight of their year. Use the 5W's and an H to formulate questions (who, what, where, when, why and how). For tips on how to write the resulting article, go here <http://www.walsworthyearbooks.com/creating-yearbook-stories-to-be-read/>.
9. Hold a class discussion/debate about yearbooks.
 - a. Read the following short story as inspiration: *Nice People are Hard to Find* by Michael Liu
<http://www.mir.com.my/rb/photography/hardwares/classics/michaeliu/michaeliu/personal/nicest.html>.
 - b. Should students be allowed to compile their own yearbook, or should the school approve the contents of the yearbook?
 - c. What is representation? How can you make sure everyone is fairly represented in a yearbook and why should you?
 - d. What happens when students are overlooked or unfairly represented? How would you feel if this happened to you?
10. Play some games:
 - a. **Yearbook Photographer:** No yearbook is complete without photos of students. Your job is to take those photos. Wait for the perfect moment, then click!
 - i. Think of the stereotypical roles students play at school. As a class, make a list.
 - ii. Take humorous photos of each other pretending to be the types of students on the list for the yearbook. Share them with the class for fun, but be respectful of other peoples' feelings.
 - iii. You could even create mock layouts for a yearbook using a desktop publisher.
 - iv. Questions for discussion:
 - What is a stereotype? How do stereotypes function in society? When are they helpful and when are they harmful?
 - What is a representation? How are the students represented in these photos? Are stereotypical representations of students fair or unfair? Why/why not?
 - b. **Positivity Yearbook Role Play:** Pretend you are compiling a positivity yearbook for your class. The goal is to fairly and accurately represent everyone in your classroom community.
 - i. As a class, brainstorm a list of questions to include in an ideal questionnaire and then use it to interview a classmate.

- ii. It may be useful to also compile a list of topics that should be avoided because they lead to negative representations, e.g. social status, socio-economic status, appearance, anything derogatory (even if just meant in jest), stereotypes, particularly racial, cultural and gender stereotypes. It may also be useful to have a class discussion as to why these things can be harmful.
 - iii. In pairs you are to interview each other with the aim being to tell the best and most complete story about that person that you can. Think about what attributes can be highlighted to positively represent another person (e.g. outlook, perseverance, personality, achievements, qualities etc.). Also, think about ways to highlight wonderful attributes that are commonly overlooked by others.
 - iv. Use the information gained to compile a yearbook entry for that person that really lets their light shine!
 - v. Consider holding a secret ballot to judge who created the most positive yearbook entry.
 - vi. After you are finished, hold a class discussion about what new things you learned about each other and whether your opinions of your classmates have changed.
11. Discuss the major themes of the novel — e.g. friendship, coming of age and maturity, risky behaviour (sex, drugs and alcohol), mental health, bullying, families, gender, body image, popularity, peer pressure.
- a. Are any of these relevant to you? If so, which ones and why?
 - b. Does knowing the book deals with these themes make you more or less likely to want to read it? Why?
 - c. Why would a book aimed at teenagers deal with these themes?
 - d. Why do you think your class teacher has chosen this book to study?

Vocabulary Development

- 1) Yearbook
- 2) Committee
- 3) Littered (p. 7)
- 4) Revellers (p. 7)
- 5) Criticism (p. 7)
- 6) Gesture (p. 7)
- 7) Hunched (p. 7)
- 8) Shame (p. 8)
- 9) Regretting (p. 8)
- 10) Scoffed (p. 8)
- 11) Smuggled (p. 8)
- 12) Hormones (p. 8)
- 13) Quest (p. 8)
- 14) Excessively (p. 9)
- 15) Sirens (p. 9)
- 16) Recklessly (p. 9)
- 17) Contorted (p.9)
- 18) Guarantee (p.9)
- 19) Tailing (p. 9)
- 20) Panic (p. 9)
- 21) Petite (p. 11)
- 22) Deserted (p. 11)
- 23) Suburban (p. 11)
- 24) Candidate (p. 11)
- 25) Predator (p. 11)
- 26) Witnesses (p. 11)
- 27) Static (p. 11)
- 28) Subtle (p. 11)
- 29) Sorrow (p. 12)
- 30) Atheist (p. 12)
- 31) Elbowing (p. 12)
- 32) Clutching (p. 12)
- 33) License (p. 12)
- 34) Retort (p. 12)
- 35) Defeated (p. 12,17)
- 36) Tacky (p. 13)
- 37) Shrug (p. 13)
- 38) Sternly (p. 13)
- 39) Distorting (p. 13)
- 40) Scoff (p. 13)
- 41) Exasperated (pp. 13, 34, 135, 289)
- 42) Smirk (p. 14)
- 43) Tradition (p. 14)
- 44) Mumble (p. 14)
- 45) Entitled (p. 14)
- 46) Christened (p. 14)
- 47) Slogan (pp. 15, 229)
- 48) Apparently (p. 15)

- 49) Psychologist (p. 15)
- 50) Thesis (p. 15)
- 51) Adolescent (p. 15)
- 52) Betrayal (p. 15)
- 53) Convince (p. 15)
- 54) Extremely (p. 15)
- 55) Hurdle (p. 15)
- 56) Commentator (p.15)
- 57) Priority (p. 16)
- 58) Prestigious (p. 16)
- 59) Perks (p. 16)
- 60) Sulking (p. 16)
- 61) Portrait (p. 16)
- 62) Adrenalin (p. 17)
- 63) Route (p. 17)
- 64) Smug (pp. 17, 50)
- 65) Tone (p. 17)
- 66) Lad (p. 18)
- 67) Interaction (p. 18)
- 68) Wrath (p. 18)
- 69) Mask (p. 18)
- 70) Irritation (p. 18)
- 71) Occurred (p. 18)
- 72) Nurtures (p. 18)
- 73) Disciplines (p. 18)
- 74) Motions (p. 18)
- 75) Reluctant (p. 18)
- 76) Manicured (p. 19)
- 77) Appreciation (p. 19)
- 78) Scholarship (p. 19)
- 79) Smudge (p. 19)
- 80) Recipients (p. 19)
- 81) Emphasis (p. 19)
- 82) Impeccable (p. 19)
- 83) Behaviour (p. 19)
- 84) Lieu (pp. 20, 270)
- 85) Inception (p. 20)
- 86) Assurance (p. 21)
- 87) Gestures (p. 21)
- 88) Flustered (pp. 21, p. 202)
- 89) Desperate (p. 21)
- 90) Dire (p. 22)
- 91) Dismissively (p. 22)
- 92) Colleague (p. 24)
- 93) Placated, placate (pp. 24, 249)
- 94) Scornfully (p. 24)
- 95) Thesaurus (p. 26)
- 96) Adjective (p. 27)
- 97) Agitated (p. 29)
- 98) Bares (p. 33)
- 99) Ridiculous (p. 33)

- 100) Definitely (p. 33)
- 101) Wrestling (p. 33)
- 102) Campaign (p. 34)
- 103) Pudgier (p. 34)
- 104) Circumference (p. 34)
- 105) Borderline (p. 34)
- 106) Obese (p. 34)
- 107) Blissfully (p. 34)
- 108) Expectations (p. 34)
- 109) Understatement (p. 35)
- 110) Defied (p. 35)
- 111) Antsy (p. 35)
- 112) Opponent (p. 35)
- 113) Acknowledge (p. 35)
- 114) Weird (p. 38)
- 115) Frequent (p. 38)
- 116) Motivational (p. 40)
- 117) Pervert (p. 41)
- 118) Klutz (p. 41)
- 119) Neanderthal (p. 41)
- 120) Sterilised (p. 42)
- 121) Motions (p. 43)
- 122) Resilient (p. 43)
- 123) Detour (p. 43)
- 124) Optimism (p. 43)
- 125) Distract (p. 43)
- 126) Plaques (p. 45)
- 127) Mantra (p. 47)
- 128) Generalise (p. 47)
- 129) Relinquished (p. 47)
- 130) Dismissive (p. 48)
- 131) Pondering (p. 50)
- 132) Interject (p. 50)
- 133) Suppresses (p. 51)
- 134) Animatedly (p. 51)
- 135) Stifle, Stifled (pp. 52, 232)
- 136) Aisle (p. 54)
- 137) Scholarship (p. 56)
- 138) Hijab (p. 56)
- 139) Discrimination (p. 56)
- 140) Immaculate (p. 57)
- 141) Normalcy (p. 57)
- 142) Diplomatic (p. 59)
- 143) Chastised (pp. 60, 200)
- 144) Fidgeting (p. 61)
- 145) Wrangle (p. 66)
- 146) Inevitably (p. 67)
- 147) Plausible (p. 67)
- 148) Tardiness (p. 67)
- 149) Defensively (p. 68)
- 150) Horde (p. 69)

- 151) Coordination (p. 69)
- 152) Ferocity (p. 69)
- 153) Quizzical, Quizzically (pp. 70, 250, 218)
- 154) Audacity (pp. 71, 198)
- 155) Deceitful (p. 72)
- 156) Colleagues (p. 72)
- 157) Convoluted (p. 75)
- 158) Invested (p. 79)
- 159) Incredulously (p. 82)
- 160) Assurance (p. 82)
- 161) Genius (p. 85)
- 162) Privileged (pp. 87, 121)
- 163) Traumatic (p. 87)
- 164) Empathy (p. 87)
- 165) Perpetuate (p. 89)
- 166) Stereotype (pp. 89, 317)
- 167) Equality (p. 89)
- 168) Familial (p. 94)
- 169) Sufficient (p. 96)
- 170) Exaggerate (p. 99)
- 171) Absorb (p. 110)
- 172) Prude (p. 110)
- 173) Suspicious (p. 114)
- 174) Rebellious (p. 114)
- 175) Vaguely (p. 114)
- 176) Charismatic (p. 116)
- 177) Elite (p. 121)
- 178) Alleged (p. 121)
- 179) Elaborate (p. 121)
- 180) Vandalise (p. 122)
- 181) Inappropriate (p. 125)
- 182) Resolves (p. 125)
- 183) Revel (p. 126)
- 184) Manipulate, Manipulative (pp. 133, 208)
- 185) Palatial (p. 142)
- 186) Superiority (p. 146)
- 187) Intuition (p. 147)
- 188) Jeopardised (p. 150)
- 189) Cynical (p. 151)
- 190) Bewildered (p. 152)
- 191) Guardian (p. 157)
- 192) Retaliate (p. 159)
- 193) Pedestal (p. 161)
- 194) Subliminal (p. 172)
- 195) Mulling (p. 178)
- 196) Nonchalantly (p. 183)
- 197) Signature (p. 183)
- 198) Qualified (p. 183)
- 199) Invaluable (p. 183)
- 200) Mischievously (pp. 186, 275)
- 201) Hilarious (p. 186)

- 202) Havoc (p. 187)
- 203) Decipher (p. 191)
- 204) Probation (p. 199)
- 205) Menacingly (p. 200)
- 206) Conspiratorial (p. 206)
- 207) Abnormalities (p. 207)
- 208) Philosophy (p. 209)
- 209) Feigning (p. 218)
- 210) Embarrassment (p. 218)
- 211) Ecstatic (p. 218)
- 212) Debrief (p. 218)
- 213) Brandishing (p. 227)
- 214) Menial (p. 228)
- 215) Prestigious (p. 228)
- 216) Legions (p. 228)
- 217) Barrage (p. 228)
- 218) Taunts (p. 228)
- 219) Repugnant (p. 228)
- 220) Curtly (p. 229)
- 221) Logistically (p. 230)
- 222) Incite (p. 230)
- 223) Liaise (p. 231)
- 224) Affixed (p. 232)
- 225) Salvage (p. 232)
- 226) Ambivalence (p. 235)
- 227) Aisle (p. 235)
- 228) Incredulous (p. 236)
- 229) Infuriating (p. 238)
- 230) Jeopardised (p. 239)
- 231) Imperceptible (p. 240)
- 232) Mesmerised (p. 240)
- 233) Vindictive (p. 241)
- 234) Venomous (p. 241)
- 235) Nourishing (p. 245)
- 236) Paramount (p. 260)
- 237) Chastened (p. 260)
- 238) Affinity (p. 263)
- 239) Obscure (p. 263)
- 240) Envision (p. 263)
- 241) Forge (p. 263)
- 242) Hypothetically (p. 309)
- 243) Humiliating (p. 310)
- 244) Haggard (p. 312)
- 245) Gaunt (p. 312)
- 246) Enigmatic (p. 314)
- 247) Equivalent (p. 313)
- 248) Forensics (p. 315)
- 249) Feisty (p. 317)
- 250) Apostle (p. 318)

1. Students find each of the spelling words (or a selection thereof) in their novel and underline (can be done as a group activity with the spelling list broken into sections which are distributed to each group). Students record the sentence in which the word appears in their notebooks.
2. Individually, or in pairs, students find the dictionary definitions of each of the words in the spelling list (or a selection thereof).
3. Individually, or in pairs, students find a synonym and antonym for each of the words in the spelling list (or a selection thereof).
4. Create a word wall. To make this more engaging, each word could be presented as an entry in a yearbook.
(http://www.readingrockets.org/strategies/word_walls)
5. Review simple, compound and complex sentences. Have students identify examples of each from the sentences they recorded from the book. If they did not record any, they can return to the book to find an example.
(<http://www.cliffsnotes.com/study-guides/grammar/phrases-clauses-and-sentences/sentences>)
6. Review prepositional phrases and independent/subordinate clauses. Have students identify examples of each from the sentences they recorded from the book. (<http://www.cliffsnotes.com/study-guides/grammar/phrases-clauses-and-sentences/types-of-clauses>; <http://www.cliffsnotes.com/study-guides/grammar/phrases-clauses-and-sentences/prepositional-phrases>)
7. Play vocabulary games:
 - a. **Speak it, hear it, ball toss:**
 - i. The teacher reads aloud the vocabulary words and students repeat, as a class. The word can be spoken in a manner that reflects the meaning of the word to add interest.
 - ii. The teacher then throws a small ball to a random student in the class who must provide the meaning of that word.
 - iii. A variation could be that the student then passes the ball to another student of their choosing who has to use the word correctly in a sentence.
 - iv. The ball could be tossed on to others who have to provide the part of speech, synonym, antonym and so forth.
 - v. This could also be performed in small groups, with a 'group leader' selected to read out the words and toss the ball.
 - b. **Ping pong vocabulary:** Number ping pong balls to correspond with the words on the spelling list. Students randomly select a ball from the bag and it is their job to find out which word the ball corresponds to. Students then create a class vocabulary list, by

adding their assigned word, its meaning, part of speech, synonym and antonym. The list should be stored in a place where all students can access it, such as on an online learning management system or class wiki. This is a good opportunity for students to work collaboratively and engage in ICT.

For more vocabulary game ideas, go to the Flocabulary Vocabulary Mini-Games page: <https://www.flocabulary.com/vocabulary-mini-games/>.

Skills as you Read

Making inferences:

Figuring out something that wasn't completely explained in the story, using clues to make a good guess.

(<https://www.teacherspayteachers.com/Product/Graphic-Organizer-Making-Inferences-385002>)

There are some good resources for teaching this skill at <http://www.literacyta.com/literacy-skills/making-inferences>.

There is a handwritten anchor chart with a great guide on how to infer at <http://bookunitsteacher.com/flipchart/reading/inference/inference.htm>.

There is a good graphic organiser for making inferences at <https://www.teacherspayteachers.com/Product/Graphic-Organizer-Making-Inferences-385002>.

Close Reading:

Some advice on how to perform a close reading can be found at <http://writingcenter.fas.harvard.edu/pages/how-do-close-reading> and <http://www.minds-in-bloom.com/2014/04/close-reading-blattant-self-promotion.html>.

This anchor chart has some good tips:

CLOSE READING

..... anchor chart

CLOSE READERS

DO THESE THINGS

- Read the text slowly at least twice ▶▶ x 2
- Get the gist of what the text is about ★
- Circle words you aren't sure of and try to figure them out ○
- Reread, annotate, and underline key vocabulary 📄✍️
- Use the text to answer questions ???
- Gather evidence from the text 🔍
- Talk with each other about what you think it means 💬💬
- Read again to summarize or answer specific questions ↻

<http://www.mshouser.com/teaching-tips/close-reading-anchor-chart>.

Close reading strategies:

- Read the text to get the gist of the passage
- Read the text a second time. During the second reading, look for literary devices, character traits and text structure details
- Highlight (or make note of) important information and explain why this information is important
- <http://www.literacymathideas.blogspot.com.au/2013/10/commo-n-core-close-reading-how-to.html>.

Journaling: The Elements of Literature

There are some great notes to aid the explicit teaching of the Elements of Literature here: <https://www.roanestate.edu/owl/elementslit.html>

Students need to make notes in their English books or in files on their laptops as they read. However, for these activities, students can either create their own notes, formulate them in groups to create a class set of notes stored on a learning management system or class wiki or copy from the board.

1. **KWHLL chart:** As they read, students could complete a table with the following titles for each column:
 - a. What I know
 - b. What I want to find out
 - c. How I can learn more
 - d. What I have learned
 - e. What I have learned about my learning
2. **Character analysis:**
 - a. The book's blurb contains a brief description of each of the characters. What is the function of a blurb? Why have the publishers chosen to represent the novel this way? What does it tell you about the importance of characterisation in this novel?

The school captain: Ryan has it all . . . or at least he did. But when the one thing that his future hinged on is snatched away from him, how will he start to rebuild his life and who will he decide to be?

The newcomer: Charlie's just moved to Sydney from Melbourne, and she's determined not to fit in. She's just biding her time till Year 12 is over and she can head back to her real life and her real friends . . .

The loner: Nobody really notices Matty. He's just another guy in a hoodie. But at home Matty is everything: he's been holding things together ever since he can remember, and since his mum's latest breakdown, he's never been so alone.

The popular girl: Well, the popular girl's best friend . . . cool by association. Tammi has always done what's expected of her, but when her boyfriend pressures her to do something she's really not ready for, will she finally stand up for herself?

The politician's daughter: Gillian's the good girl. She's careful not to do anything that will reflect badly on her dad, but this comes at a price: she's never really had fun. Now that her one friend has moved overseas, Gill is pinning all hopes of a social life on one thing: the yearbook committee.

- b. Read Ryan's description of the characters on page 317. How do his descriptions compare to the blurb above?
 - c. Create a table in your notebook and makes notes on each of the characters as you read. Include a space for each of the following:
 - Significant thoughts, quotes, actions, feelings, interests, goals
 - Physical description of character
 - Traits
 - Family background
 - Peer group
 - Feels about himself/herself
 - Other notable/important characteristics
 - What is the character like at the beginning?
 - What are they like at the end?
 - How did they change throughout the story?
 - Why did they change?
 - How does the role of the character contribute to the story?
 - What others say about the character?
 - What would you do if you were the character?
 - Do you like the character? Why/why not?
 - d. There are some great graphic organisers that can aid character analysis to be found at https://www.risd.k12.nm.us/assessment_evaluation/Character%20Analysis.pdf
3. **Plot:** Students should map the plot of the story as they read. They should take note of the major events in the story, the climax and the resolution. It helps if they can track where these take place in the rising action and the falling action. A good example of a graphic organiser that does this can be found at <http://sites.davidson.edu/dig101/wp-content/uploads/2013/11/Story-map.gif>

Story Map

Title: _____

Climax: _____

Events: Rising Action (1-10) _____

Falling Action (11-14) _____

Conflict: _____

Resolution: _____

Setting: _____

Author's Theme: _____

Major Characters: _____

Major Characters: _____

Setting: _____

Author's Theme: _____

Note: From *Classroom Strategies for Interactive Learning*, by Doug Buehl, 1995, Schofield, WI: Wisconsin State Reading Association. Copyright © 1995 by the Wisconsin State Reading Association. Reprinted with permission.

- Other examples can be found at:
http://www.readingrockets.org/strategies/story_maps
- For a student interactive experience go to:
<http://www.readwritethink.org/classroom-resources/student-interactives/story-30008.html>
- An overview of story plot terms can be found here:
<http://www.montgomeryschoolsmd.org/uploadedFiles/schools/rca/students/storyplotterms.pdf>

4. Setting:

- a. Ask students to draw a map of the settings in the story in their books.
- b. Ask students to create a table in their books that lists the major settings in the novel (where and when), the events that happened there, the characters involved, the mood and tone of the area, how the setting contributed to the story etc.
- c. Teaching resources on setting can be found at
<http://store.scholastic.com/content/stores/media/products/samples/20/9780545416320.pdf>
- d. A simple graphic organiser can be found at
<http://www.literacyleader.com/sites/default/files/Setting%20Graphic%20Organizer.pdf>

5. **Theme:** Ask students to identify and list the main themes in their books and then provide examples of each theme from the story.
6. **Point of view:** Research the four different points of view commonly used by authors. Which one is used in *The Yearbook Committee* by Sarah Ayoub? Why has she used this POV?
As you read the novel, consider these things:
- How does the point of view affect your responses to the characters?
 - How is your response influenced by how much the narrator knows and how objective he or she is?
 - First person narrators are not always trustworthy. It is up to you to determine what is the truth and what is not.

Source:

<http://www.learner.org/interactives/literature/read/pov2.html>

7. **Style and Literary Devices:** As students read, they can make notes about the author's style and the literary devices she employs.
- Style:** Notes on understanding author's style can be found at http://www.readwritethink.org/files/resources/lesson_images/lesson209/definition_style.pdf
Use the Elements of Literary Style checklist to analyse the author's style. The checklist can be found at:
<http://teachers.lakesideschool.org/us/english/ErikChristensen/WRITING%20STRATEGIES/LiteraryStyles.htm>.

Consider:

- Sentence Structure
- Pace
- Expansive/economical diction
- Figures of speech
- Use of dialogue
- Point of view
- Character development
- Tone
- Word colour, word sound
- Paragraph/chapter structure
- Time sequencing/chronology
- Allusions
- Experimentation in language
- Metafictional techniques

- b. **Figurative Language:** Students should make note of examples of figurative language as they read, either with colour-coded post-it notes or by writing the examples in their books. They can code the post-it notes by writing the first initial of the literary device (e.g. 'm' for metaphor) and the page number on them to save time.

List of examples of figurative language:	
Metaphor	'Moments later, David drifted off, and eventually so did the moon, a large beam of light shrinking into the bay before me as the hours passed' (p. 9).
Flashback	In the prologue, the narrator is too stressed to sleep, saying that his eyes, 'wouldn't close . . . But I was glad of that – if they did close I would see it all again' (p. 9)
Irony	Mr Broderick describes Matty as, 'third time <i>unlucky</i> ' (p. 18) when he catches him sneaking under the fence to go to an early shift at work that he requested. When Charlie is at the hospital having her foot checked, Mrs H says, 'And some girls – when you're a student like Ryan – aren't worth getting in trouble for either' (p. 255). Charlie responds, 'I don't know what you're getting at Mrs H.' (p. 255)
Cliché	Deputy Principal Broderick describes himself as, 'part of the furniture' (p. 18).
Intertextuality	Gillian's status update features a quote from <i>Anna Karenina</i> , by Leo Tolstoy, 'All happy families are alike; each unhappy family is unhappy in its own way' (p. 33). <i>Mean Girls</i> is used to describe Lauren Pappas as the queen bee at school in a conversation between Charlie and Gillian. Lauren is reputedly worse than the antagonist in <i>Mean Girls</i> , Regina George (p. 48). Charlie's status reads that she is 'Reading The Sex Myth by Australian journalist Rachel Hills' (p. 140)
Juxtaposition	Matty advises Charlie to give Ryan another chance and Charlie advises Matty to tell Mrs H about his mother and the situation he is in. Both choose to ignore the other's advice, even though it would help them (pp. 210). Tammi experiences convulsions at the same time as

	Charlie receives a call that her mother is in labour (pp. 296–298). Tammi and Gillian are admitted to the same hospital where Charlie’s mother gives birth. Matty chats to Charlie’s stepfather outside (pp. 299–308).
Alliteration	Gillian’s father’s staffers are called ‘Janine and James’ (pp. 229–232) ‘A generation who took risks, rebelled, rioted and ran rampant. In real life and on the net.’ (Ryan, p. 291)
Symbolism	Tammi’s ‘destructive art’ (p. 312)

- 8. Genre:** Notes on genre can be found at <http://www.sanchezclass.com/reading-genres.htm>.
Notes on realistic fiction can be found at <http://www.homeofbob.com/literature/genre/fiction/realFictnElmnts.html>.
Compare the features of realistic fiction to the features of the novel. Does the novel conform to the elements of the genre? Some great graphic organisers for comparison can be found at <http://notebookingfairy.com/2012/05/comparison-contrast/>.

- 9. Special Features: References to social media**
- How does the book use the elements of social media to tell its story?
 - Which social media platforms does it reference?
 - Why has the author chosen to do this? Is it effective? Why/why not?
 - Can you suggest some other ways social media could be used to tell/enhance this story?
 -

Reading/Comprehension Questions

Prologue (pp. 7–9)

- What is a ‘prologue’? Why has the author included a prologue in this text?
- The prologue begins with a title, ‘November’. What is significant about this month? Why haven’t more details about the date, time and year been included?
- From whose point of view is the prologue told? Why?
- Who is David? Why wasn’t the story told from his point of view?

5. The narrator says he is 'still wary of David's criticism' because he called him the 'fun police . . . and maybe I was' (p.7). What does this tell us about the narrator, David and their relationship?
6. In the next paragraph, the narrator quickly switches the focus from the narrator's relationship with David back to the events of the party by referring to the 'real police'. What is the effect of this and why did the author choose to switch topics in this way?
7. 'I sighed and reached out to rub David's back. I wondered if I should stop – it seemed a really girly gesture – but David didn't say anything. He just sat there, shoulders hunched, unusually silent' (p. 7). Based on this quote, what gender do you think the narrator is? What is revealed about David's personality?
8. David is concerned that what has happened 'will make the news' (p. 7). What sort of events involving police and teenagers are likely to be featured in the news?
9. What is David's relationship with his parents?
10. What school did the boys attend? What does their school tell us about them?
11. Which character experiences flashbacks? What is flashback? Why does the author employ flashback?
12. Why link David to the moon? What does the author mean when they write about the moon drifting off? What time of day is it?
13. The final paragraph begins with three descriptive words, 'uncertain, different, damaged'. To whom does this refer? The paragraph goes on to foreshadow the story to come, referring to the night's 'sinister warning'? What are the characters being warned about?

Charlie (pp. 11–16)

1. The chapter is not named or numbered, as is the convention. Rather, it starts with a photo captioned by the name, 'Charlie'. What effect does this create and why has the author done this?
2. The entry is dated 'nine months earlier'. What is the significance of this?
3. A 'status update' appears below the photo. Why has this been included?
4. The chapter starts with a description of Charlie being stalked by a car. Why has the author done this?
5. The next paragraph sees Charlie berating herself for walking to school alone so early, then outlines her reasons for doing so. What is the purpose of this?
6. The chapter then returns to the action, describing Charlie's attempts to observe her 'stalker' by using her mobile phone. What is the author's purpose here?
7. Charlie imagines possible headlines reporting her attack, the third of which points the finger of blame at her parents. What effect does this have?

8. It is at this point that Charlie's mother is introduced. How is she introduced to the story and why does Ayoub choose to have her character enter the narrative in this fashion?
9. Who owns the unfamiliar car that Charlie's mother is driving? What does this tell you about the financial status of Charlie's family and her mother's feelings?
10. What is Charlie's reaction to the extravagant gift from her mother and stepfather? What does this reaction reveal about Charlie?
11. Just as the mother and daughter appear to be in danger of getting into an argument, Charlie changes the course of the conversation by chiding her mother about wearing Ugg boots outside of the house. What does the interaction between mother and daughter reveal about their relationship?
12. Charlie chides her mother for talking on her mobile phone while driving. What is significant about this?
13. What is the 'tradition' Charlie's mother refers to? Do you have any family traditions? How important are they to you?
14. How is Charlie's new school different to her old one?
15. Describe Charlie's mother.
16. Describe Charlie's relationship with her mother.
17. Describe Charlie's stepfather and his relationship with her.
18. Why does Charlie think her mother betrayed her?
19. Where is Charlie's biological father?
20. Why did Charlie stop being 'super happy' and what are her goals (p. 16)?

Matty (pp. 17–25)

1. The chapter begins with a status update that says, 'Matty Fullerton is listening to King by Years and Years on Spotify'. What does this tell us about Matty?
2. What effect does starting with a song reference have on the reader?
3. The first paragraph makes a popular culture reference to movies, comparing 'running against the clock' in movies to real life (p. 17). Why do you think the author has chosen to do this?
4. What does Matty's choice to wear a 'hoodie' signify about him (p. 17)? What sorts of people commonly wear hoodies?
5. What does the fact that Matty is sneaking into school say about him?
6. Matty is caught trying to sneak in late by Mr Broderick. How does he react? What does this say about him? Have you ever been caught breaking the rules by a teacher? How did you feel?
7. Mr Broderick describes Matty as, 'third time *unlucky*' (p. 18). What is the commonly used version of the phrase? How and why has the author altered it? What does this tell us about the character of Mr Broderick? What is irony?
8. What does this incident tell us about Matty's behaviour and his relationship with his teachers?

9. What is a cliché?
10. Deputy Principal Broderick describes himself as, 'part of the furniture'. What does his use of this cliché to describe himself reveal about him?
11. Why is Mr Broderick unlikely to be made principal?
12. Mr Broderick tells Matty he is, 'going to need a bigger folder soon' (p. 18). What does he mean and what does this tell us about Matty?
13. How does the principal, Mrs H contrast to Mr Broderick?
14. Why was Matty 'sneaking out' of school?
15. Who is Sammy?
16. What does Matty's interactions with Sammy tell you about him?
17. What is Matty's home life like?
18. What do you think is wrong with Matty's mum?
19. What are the implications for Matty?

Tammi (pp. 26–32)

1. Tammi's introductory chapter starts with her status update revealing she is listening to Hard Out Here by Lily Allen. What do Tammi's choice of song and hash tags reveal about her?
2. What does Lauren Pappas' comment reveal about her? What does it reveal about Tammi? What hint does it give about their relationship?
3. What do Lauren's language, dress and actions in the opening paragraph reveal about her?
4. Is it significant that Lauren dominates the beginning of Tammi's introductory chapter? Why?
5. What is the relationship between Tammi and David? Where else has David appeared in the narrative?
6. What does Tammi and David's conversation about their interests reveal about their gender roles?
7. Tammi notes that the nature of the affection in her relationship is changing. How does she feel about this?
8. What is the significance of David eating Tammi's banana and what does it reveal about her and her sense of body image?
9. What is David's response to Tammi's rejection of his plans for Valentine's Day?
10. How does Tammi feel about the prospect of losing her virginity to David?
11. What is Lauren's opinion of the situation? Do you agree with her or Tammi? Why? Explain.
12. Why does Lauren think David is a good boyfriend? Do you agree?
13. Lauren states, 'You've been spoilt, it's time to spoil him' (p. 31). What does she mean? How does Tammi feel about Lauren's comment?
14. Why is Tammi stressed? What is Lauren's opinion of this?
15. What do we discover that Tammi has in common with Matty?

16. Why does Lauren want Tammi on the Yearbook Committee? List at least two motives.
17. What is Lauren's social position in the peer group?
18. What is the relationship between Gillian and Lauren? What does that tell us about the quality of Lauren's character?

Gillian (pp.33–39)

1. Gillian's status update features a quote from *Anna Karenina*, by Leo Tolstoy, 'All happy families are alike; each unhappy family is unhappy in its own way' (p. 33). What does this quote tell us about Gillian and her family?
2. Lauren Pappas responds to Gillian's status update by asking her if she is going to throw herself under a train. Is her concern genuine? Explain.
3. What impression of Gillian's family do we get from the first few paragraphs?
4. Gillian's mother states, 'You clothes are more suited to concerts, not campaigns' (p. 34). What do Gillian's clothes reveal about her?
5. 'I'd got a little bit pudgier over the last two years. I was still smallish, but I didn't have the thigh circumference of a Victoria's Secret model, so by most standards I was borderline obese' (p. 34). What does Gillian's description of her weight reveal about her? Is her description accurate in your opinion?
6. Describe Gillian's mother. How would you characterise their relationship?
7. How is Gillian's relationship with her father?
8. How does Gillian see herself?
9. Who is Sylvana? What is her relationship to Gillian? Describe her.
10. What is Sylvana's life like? What is her relationship with her parents like? How does her life compare to Gillian's?
11. Why does Lauren dislike Gillian? Is her dislike well-founded?
12. How is Gillian's social life at school?
13. Gillian is the only member of the yearbook committee who volunteered of her own volition. Why is this significant?
14. Who is the new girl? Why was she made to join the yearbook committee?
15. What is happening to Gillian's friendship with Sylvana and why? What is the effect on Gillian? How does Gillian feel about Sylvana's success?

Ryan (pp. 40–45)

1. Have we heard of Ryan before? When?
2. What do you think Ryan's status update, 'It burns', means? (p. 40)
3. What is Ryan doing at the start of the chapter? Why? What happens instead?
4. Why won't Mrs H's quote comfort Ryan?
5. Describe Ryan.
6. Who does Ryan bump into in the hall? Describe their interaction. What is 'perve' short for?
7. Who was Confucius?
8. Who was Zig Ziglar?

9. Why contrast the two philosophers?
10. What does Mrs H think about Ryan?
11. Why does Mrs H make Ryan join the yearbook committee?
12. Who was St Jerome?
13. Why is the choice of St Jerome significant?

Charlie (pp. 46–53)

1. Who are Pete Brown and Katy Coolidge? What does Katy's hashtag reveal about her feelings about Charlie's move from Melbourne to Sydney?
2. What is Charlie's mantra and what does it reveal about her?
3. How does Charlie feel about Pete Brady?
4. What does their social media conversation reveal about Charlie's beliefs and sense of self-identity?
5. What is a feminist?
6. Charlie also identifies as an atheist (p. 48). What is an atheist?
7. Who arrived at the yearbook committee meeting first? Why is this significant?
8. How does Charlie treat Gillian when she greets her? Why do you think she does this?
9. Who is the 'Queen Bee' at their school (p. 48)?
10. What is intertextuality? Where does it occur in this chapter? Why has the author chosen to employ intertextuality here?
11. What does Charlie think of Matty? What does she notice about his eyes?
12. How do the participants relate to each other at the start of the first meeting?
13. How does the meeting go overall? What does Ryan do at the end of the meeting? What does this mean overall for the yearbook committee?
14. Why do you think the author chose to relate the events of the first meeting from Charlie's perspective?

Matty (pp. 54–62)

1. How does Matty feel about the father and the toddler on the bus? Why?
2. What does Matty remember about his father?
3. How does he describe his past and future? How does he describe his present?
4. Who does he run into when he hops off the bus? What does this person do? Describe their family.
5. How does Mohamed's life differ to Matty's?
6. Why does Matty stay at Holy Family?
7. What does Matty find when he returns home?
8. Describe Matty's interactions with his mother. How is his relationship with his mother similar to, or different from, your relationship with your mother or significant caregiver?
9. What does Matty mean when he says, 'lucky I can get up for you' (p. 58)?

10. Which song does Matty choose? Why does he choose it?
11. Why is Matty dreading parent-teacher night?
12. Matty's mother describes him as, 'My Alpha and my Omega – my beginning and my end' (p. 59). What does she mean? Is theirs a normal mother-son relationship? Is she currently living up to her description?
13. How does Matty feel about his situation? What is his solution?
14. Who does Matty chat with online? What do they discuss?
15. What does Matty keep under the bed? Why?

The Yearbook Committee: Minutes for April Meeting (pp. 63–65)

1. Why include the minutes of the meeting in the novel?
2. What do you notice about Gillian's notes? Elaborate.
3. What jobs do the characters volunteer for? Are their jobs appropriate for them? Why?
4. Do you think keeping the minutes is necessary? Why? How could they be improved? Why does Gillian keep them?

Tammi (pp. 66–73)

1. Why does Tammi choose the Cyndi Lauper song? What is she trying to say about her relationship in her status update?
2. Why does Tammi want to beat her parents' home? What is she saving up for?
3. Who does Tammi call to pick her up and what is their reaction? In your opinion, is this fair? Why/why not?
4. What do you think of Tammi's response?
5. What is Tammi's job?
6. Who does Tammi meet at the park? What is her reaction?
7. How do Tammi's parents react when she gets home?
8. What does Tammi want to do when she leaves school?
9. Why don't her parents approve of her choice? Explain.
10. How does Tammi feel about her father's reaction?
11. How does Tammi describe herself at the end of the chapter?

Gillian (pp. 74–80)

1. What does Gillian's status update tell us about the type of person she is?
2. How does Charlie react when Matty shows her how to use the camera? What is Matty's response?
3. What reason does Gillian give to Charlie for why she wants to work on the yearbook? Do you think that's a valid reason? Why/why not?
4. What is Charlie's view of school? Do you agree?
5. What does Gillian reveal about her relationship with her peers? What is Charlie's response? Do you agree?

6. What happens to Gillian while she is talking to Charlie? How does she respond? What is Charlie's reaction?
7. What is 'Diary of a Pollie's Kid' (p. 77)? Explain.
8. Why does Gillian want to change her hair?
9. What is her mother's reaction when she gets home?
10. What does her father think of her hair?
11. How does Gillian describe the problem-solving abilities of her family?
12. Why does Lauren Pappas get away with treating Gillian poorly? Are Gillian's reasons valid? What would you say to Gillian if she were your friend?

Ryan (pp. 81–85)

1. According to his status, what is Ryan's main concern at the moment?
2. Are Ryan's friends supportive of his situation?
3. Why doesn't Ryan want to go to soccer training? What excuse does he use to avoid it?
4. How does David view the yearbook?
5. Describe Ryan and David's friendship in as much detail as possible.
6. How does Ryan's attitude to the future differ to David's?
7. Who is going to give Ryan a 'run for his money' for the St Jerome Medal?
8. What is Ryan's view of David's relationship with Tammi?
9. Why does Ryan have mixed feelings about David?
10. How was Ryan injured and who was responsible? Explain.
11. What does Ryan's grandmother think of David?

Charlie (pp. 86–93)

1. What does Charlie's status update reveal about her? What is a mantra? Is her hashtag accurate?
2. How do the girls in the committee interact? Are they friends?
3. What is a flat plan?
4. Why is Charlie concerned about the representation of girls in the yearbook? Are her concerns founded? Why/why not? How many girls' teams are there at your school?
5. How do the others react to Charlie's concerns?
6. What does Charlie accuse Tammi of? Is she accurate? How do you think Gillian feels about it?
7. Why does Ryan leave the room? How do the others react? Why?
8. Why does Tammi think she should leave? Do you agree? Why/why not?
9. Why does Tammi end up staying?
10. Is Ryan a good leader for the committee? Why/why not?
11. What does Ryan tell Charlie as they are leaving and why do you think he does this?

The Yearbook Committee: Minutes for May Meeting (pp. 94–97)

1. Why did the author choose to tell the story of the next meeting as minutes?
2. How do the group respond to Matty's playlist?
3. What snack did Gillian bring? How did the group respond? What do you think?
4. Why is Matty upset that the others say he has to come to meetings? Do you think his reaction is justified? How could he have handled the situation differently?
5. How is this meeting similar to the previous one? How is it different? Explain.

Matty (pp. 98–105)

1. Matty comments that, 'He works hard for the money' (p. 98). How is he doing this? Do you agree?
2. What is Mo's comment in response designed to do?
3. Why doesn't Matty want Mo to visit? Should Matty have let Mo visit? Why?
4. What does Matty's decision to walk Christa to her car tell us about him?
5. What do you think was about to happen to Sammy if Matty hadn't come along?
6. Where else does Mike appear in the story?
7. When Matty manages to ring Sammy's sister, why does the voice on the other end of the phone sound familiar? What surprising new information do we discover about Sammy?
8. Why is Matty suspicious of Mike?
9. Why does Matty pretend he doesn't know his mother?
10. Why do you think she was standing on the stairs?

Tammi (p. 106–116)

1. What does Tammi's comment tell us about the time of year?
2. What is Tammi trying to do? Why?
3. What is David concerned about? Does this take into account Tammi's best interests? Why?
4. Do you think David really understands how Tammi feels?
5. What would you do if you were in Tammi's position? Why?
6. What does David think about Tammi's career aspirations? Explain.
7. Why do you think Tammi lets David get away with treating her badly? Explain.
8. Do you think it's a coincidence that Lauren's words echo David's? Why/why not?
9. What does Lauren think of Tammi's career aspirations? Explain.
10. What do you think of Tammi's career aspirations?

11. Who does Tammi run into in the gelato shop?
12. Why does Mike give Tammi his number?
13. Why is Tammi embarrassed about meeting Mike?
14. Why doesn't Lauren tear up the napkin?

Gillian (pp. 117–128)

1. What does Gillian reveal at the start of the chapter? What sort of reception does she get?
2. Why do you think she made the change?
3. What happens to Gillian at the library?
4. What is Charlie's response?
5. Why do Gillian, Matty and Charlie cut class to go for ice-cream?
6. Why does Lauren bully Gillian?
7. Is Gillian's opinion of Lauren's bullying justified? What is your opinion? Explain.
8. Why does Charlie's mother do a double take when she sees Matty?
9. Why does Matty decide to take the bus instead?
10. What does Gillian think of Charlie's mother?
11. Why doesn't Gillian's mother berate her for being late?
12. What does Gillian's mother think will make her life amazing? What does she think will help Gillian to do this?
13. How does Gillian feel after her conversation with her mother?
14. Why does she feel her life won't be amazing?

Ryan (pp. 129–136)

1. What does Ryan announce at the start of the chapter?
2. What does Mrs H think of the combination of people on the yearbook committee? Who does she identify as being a surprising addition? Explain.
3. Why does she think Charlie belongs on the committee?
4. What is Ryan's real motive for questioning Charlie's involvement on the committee?
5. For the first time in the novel, the author mentions the characters' heritage. Does this change your view of them? How and why? Why do you think she has chosen to do this? Is it relevant? Why/why not?
6. How is Tammi changing?
7. What does David attribute Tammi's changing attitudes to?
8. What is Ryan's assessment of the situation between Tammi and David?
9. How does the pressure to have sex make Tammi feel?
10. What sort of a friend is Ryan? How did he have his accident?
11. Does Tammi love David? Explain.

The Yearbook Committee: Minutes for June Meeting (pp. 137–139)

1. Why did Matty choose to play 'Eye of the Tiger'? Explain.

2. How is June's meeting different to those that went before it? Explain.
3. How is the yearbook progressing?
4. What surprising thing does Charlie do? Explain.
5. Why didn't Tammi want Gillian to help her to be a camp reporter?
6. Why does Tammi change her mind, but then ask Gillian to help keep her secret?

Charlie (pp. 140–153)

1. What do you think of Charlie's choice of reading matter? Explain.
2. What is a feminist?
3. What is a bibliophile?
4. Why is Charlie excited?
5. What significant event is occurring in Charlie's household?
6. What event is Pete Brady attending that he is reluctant to tell Charlie about? Why do you think he doesn't want Charlie to go too?
7. What do you think has changed between Charlie and Pete?
8. What does Ryan think of Pete?
9. What do you think Charlie will find when she returns to Melbourne?
10. What is Lauren doing to Gillian?
11. What do you think of Gillian's choice to keep her profile public?
12. Why does Charlie think Lauren is bullying Gillian? Do you agree with her assessment? Why/why not?
13. Why does Matty want Gillian to read his past? How is he different to Charlie?
14. Who is filling the hole in Gillian's heart?
15. What does Matty tell the girls at the end of the chapter? Why is this significant? Explain.

Matty (pp. 154–164)

1. What do you think prompted Matty to listen to the song 'Steal My Sunshine' by Len?
2. Why do you think Matty decided to tell Mo about his mother's situation first? What is Mo's reaction? How would you feel if Matty were your friend?
3. What is happening to Matty's mother's job?
4. Why is Matty given a week of after-school detentions?
5. What do Gillian and Charlie think he should have done?
6. What else can he do?
7. Why does Matty like listening to music?
8. How did Matty's mother's depression start?
9. What do the girls think of his plan to find his father?
10. What is Matty's other motivation for finding his father?
11. How does Matty feel after telling his friends about his situation?

12. What does Matty see Mike doing? What does he think of his activity?
13. What does Matty's mother reveal about his father?
14. What is her attitude to Matty's desire to find his father?
15. What effect does his mother's attempts to block him from finding his father have on Matty?

Tammi (pp. 165–171)

1. How does Tammi feel at the start of the chapter? Why does she feel this way?
2. What sort of party does Tammi attend? Why does she feel left out?
3. What does Tammi consider telling Ryan? Why does she refrain from telling him?
4. How does Tammi describe her relationship with David to Gillian?
5. Does Gillian think her assessment is fair? What do you think?
6. What does Tammi apologise to Gillian about?
7. How does Tammi feel about the world? Does Gillian agree with her? Explain.
8. How would things be different for Tammi if Lauren wasn't at the party?
9. Tammi wonders, 'Was it still worth it for me?' (p. 169). What do you think?
10. What effect does dancing with Gillian and Matty have on Tammi?
11. Why doesn't Tammi want to get in the car with David?
12. What does she accuse David of?
13. What does David think of Tammi's lift home?
14. What does Matty do that surprises Tammi and Gillian?
15. What hurtful thing does David say about Tammi? What is the effect of his actions? Explain.

The Yearbook Committee: Minutes for July Meeting (pp 172–173)

1. Why did the group ask Matty to play 'upbeat' songs (p. 172)?
2. What happened for the first time?
3. Why do you think Gillian makes a note of the food that they eat at the yearbook committee?
4. How would you describe the July yearbook committee meeting? Elaborate.

Gillian (pp. 174–181)

1. What are the numbers and percentages Gillian might be referring to in her status update?
2. What is unusual about Gillian's family meal?
3. How is Gillian's father different to other fathers? How is he the same?
4. What does Gillian's dad want her to think about?

5. What are her father's opinions of her suggestions for future careers? Explain.
6. What does Gillian really want when she grows up?
7. Do you think Gillian's family life will improve after the election as Matty suggests?
8. What is Matty still concerned about?
9. What does he make of Gillian's suggestion?
10. What is significant about this weekend for Charlie and Ryan?
11. What university course is Gillian considering and why?
12. Why is Gillian reluctant to go to the University of Sydney?
13. What is Matty's advice? Do you agree/disagree? Explain.
14. What unexpected event takes place at the end of Gillian and Matty's trip to the University of Sydney? What do you think it means? What do you think will happen next?

Ryan (pp. 182–193)

1. Where are Ryan and David? Why?
2. Describe David's behaviour.
3. What is significant about Ryan's presence on the trip?
4. Who does Ryan see outside the hotel?
5. What is that person's reaction? Where are they staying? What is Ryan's opinion of their choice accommodation?
6. What does Charlie think of Ryan's suggestion that they meet to work on the yearbook? What is his real agenda? How do you think Charlie feels about this? Explain.
7. How many times does Ryan think David should apologise for causing his accident?
8. How does Ryan feel about David? Explain.
9. How do the soccer team celebrate their victory?
10. Why does Ryan dawdle when he runs into Charlie outside her hotel? Elaborate.
11. Does James really need to catch up to David? What is his ulterior motive?
12. How does Ryan's dinner go? How does Ryan feel about it and why?

Charlie (pp. 194–204)

1. What does Charlie fail to mention about her weekend in Melbourne?
2. Why doesn't Charlie want to win the medal? Explain.
3. Why does Tessa describe Charlie as an 'all-rounder'?
4. How does Charlie really feel about Ryan? What is confusing her?
5. Why do Charlie and Ryan get in trouble?
6. What does Charlie's mother think of Ryan?
7. What sort of dancer is Ryan? Elaborate.
8. Why does Charlie panic and leave the dance floor?

9. Who ruins the moment between Ryan and Charlie? What do you think of Ryan's reaction?

Matty (pp. 205–212)

1. Matty's status reads, 'Even music can't fix it'. What do you think he's referring to?
2. Why can't Matty concentrate on his mathematics?
3. What is Gillian's assessment of Lauren's behaviour at the dance? Explain.
4. Why does the ultrasound picture cause an awkward moment between Gillian and Charlie? Explain.
5. How does Charlie respond to Ryan's apology?
6. Why do you think Matty wants to go to Charlie's house? Explain.
7. What is Charlie's 'no roots' philosophy? Is she sticking to it?
8. What does Matty think Charlie should do? Why do you think she won't take his advice?
9. What does Charlie think Matty should do? Why do you think he won't take his advice?
10. There's an interesting juxtapositioning of characters, their problems and their actions here. What is a juxtaposition? Why would the author use to employ this literary device here?
11. Should Charlie have followed Matty? Why/why not? Explain.
12. What does Matty find in his mother's drawer? Do you think what he finds has contributed to his mother's depression? Explain.

The Yearbook Committee: Minutes for August Meeting (pp. 213–216)

1. Why do you think Matty chooses the song 'Counting Stars' by OneRepublic? Explain. (see the lyrics here <http://www.azlyrics.com/lyrics/onerepublic/countingstars.html>)
2. Why did Tammi offer to distribute the forms? Explain.
3. What disturbs the group's meeting? Who is behind it? Are their motives genuine?
4. In your opinion, is Mr Broderick being fair? Why/why not? Explain.

Tammi (pp. 217–226)

1. What doesn't Tammi want to discuss? Why?
2. Why is Lauren so interested?
3. What does Tammi's father think of Lauren?
4. How does Tammi feel about her?
5. What pictures has Lauren got in her possession? Why does Tammi want her to delete them? What would you do if Lauren was your friend and showed you the pictures?
6. How do you think Lauren got the pictures? What does this incident say about Lauren?

7. What happens next that makes Tammi feel different about herself? Explain.
8. What do you think the incident proved to Tammi? Explain.
9. What do Tammi's parents think of her efforts to retrieve the satchel?
10. How does Tammi handle this reaction?
11. 'I sigh. How is it that the one thing that feels right in my life is the one thing that is wrong in my dad's?' (p. 226). Explain this statement. Have you ever been in a similar situation? What happened? How did you feel?

Gillian (pp. 227–233)

1. Why does Gillian's dad wake her early in the morning?
2. Why do you think the newspaper article assumes Gillian posted the photos herself?
3. What is Gillian's father's reaction to the scandal? What do you think of his reaction? How would your father/significant caregiver respond in a similar situation?
4. How would you feel if you were in Gillian's position and had to deal with people other than your parents (such as the two staffers, Janine and James) delving into your private affairs?
5. Note the alliteration used in naming the staffers (Janine and James). What is alliteration? Why has the author chosen to employ it here?
6. How do James and Janine think the images were obtained?
7. What is Gillian's father's solution to their problems? Do you think this will help Gillian?
8. Who is Gillian's father most concerned about in the situation? How would you handle things if you were Gillian's parent?
9. How does the incident leave Gillian feeling? Elaborate. How would you feel if you were in her shoes? Explain.

Ryan (pp. 234–241)

1. Why doesn't Ryan hand in his English assignment? Explain.
2. Why doesn't Ryan see Charlie as a competitor for the St Jerome Medal? Explain.
3. Why have things between Charlie and Ryan become worse than ever?
4. What is Charlie's assessment of Ryan's friends?
5. How did Ryan injure his knee?
6. What is Charlie's attitude to Ryan's injury?
7. What is Charlie teaching Ryan? Explain.
8. What does Charlie think Tammi could teach Lauren?
9. What does Ryan think of Charlie's relationship with Pete?
10. Why doesn't Ryan think he has a 'chance in hell' with Charlie (p. 241)? Do you agree?

The Yearbook Committee: Minutes for September Meeting (pp. 242–244)

1. What significant event coincided with the September yearbook meeting? How does Matty react? Explain.
2. How do Matty and Charlie relate at the meeting?
3. What is the 'HSC Wish Dish' (pp. 243-244)? What does it involve?
4. Why do you think the author has included the idea of the 'HSC Wish Dish'?

Charlie (pp. 245–255)

1. What event is Charlie dreading and why?
2. What does Charlie do that makes her fear payback?
3. Were her fears founded? Explain why/why not.
4. Why does Ryan visit Charlie in the middle of the night?
5. Where do Ryan and Charlie sneak off to and why?
6. What does Mrs H mean when she says, 'And some girls – when you're a student like Ryan – aren't worth getting in trouble for either' (p. 255).
7. What is irony? How is it used at the end of the chapter?

Matty (pp. 256–263)

1. What new interest has Matty discovered?
2. What does Matty arrive home to find? Explain.
3. What is his mother's reaction? Explain.
4. What do you think of Mrs H's actions? Why? Explain. What would you have done in her position? Elaborate.
5. What do you think of Matty's mother's response?
6. How does Matty feel about his HSC? Explain.
7. How does he feel overall? Explain.

Tammi (pp. 264–267)

1. Who interrupts Tammi's efforts to study at the park?
2. What is Mike's attitude to the police?
3. What are the implications for Tammi?
4. Why do you think Mike has two phones?
5. What is Mike's mantra? What does he mean? Do you think it's a good mantra? Why/why not?
6. What does Mike give Tammi?
7. What would you have done in Tammi's situation? Are you surprised by Tammi's actions? Why/why not? Explain.

The Yearbook Committee: Minutes for October Meeting (pp. 268–270)

1. What is behind Matty's song choice? Explain.
2. What does Gillian confess in the minutes of the October meeting? Explain.

Gillian (pp. 271–286)

1. Explain the comments under Gillian's status update. What do they say about the people who posted them and their relationship?
2. Why does Gillian visit Matty?
3. What is the outcome of the internet scandal? Do Gillian's feelings and how she's represented on the internet marry up? How can you tell? Is it a satisfactory outcome for Gillian?
4. What big event do Gillian and Matty discuss? What are their plans to attend and why?
5. Why does Gillian keep going in the face of Lauren's bullying?
6. Why don't Gillian's parents attend her graduation?
7. What catches Gillian off-guard at her graduation?
8. Who wins the St Jerome medal? Was it the person you expected? Why/why not?
9. Who is going to David's after-party?
10. Why do you think Charlie's stepfather looks familiar to Gillian? Explain.
11. Where does Gillian think Charlie belongs? Why? Explain.
12. What does Gillian discover in Charlie's mother's office? What is her reaction? Explain.
13. Do you think Gillian's reaction was justified? Why/why not? How would you have felt in that situation? Explain.

Ryan (pp. 287–291)

1. How does Ryan feel about losing the medal? Why? Explain.
2. Who did David invite to the after-party? What do you think of his choice? Why? Explain.
3. What does David call Ryan? What is Ryan's reaction? Is he justified? Explain.
4. How does Ryan feel about Lauren? Who does he compare her to? How is she different to Lauren? Explain.
5. The author uses alliteration to describe *The Yearbook Committee's* generation as, 'A generation who took risks, rebelled, revelled, rioted and ran rampant. In real life and on the net' (p. 291). What is alliteration? Why has Ayoub employed it here?
6. Why is Charlie, 'the mirror I needed to look into every single day of my future' for Ryan (p. 291). Explain.
7. What is Charlie's reaction to seeing Lauren kiss Ryan? How does Ryan feel?

Charlie (pp. 292–298)

1. This chapter does not include a status update. Why do you think this is the case?

2. How does Charlie describe herself to Ryan? Is her description accurate? Why do you think she feels the need to explain herself to Ryan?
3. Why does Ryan still keep his old friends? Explain.
4. What does Ryan think of Charlie's plans to move to Melbourne? Does he think Charlie will be happier? Why does he want her to stay?
5. Do you think Lauren's offer of a drink to 'patch things up' is genuine (p. 294)? Why/why not?
6. What advice do both Ryan and her mother give Charlie? Is it good advice? Why/why not?
7. Who is Charlie concerned about? Why?
8. Who is having convulsions inside at the party?
9. What coincides with the emergency? Why is this significant? Why do you think the author created this particular juxtaposition of events?
10. What do you think was in Lauren's cocktail?

Matty (pp. 299–308)

1. Matty's chapter starts with a mobile phone message, rather than a status update. Why has the author done this?
2. Where is Matty while the party is on?
3. Why is Ryan trying to find Gillian?
4. Where was Gillian? What are the implications of this?
5. Who does Matty speak to outside the hospital? Has he met him before? Why does he seem familiar to Matty?
6. Once again, the author chooses to juxtapose the medical emergency with the birth of a child. Why does the author choose to do this? What effect does it have on the reader?
7. Why does Matty have a strange reaction to hearing Charlie's stepfather's name?
8. What is Matty's weird feeling about?
9. Why does Matty's mother faint?
10. What is the connection between Stan and Matty's mother? What is the truth about 'jellybean'?
11. How does Stan respond to Matty? What effect does this have on Matty? How do you feel about Stan's response?

Tammi (pp. 309–315)

1. Why do we see a return to the status updates?
2. How does Tammi's father feel about her decision to take drugs? How do you feel about his reaction? How would you react in his position?
3. How would you feel if you were Tammi?
4. What happens to Gillian? How do you feel that? Did she deserve it? Why/why not?
5. Were you expecting the outcome at the hospital? Why/why not?

6. How do Gillian's friends feel about it? How do you feel?
7. What is Tammi's 'destructive art' (p. 312)? Why did she create it? Explain.
8. What is symbolism?
9. Why is happiness a 'foreign concept' for the group (p. 314)?
10. What does Tammi resolve to do? What do you think of her decision? Explain your reasoning.

Ryan (pp. 316–319)

1. What does Ryan want to add to the yearbook? What do you think of his idea?
2. As the remaining members of the yearbook committee arrive at his house, Ryan describes them as, 'ghosts from a life I lived long ago' (p. 316). What does he mean?
3. How did the yearbook committee begin and how did it end? Explain.
4. How does Ryan describe the members of the yearbook committee (p. 317)? Do you agree with Ryan's assessment of the main characters? Why/why not? Explain.
5. According to Matty, how does life change as you mature?
6. How does Mrs H say you should leave the world? Do you agree/disagree? Explain.
7. Why does the author refer to religion at the end of the story? Explain?
8. How does Ryan think we change the world?
9. What does Ryan compare the yearbook committee to? Why does he make this comparison? Is it a valid comparison in your opinion? Explain.

Notes from the Wish Dish (pp 320–324)

1. Why does the author choose to end with the notes from the 'Wish Dish'? What effect does this have?
2. Were you surprised by any of the notes or who wrote them? Why/why not? Explain.
3. Which note was your favourite? Explain why.
4. Which note did you like least? Explain why.

Questions after Reading

1. Was the book about the yearbook committee or something else?
2. Did Gillian deserve her fate?
3. Do you think Lauren should be held accountable for her actions in spiking Gillian's drink? What about Tammi?
4. Why don't we find out about Lauren's fate?
5. What do you think happened to the surviving main characters after the story?
6. What is a Bildungsroman? Do you think this novel qualifies as one? Why/why not?

After Reading

Using Edward de Bono's Six Thinking Hats to Create a Group Book Report

This is an excellent opportunity to introduce Edward de Bono's Six Thinking Hats as a tool for lateral thinking. For more information go to:

<https://thinkinghats2010.wikispaces.com/Classroom+Ideas>

There is a lovely introduction to the thinking hats on Storybird here:

<http://storybird.com/books/the-thinking-hats/>

1. **Blue Hat:** controls which hat goes on and off. The blue hat tells us when to switch hats and indicates what type of thinking is needed
 - a. Group leader, facilitator, organiser in group work
 - b. Decides which hat to put on and when
 - c. Decides what type of thinking is needed
2. **White Hat:** Information and facts about the book
 - a. Title
 - b. Author and illustrator
 - c. Awards that the book may have won
 - d. Plot — what happens in the book?
 - e. Characters — who is in the book? What do we know about them? What do they look like?
 - f. Setting — do we know where the action takes place?
3. **Red Hat:** Discussing feelings, likes and dislikes
 - a. How did the book make you feel?
 - b. How did you feel about the parent/child relationships in the novel?
 - c. How did you feel about the romance between Charlie and Ryan? Do you think it has a future?
 - d. How did you feel when Gillian was being bullied?
 - e. How did you feel when she died?
 - f. How do you feel about Tammi's role in Gillian's death?
 - g. How did you feel about Lauren's role in her death? What consequences should Lauren face?
 - h. How did you feel about Matty finding his father? Did you expect it?
 - i. How did you feel about the ending? What sort of future will the characters face?
 - j. Do you like this style of book? Why/why not?
 - k. Did you like this book? Why/why not?
4. **Yellow Hat:** Benefits, good points and advantages
 - a. What are the advantages of referencing social media in the text?
 - b. What are the advantages of having five protagonists?
 - c. What was the advantage of adding an addition to the yearbook?
 - d. What was the advantage of ending with the 'Wish Dish' notes?

- e. What are all the good points about the choice of settings?
- f. What are the good points about the story?
- g. What are the advantages of reading a story about these particular themes?
- h. What are the other good points in this book?
5. **Black Hat:** Disadvantages, dangers and problems
 - a. What things are hard to understand in the book?
 - b. What could have been done better?
 - c. What didn't work well?
6. **Green Hat:** New ideas, creating, adapting, innovating
 - a. Write a personal profile of each of the main characters. Consider presenting the profiles as pages in their yearbook.
 - b. Pretend you are a news reporter and 'interview' one of the main characters.
 - c. Create a comic-book version one of the story's chapters.
 - d. Create a visual retelling of an episode of the story using Toontastic, Animoto or Storybird.
 - i. Toontastic: <http://www.macworld.com/product/806806/toontastic.html>
 - ii. Animoto: <https://animoto.com/>
 - iii. Storybird: <http://storybird.com/>
 - e. Re-write scenes from the story as a play and re-enact.
 - f. Brainstorm a list of ways you could change the story (e.g. changing the setting or the time period, the gender of the characters, the age of the characters, the ending etc.)
7. Use the information gained from this process to create a book report either individually or in a group. You could present it in written format, as an online review (for example for *Good Reads*) or as an oral to the class.
8. Make a book trailer for *The Yearbook Committee*. There are some resources at:
 - <http://library.conroeisd.net/booktrailers>
 - <http://www.booktrailersforreaders.com/How+to+make+a+book+trailer>
 - <http://www.readwritethink.org/classroom-resources/lesson-plans/book-report-alternative-creating-c-30914.html?tab=3>
 - <http://thewritelife.com/free-apps-for-book-trailer/>
 - <http://www.thecreativepenn.com/2011/01/07/how-to-create-a-book-trailer/>
 - <https://www.youtube.com/watch?v=hSmgNVksHK8>

The Ending after the Ending

How many times have you come to the end of a really good story and wished it would continue? Here's your chance to become the author and continue writing the story you have just completed reading! Think of what might happen next and write it in the way the real author might have written it. Turn your imagination loose and have a good time!

<http://www.dailyteachingtools.com/images/500x648x500EndingAfterEnding.jpg>
g.pagespeed.ic.VuOp6GZgoa.jpg

Why that Ending?

Create a comparison table with two columns. In the left column, write main points of the original ending of the story in dot points. In the right column, write several alternate events that could happen instead.

Source and graphic organiser: <https://books.google.com.au/books?id=tIXuyiqbecC&pg=PA35&lpg=PA35&dq=The+Ending+after+the+Ending+graphic+organiser&source=bl&ots=DZt892Y5Fx&sig=ZFNdBhUqQhXkOjSFusJLrkC0Nro&hl=en&sa=X&ved=0ahUKEwjJ247j09fjAhUIKpQKHV-eBDEQ6AEIGjAA#v=onepage&q=The%20Ending%20after%20the%20Ending%20graphic%20organiser&f=false>

Filling in the Gaps — Creative Writing

Find a gap in the novel and fill it! Write a short story that is consistent with the events of the original novel that gives further insight into it. Some suggested gaps include:

- David's party when Gillian is discovered
- Gillian's hospital room
- The delivery room where Charlie's mother is in labour
- David's house after it has been discovered that Gillian passed away
- Gillian's funeral
- Matty meeting his dad for the second time
- Matty meeting his baby step-sister for the first time

Opinionative Speech Writing

Consider the following quotes about being a teenager:

Little children, headache; big children, heartache. ~Italian Proverb

The teenager seems to have replaced the Communist as the appropriate target for public controversy and foreboding. ~Edgar Friedenberg, *The Vanishing Adolescent*

How strange that the young should always think the world is against them — when in fact that is the only time it is *for* them. ~Mignon McLaughlin, *The Neurotic's Notebook*, 1960

You don't have to suffer to be a poet. Adolescence is enough suffering for anyone. ~John Ciardi, *Simmons Review*, Fall 1962

Then, choose one of the themes from the novel:

- Friendship,
- Coming of age and maturity,
- Risk-taking behaviour (sex, drugs and alcohol),
- Mental health,
- Bullying,
- Families and parental relationships,
- Gender,
- Body image,
- Popularity,
- Peer pressure.

Write an opinionative speech in response to one of the above quotes addressing one of the major themes of the novel. Use evidence from the novel to prove your points.

Essay Writing

1. How is the audience positioned by the author to sympathise with some characters, while rejecting others? Support your analysis with evidence from the text.
2. How is gender represented in the novel? Do the characters subvert or conform to gender norms and why has the author chosen to do this? Support your argument with evidence from the text.
3. 'The relationships experienced by the characters in *The Yearbook Committee* are central to their growth and change.' Discuss how this idea can be applied to one of the novel's central protagonists.

Some tools to support essay preparation can be found at:

<http://www.englishworks.com.au/writing-better-essays-2/>

Create a Short Film

Make a short film of one scene from the novel or filling in a gap.

1. Follow the production process:
 - a. Design – pitch, script, storyboard, plan
 - b. Produce – film, lighting, sound, mise en scène (make-up, costume, sound, acting, lighting), setting
 - c. Edit – transitions, soundtrack, credits

2. Each person is assigned a role. You may need to perform multiple roles or perform them in groups. Choose from:
 - a. Writer/scribe
 - b. Storyboard artist
 - c. Director
 - d. Actors
 - e. Camera operator
 - f. Sound
 - g. Lighting
 - h. Editor

Related Texts

Film

- Mean Girls
- Ferris Bueller's Day Off
- The Breakfast Club
- Rebel Without a Cause
- Juno
- The Spectacular Now
- Thirteen
- Dead Poets Society
- Clueless
- Slumdog Millionaire
- The Perks of Being a Wallflower
- Yolngu Boy

Books

- *Looking for Alibrandi* by Melina Marchetti
- *48 Shades of Brown* by Nick Earles
- *The Perks of Being a Wallflower* by Stephen Chbosky
- *Jasper Jones* by Craig Silvey
- *The Getting of Wisdom* by Handel Richardson
- *Butterfly* by Sonya Hartnett
- *Tomorrow, When the War Began* by John Marsden
- *Deadly, Unna?* by Phillip Gwynne

- *A Cage of Butterflies* by Brian Caswell
- *Unpolished Gem* by Alice Pung
- *Romeo and Juliet* by William Shakespeare

A list of coming-of-age novels can be found at these places:

<https://www.goodreads.com/shelf/show/coming-of-age>

<http://flavorwire.com/416835/12-coming-of-age-novels-that-are-better-than-catcher-in-the-rye/12>

<http://www.scholastic.com/browse/article.jsp?id=7950>

Poetry

- *Ground Swell* by Mark Jarman
- *Because it looked hotter that way* by Camille T. Dungy
- *Ballad* by Sonia Sanchez
- *Sticks* by Thomas Sayers Ellis
- *Like Him* by Aaron Smith
- *Deer Hit* by Jon Loomis
- *Ave Maria* by Frank O'Hara
- *Charlotte Bronte in Leeds Point* by Stephen Dunn
- *Making a Fist* by Naomi Shihab Nye
- *We Real Cool* by Gwendolyn Brooks
- *The Young Man's Song* by W. B. Yeats
- *The Pomegranate* by Eavan Boland

Source: <https://www.poets.org/poetsorg/anthology/poems-teens>

Author of the Notes

Laura Kings is an experienced teacher and journalist. Laura has an interest in creating teacher resources, she has also written work for film, television and new media.

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