

MELINA MARCHETTA

Teachers' notes
written by Dr Pam Macintyre

Finnikin of the Rock by Melina Marchetta

If I had written Finnikin's story as a contemporary one, it would have had a lot of political ramifications. I wouldn't have been worried about them, but I would have been worried about facts getting in the way of the story I wanted to tell. So I invented a world around the year 1000...not like the medieval world as we know it because I didn't want to deal with the Crusades and Christianity...I had to invent a religion, so it [the fantasy setting] is kind of a necessity. But I don't think what I invented is much different to the world that was.

(Magpies 23(5) pp.4-6)

Marchetta tells this tale in a visceral, muscular style that drives the story forward...But there is a bigger thematic picture here. The unexpected and inexplicable act of political violence, the subsequent fall of Lumatere to unknown assassins, and the panic and paranoia that follow are overtly of the fantasy world but, on another level can also find parallels in events we see every day. The plight of homeless people set adrift in foreign lands to be persecuted, pilloried and ghettoized...resonated with many of the refugee stories we see in the world's recent history.

(Chris Thompson

Viewpoint: on books for young adults 16 (4) p.12)

Introduction

This is a rich, beguiling fantasy with a quest at its heart. The kingdom of Lumatere has been sealed off for ten years after *'the unspeakable'* – five days during which the King, Queen and daughters were slain. Blame focuses on the Forest Dwellers, mystics and healers, who are then turned out of their homes by the 'good' people of Lumatere, and subsequently slaughtered in awful numbers by the imposter King. A curse is placed on the land sealing it off from the rest of Skuldenore. An impostor king reigns. The unraveling of just how this was able to happen to a seemingly content nation with a benign and much-loved ruling family is part of the intrigue of the novel.

When the story proper begins, exiled Lumaterans Finnikin, son of the Captain of the King's Guard, now imprisoned, and Sir Topher, the former King's First

From the best-selling author
of *LOOKING FOR ALIBRANDI*

MELINA MARCHETTA

Man, have been wandering the lands of Skuldenore for ten years, trying to improve the lot of other exiled Lumaterans, and to find a place to resettle. During their travels to camps of dispirited and ill people, Finnikin is 'called' to the Cloister of the Goddess Lagrami. Unlikely heroes *'the first man of a slain king and his apprentice'* (p26), there they meet the silent novice, Evanjalín, who claims that Prince Balthazar, Finnikin's childhood friend and rightful heir to the Lumatere throne, is alive.

So begins a quest, and an uneasy relationship between Finnikin and Evanjalín. Sir Topher and Finnikin have been set on finding a permanent place of exile for the Lumateran diaspora, but Evanjalín persuades them to search for the rightful heir and return their people home. This means they must unravel the meaning of a curse/prophecy placed on the land by Serannona as her final act.

Under Evanjalín's guidance (or machinations), begins the task of freeing Trevanion, Finnikin's father, reassembling his King's Guard, gaining the support of the Priestking, and not least of all, inspiring the minds and hearts of the Lumateran diaspora that their land can once again be home.

Fantasy landscape

One of the pleasures of reading fantasy is being immersed in the world the author has carefully constructed. Marchetta supports her quasi-medieval world construction with two maps, a range of landscapes, and very different political systems.

- explore the decisions the author has made to convince us of the literary existence of her imagined world – the different parts of Skuldendore, such as Belegonia – cultured, educated; Sarnak – poverty stricken; Sorel – rough terrain, land of prison mines; Yutland with its strong indigenous cultures etc.
- also important are sufficient resonances with our known world and behaviours. Identify what is convincing and vivid about Marchetta's Skuldenore, for particular readers.

Before reading

- As this is a rich complex novel, with much intrigue, it is wonderful to read as a class (or as a small literature group) sharing responses and predictions and working out of the patterns as we go. Mixing the reading group to include those who are avid fantasy fans would make their specialist knowledge most powerful.
- Create a class blog or wiki for *Finnikin of the Rock* that can be added to as the book is read, so that the reading journey can be recorded to parallel the journey at the heart of the book.
- Provide a link to Melina Marchetta's interview on ABC Life Matters available at http://mpegmedia.abc.net.au/rn/podcast/current/audioonly/lms_20081020_0932.mp3

From the best-selling author
of *LOOKING FOR ALIBRANDI*

MELINA MARCHETTA

- And one to the short video on the Penguin website: <http://www.penguin.com.au/>
- Readers can test out their reactions to the book as compared with what the author's intentions were. We all read differently and bring life and previous reading experiences to the act of reading, so the blog or wiki can be a celebration and exploration of such diversity and richness.
- Examine the maps and create an initial visualization of the landscape – in words, in images, through associations. Images could be added to the blog or wiki and added to or altered as the reading progresses.
- Primo Levi's poem: research his life to find out why he might have written such a poem.
- Read and discuss the poem for intimations about what the reading experience of *Finnikin of the Rock* might be. Then after the book is read, re-visit the poem to see if perceptions were correct, or if the poem is read with more significance. This can be recorded on the blog/wiki too. Who changed their mind? Whose predictions were confirmed etc?

During reading

- Throughout the events there are clues to the true identity of Evanjalín, who is written as an ambivalent and ambiguous figure. For instance 'as if the novice Evanjalín had got her own way' p13. Does this make you distrust her?
- Keep a record of her actions as clues to her identity, and for how we readers are being invited to view her. This can be done in individual reading journals or on the class blog/wiki.
- **Map the Journey** – it is an epic physical journey as well as a heroic one. Scan the maps and put on interactive white board. For those who enjoy the meticulous world building of fantasy, follow Finnikin's trek; calculate distances (no scale is given on the maps) the time it takes according to evidence given in the book, and test the practicability. (For instance, Peter Dickinson says the movement of the armies in the size of the land in *Lord of the Rings* is not feasible.)
- **Setting** - Lumatere is a landlocked small kingdom. On pp49-50 Finnikin remembers it as idyllic, with cobblestone streets, meadows full of flowers, rich and fertile, etc (if 1000 is its inspiration, it would have been none too well plumbed, hygienic etc). How do you imagine it?
- Consider what divides and what brings together the kingdom and its peoples. Most Lumaterans worship Lagrami, Goddess of Light, but the Forest Dwellers worship Sagrami, Goddess of Night.

After reading

Title

- Why wasn't the book called Evanjalín of the Mont? Do you think that is a more appropriate title? Would it give too much away? Who do you think is the most important central character? Who has to undergo the most rigorous journey and testing?

From the best-selling author
of *LOOKING FOR ALIBRANDI*

MELINA MARCHETTA

Structure

Prologue

- While it fills us in on what has preceded our story, it also foreshadows important events for the climax of the tale. What might those be?
- Explore any resonances, such as a *'pound of flesh'* (cf Shylock in Shakespeare's *Merchant of Venice*. Also in that play the lawyer, Balthazar, is Portia in disguise. One might also consider Shylock's thirst for revenge in relation to the novel.)
- Idyllic nature of Lumatere before the unspeakable: different peoples united into a kingdom.
- Only a true warrior would catch the silver wolf.
- Pledges: Balthazar to die defending the royal house; Finnikin to be protector and guide as long as he lives; Lucian to be the light towards which they travel. Significance of Isaboe being included in the pledge.
- The curse of Seranonna.

Part 1: The Novice

- As the plot, characters and intertwined themes are complex, identify what readers think are the key events and the developing connections and patterns. Some are suggested here but readers should find their own and discuss their significance and make predictions.
- Sir Topher and Finnikin are committed to finding a place of exile, but others want a return home and sense something, *'Someone'* (p55).
- P56 Evanjalín speaks for the first time – what do you make of this? Why now? She suggests that Charyn is after Belegonia.
- P70 Evanjalín says to Finnikin to *'bend to their will...and keep yourself alive'* before she delivers him to the Sorelian soldiers. What does she know?
- P75 Evanjalín visits Trevanion in the prison where she has delivered Finnikin. Why is she doing this? What motives are you attributing to her?
- P77 The fight between Trevanion and Finnikin. P81 they face down each other.
- P90 Evanjalín dreams all the girls in Lumatere are dying.
- P101 *'Finnikin has his father and Lumatere has the Captain of its Guard'*. Can you begin to see Evanjalín's purpose?
- P108 The location of the Priestking. Evanjalín begins to recruit people to her cause, the return to Lumatere.
- P124 Finnikin's turn around to hope for a return.
- P128 Evanjalín convinces them that people inside Lumatere are waiting for the return of the King's Guard.

Part 2: All the King's Men

- What do you associate with this phrase? (Humpty Dumpty?)
- P138 Tesadora, Seranonna's daughter may be alive according to Evanjalín's dreams, and hiding the Lumateran girls in their cloister. The worshippers of both goddesses are working together
- P141 Differences in male and female power related to the menses.

From the best-selling author
of *LOOKING FOR ALIBRANDI*

MELINA MARCHETTA

- P151 Evanjalín says that Finnikin cannot complete the journey without her. What does this make you think?
- P197 – finding the King’s Guard – reminiscent of Robin Hood and Little John? Do some research. Provide a link to sites and images on the blog/wiki.
- P200 Froi and Evanjalín as the future of the kingdom (what is symbolic about those two?)
- P255 Evanjalín admits Balthazar is dead: *‘I gave you a king. I gave you what you wanted’*. What do you think of her now, and what do you think of her act. Was she right to do what she did? Why/why not?
- P256 Finnikin loses trust in Evanjalín and everything seems to fall apart. Why does he lose faith in her so easily?
- P259 *‘resurdus’* can also mean warrior or guide. What is the significance? How is the pattern forming now? What do you predict?
- P274 Sir Topher says to Finnikin *‘You are going to need everything inside of you. Everything’*. Does this suggest he knows more than Finnikin? What might he know?
- P320 The gate opens and there follows a bloody fight for the kingdom – *‘vindictive retribution’*. What do you make of this? Is there justice in their actions or is it more ruthless thuggery?
- P329 The tragedy of lives lost. What is their justification?
- Why must Isaboe carry the horrors of her people?

Part 3: All the Queen’s Women

- This suggests that true power is female power. Do you agree? There are lots of references to this throughout the novel, some humorous. (Think of Lord August and Lady Abian, Trevanion and Lady Beatriss and most powerful of all Tesadora)
- Trevanion confronts Beatriss. What do you make of the *‘knowing, self-possessed child’*, Vestie? How can such love and goodness come from an act of violation?
- Why is Finnikin so resistant to being the king?
- P341 Importance/healing power of story – Finnikin getting the people to tell what has happened to them and recording it. You might think of the people who refused to acknowledge what they had done. What is catharsis? Have you been aware of it in your life?
- P347 Finnikin is still having trouble with his ego and sense of power. Are you getting cross with him? Or do you think he is genuinely afraid for Isaboe because of his interpretation of the prophecy?
- P 359 Tesadora unravels Finnikin’s connection to the events – his pledge with Lucian and Balthazar, his compassionate killing of Seranonna. The link between Beatriss’s child and Isaboe, mystical, spiritual links – based around blood. Is it the nature of all religion that belief in the metaphysical requires faith not rationality?
- P362 *‘an ability to look into the darkness and find a light’*. Is that the essential humanity – what Isoboe represents? Not the denial of evil, but the embracing of it as part of the human experience, and yet be able find goodness.

From the best-selling author
of *LOOKING FOR ALIBRANDI*

MELINA MARCHETTA

Romance

- As well as being an epic fantasy journey, *Finnikin of the Rock* is a love story and in the best tradition of romances, Finnikin and Evanjalín initially compete and dislike each other until their true feelings emerge.
- Some readers might like to trace the progress of the relationship from hostility to true love.

Questions

- Why didn't Finnikin rescue his father? Why didn't he make contact with the King's Guard?
- Why doesn't he recognize Isaboe, when Sir Topher, Lady Abian and Lady Celie do immediately?
- Add to the blog/wiki any questions the students would like the opinions of others' on.

Ideas

- There are plenty of provocative ideas to explore in this novel which is one of the reasons we love to read – to have our imaginations and intellects challenged. Some could be used for formal debate. Or statistics on who agrees, disagrees could be kept on the blog/wiki, supported by evidence from the book, logic, argument, self-to-text and world-to-text connections. Some are suggested below.
- Joseph Campbell in *A hero with a Thousand Faces* identifies the common elements of the hero's journey. Readers might like to take this as a frame for thinking about the themes in the novel.
 - *The call to adventure*: 'destiny has summoned the hero and transferred his spiritual center of gravity from within the pale of his society to a zone unknown.' Accepting the call means the rite of separation.
 - *The herald*: summons the hero to cross a threshold – from the real world into mystery, life to death, waking state to dream.
 - *Protective figures or charms or talismans*: 'symbols of the benign, protective power of destiny' without whom or which the hero could not survive the trials of adventure.
 - *Trials*: facing the confusions, terrors, dangers and pains that stand between the hero and achievement of spiritual growth; or lessons to be learned, before
 - *The hero's return*: having survived the trails the hero is free to return to the real world, to re-cross the threshold bringing new knowledge.
 - For instance, identify all the tests that Finnikin has to undergo and survive.
- Community is a large theme in the novel – what brings people together, and what may drive them apart.

From the best-selling author
of *LOOKING FOR ALIBRANDI*

MELINA MARCHETTA

- Blame: people of Lumatere turned on each other: *'desperate people seek to blame'* (p26). Think of potent examples of this in history, even recent events in Tibet.
- P4 *'Those full of fear were the most dangerous of people.'* *'Ignorance that came from blind faith.'*
- P113 *'Everything is evil that humans can't conquer or control'*. Do you agree?
- P120 *'It's against the rules of humanity to believe there is nothing we can do, Finnikin'*. Do you think this motivates most people, or only some?
- P165 *'Never underestimate the value of knowing another's language. It can be far more powerful than swords and arrows, Captain.'* Is there a lot of evidence of such power in the book? Is there evidence in our world?
- P167 Trevanion: *'And women and children are never sent out to do our work without our protection...that's the language I share with them'*. Is this patriarchal posturing or sincere? Does it apply in the modern world?
- P204 *'Any man can kill, Finnikin. It is a stroke, an action with one's hand. But not every man knows how to lead.'*
- P251 – how do you measure suffering?
- P256 *'There are worse things than a lie and there are better things than the truth'*. Tease out this idea in relation to the story, and in terms of the contemporary world. Is there a consensus view among readers?
- P256 *'What you can't understand you destroy'*. Find examples in human history to challenge or support this. Provide links on the blog/wiki.
- P342 *'He could not believe anyone who had heard such stories of wickedness would allow it to happen again'*. Is there irony here? Think about how the Lumaterans took back their land? Why was there no chance for negotiation? Was war the only effective solution? Is war ever justified?
- P355 *'A poor captain I would make if all my decisions were based on how my loved ones were treated.'* Do you agree with Trevanion's sentiment?
- P363 *'What needs to be done.'* How much is that saying a central tenet of the novel? Consider how it is played out in the narrative. Is it a good adage to live by?
- P364 It is Isaboe who organised the cruel poisoning of the imposter court. Can you understand her motives? Is it in keeping with her character? Do you like her? Are you expected to? Admire her?
- Chapter 20 the rebuilding of Lumatere as a collectivist structure. A return to the pastoral – descriptions of crops *'turning the soil'* hard but enjoyable work. The pastoral is enduring motif in literature. Research it and see how it informs *Finnikin of the Rock*.

From the best-selling author
of *LOOKING FOR ALIBRANDI*

MELINA MARCHETTA

Morality

- Very little is clear cut: lying, not telling all that is to be known. Is *'righteous hatred'* (p365) legitimate or an oxymoron?
- P366 Murder is murder, isn't it? Do you agree with Isaboe that the slaughter of her family is not comparable to the slow, painful deaths of *'the monster who planned it and the traitor who carried it out'*?
- Consider the adage that 'the end justifies the means' in terms of the book, the contemporary world, your life.

Prophecy

- P122: *'Dark will lead the light and her resurdus will rise. And he will hold two hands of the one he pledged to save. And then the gate will fall, but his pain shall never cease. His seed will issue kings, but he will never reign. Her blood will be shed for you to be king.'*
- Myth and truth – what people cling to in times of trouble, for example that Prince Balthazar is alive when all the evidence is that he is not (p8). The importance of hope.
- P183 Finnikin reveals that when Seranonna said to him that *'Her blood will be shed for you to be king'* it was about Isaboe.
- P216 *'our king will get us through the gate'* – promised in the curse.
- Consider that this prophecy is open to interpretation and how different people interpret differently according to their view of themselves and others. On the blog/wiki present the different interpretations

Characters

- How old are each of the characters do you think? Is their age important in the novel and to you as a reader

Names

- In her interview in *Magpies*, Marchetta speaks about the importance of names, and David Lodge in *The Art of Fiction* reminds us that they always signify something, even if ordinariness. Do some researching on meanings of the characters' names. You might have to play with spelling and variants.

Evanjalin (consider the meaning: Evangeline means 'messenger of good news')

- Trace how our understandings of and attitudes towards her change during the course of the novel. Also consider from whose point of view she is being presented to us at various times. Below are some examples, but students should be invited to find their own significant moments and make predictions about her significance.
- Evanjalin's appearance changes dramatically throughout the book. Create an initial image of her as the novice from descriptions in the book and then additional ones throughout from subsequent descriptions, until she is Queen. This could be done digitally or drawn or painted. Do reactions to her change as her physicality changes – in the book and for readers?

From the best-selling author
of *LOOKING FOR ALIBRANDI*

MELINA MARCHETTA

- P9 Initially introduced to the reader as a simpleton who has taken the vow of silence, she is mysterious, mercurial, unpredictable and full of rage.
- P8 has a gift of walking through the sleep
- P16 can skin a hare
- P23 Finnikin thinks she could be a spy
- P30 knows how to use a sword, can fight
- P52 Celie recognizes her, but Finnikin reads Celie's reaction according to his view of Evanjalín
- P81 Sir Topher asks her if her father could protect her
- P85 she has Trevanion's mother's name – significance?
- P91 Ruthless? She sells the thief to the traders to get money for the horse – or do the ends justify her means?
- P117 Sir Topher knows who she is
- Plunges an arrow into herself without murmur
- P203 Finnikin realises Sir Topher is treating her as a 'prized possession' but still doesn't twig – too self-centered?
- P212 her gift, activated at age 12 with first period is related to blood. Is it a gift or a curse considering what she has access to – guilt, remorse, terror, memories, etc.
- Finnikin says of her that she is '*Strong...Humbling. Ruthless. Cunning. She can love people with a fierceness I have not seen before...And she is very beautiful*'
- P295 Evanjalín is revealed as Isaboe – all the pieces come together.

Finnikin

- a character in the process of maturing – 'Finn' is Irish meaning 'fair'
- On the blog/wiki, write a character portrait of Finnikin, from the point of view of Evanjalín, Froi, Sir Topher and Trevanion. Do they sound like the same person?
- P7 writing his own Book of Lumatere – loves the scent of parchment, etc
- P34 jealous of Evanjalín - likes to be in charge
- P57 is he a bully? Full of himself? What does he have to let go?
- P67 Haunted by Seranonna's words: '*Her blood will be shed for you to be king.*'
- P82 speaks seven languages learned on his travels
- P93 he had killed Seranonna at age nine to stop her suffering.
- P101 Evanjalín accuses him of concentrating on the dead and ignoring the living – is she right?
- P117 Is the flaw in his character that he always has to win?
- P123 wanted to be king and envied Balthazar for it. Do you think he will be king?
- P152 Evanjalín says he was born for greater things than being a member of the King's Guard. Are your predictions firming?
- P178 Evanjalín accuses him of heroics. Is that fair? Was that his motivation for climbing the mast? What does that accusation reveal about Evanjalín and her relationship with Finnikin?

From the best-selling author
of *LOOKING FOR ALIBRANDI*

MELINA MARCHETTA

- P202 Having to prove himself as a 'warrior in his own right' – not just because of who his father is. Compare this to Sir Topher – also a father figure who gave his unconditional approval and admiration to Finnikin.
- P309 Sir Topher says Finnikin has to overcome self doubt. Do you agree, or is he resentful at not having control over his life, at just being a fulfillment of a prophecy?
- P370 His real test is taking his place at Isaboe's side – why is that so hard for him?
- P379 Finnikin has written the constitution of the new Lumatere – what might it contain do you think? What do you think it should contain. What does the Australian Constitution contain? The US Constitution? <http://www.aph.gov.au/SEnate/general/constitution/index.htm>; <http://www.usconstitution.net/const.html>
- Elect a council of class members to write the constitution for Lumatere in 1000AD. Would you confirm the monarchy or suggest another political structure?
- P385 Finnikin has to choose between giving up being a farmer, or living with his father, and accepting his destiny. Do you think his fate has been inevitable since the day he had to pledge himself as the guide when he was a boy? Do you believe that we make choices or that they made for us and we simply have to accept them?

Captain Trevanion

- A John Trevanion was a Royalist Officer killed in the English Civil War in the 17th century. Could he have inspired this fictional Trevanion?
- P20 Trevanion refuses to lie prostrate before imposter king, is exiled and in prison. What does this tell us about him? What were the consequences of this action for others?
- Is he a brute of a man or heroic? Both? Is brute strength necessary for survival?
- P125 He hates too much, loves too much, suffers too much which is why Evanjalín cannot bear to be around him.
- P155 Commands loyalty from his men.
- P184 Feels responsible for what happened to Lumatere because it happened on his watch. Is he right to feel responsible?

The boy/Froi

- Consider that Finnikin thinks 'Froi' is his mispronunciation of 'boy'. Could he then be seen as an 'everyman' figure – a universal symbol?
- He is Lumateran from a camp, and is a potent example of what being brutalised and disconnected from any one, place or culture can mean
- P89 attempts to rape Evanjalín
- P90 '*He knows no other way but ugliness. He was taught no other lessons but those of force.*'
- Consider Froi's importance in the narrative. What might he represent?
- P372- importance of belonging – what is it for Froi?

From the best-selling author
of *LOOKING FOR ALIBRANDI*

MELINA MARCHETTA

Brutality

- There is a lot in the book – harshness to fight harshness. Is that how it has to be? Or was that how it was during medieval times that Marchetta is drawing from?
- What do you think is the author's view?

Romance

- Is the relationship between Finnikin and Evanjalín the classic one of romantic fiction, such as initially disliking each other (p61) to Finnikin kissing Evanjalín's hand (p158) to his acknowledgment of his longing for her (p238)?

Narrative choices

- Chapter 19 Why do you think the author chose to tell this episode from the point of view of Froi?
- Write it from another point of view or in the objective third person and see what the effect is.

Father/son relationship (this is a powerful theme in the novel to explore)

- P94 Evanjalín understands the bond between them when she has Trevanion and Finnikin meet in the prison, and knows how this will motivate Trevanion.
- P237 Consider that *'Finnikin was a son blessed by two fathers; one a warrior, the other a leader'*. Which do you think was the most important/most influential for him? Does he love them equally?

Walking the sleep

- P126 Evanjalín travels with a child; they cannot speak to each other but they visit the living and Evanjalín believes it is Beatriss who has called her.
- This metaphysical spirituality in the book is not easily understood fully. Is this a characteristic of all religions – that they demand faith rather than rationality?
- Religion/spirituality – women believe in the goddess and her protection, but not so much the men in gods. Is religion women's business, do you think? You might consider that it was men who split the worship of the one Goddess into two, to dilute the power of the religion.

From the best-selling author
of *LOOKING FOR ALIBRANDI*

MELINA MARCHETTA

Descriptive writing

- There are some tense and physical action sequences such as that on pp29-30 which describe the fight in the alley; pages 77-79 the fights between Trevanion and Finnikin, and pp157-159 the battle aboard the boat.
- These could be examined in terms of how the author creates such tension and fear and used as models for writing. They could also be animated on the class blog or wiki. Appropriate music and/or sound effects could be chosen to accompany the fights and see what the effect is for the viewer.
- Also vivid, shocking and moving is the description on pp105-107 of the camp of the ill exiles. We can see, feel and smell this awfulness. Again this could be used as a model for writing and as stimulus to visualise. There are lots of images of refugee camps on the web that could be used, or students could create their own. Again music could be chosen or composed to heighten emotions.

Contemporary resonances (Connecting with a text is always important and relating to the here and now might provide appeal for those who are not usually fantasy readers)

- Ideas of displacement, refugees, belonging, homeland, war etc are highlighted. What is the author's position on these? Are these themes the ones that are motivating her narrative?
- You might like to choose specific incidents in the text to examine for point of view, language used etc to position the reader, for example, p232 regarding the worshippers of Sagrami. What should have been done? Think of contemporary parallels, of dividing beliefs/people out of fear, such as the Tutsis and Hutus in Rwanda and now the Congo, or the Protestants and Catholics in Ireland (now resolved – how was it resolved?) the Palestinians and Israelis, the continually fraught area of the Balkans, the Taliban in Afghanistan.
- P235 The kingdom is cursed '*because good people stood by while evil took place*'. Can you think of examples of this in our contemporary world? Can you think of examples where people lost their lives to save others?
- Is the sin of omission a greater one than that of commission?

Related reading/viewing (Put these titles on the blog/wiki and invite students to add others and other categories.)

Fantasies

Here Lies Arthur by Philip Reeve (the creation of a hero)

Darklands Trilogy Anthony Eaton (fantasy journey)

Pagan series Catherine Jinks (medieval setting)

Old Kingdom Trilogy Garth Nix (rich fantasy with a central female character)

From the best-selling author
of *LOOKING FOR ALIBRANDI*

MELINA MARCHETTA

Primo Levi

Collected Poems Primo Levi (and any of his fiction and short stories)

Refugees/ Displacement

The Arrival by Shaun Tan (picture book/graphic novel)

Dust text by Colin Thompson plus various illustrators (picture book)

How I Live, Now by Meg Rosoff (future war and displacement – strong female character)

Growing up Asian in Australia edited by Alice Pung (has stories of displacement, refugees and immigration)

'The Boat', the title story in Nam Le's *The Boat* (powerful and shocking story of Vietnamese refugees)

A Country Divided

Hotel Rwanda (Film) (powerful and true)

Love Story

The Ghost's Child by Sonya Hartnett

Just Listen by Sarah Dessen

finnikin
of the
ROCK

From the best-selling author
of *LOOKING FOR ALIBRANDI*