



LISA FULLER

WASHPOOL



TEACHERS RESOURCES

WASHPOOL

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Teachers Resources by Cara Shipp

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INTRODUCTION

Sisters Bella and Cienna are different in lots of ways. Bella is quiet and shy, and Cienna is always surrounded by friends. One thing they have in common is their love for the local swimming spot, Washpool. One weekend, while they are at Washpool with their family, the girls are transported to the world of Muse.

There they encounter enigmatic Esura, who encourages them to venture further into Muse, where the Summer Feast – a time when many peoples gather for celebration and trade – is due to start.

But when the Lady Dragon's egg is stolen, Bella and Cienna must use their smarts to help find the egg before it's too late. Only when they can guarantee the safety of the egg and their new friends, can they figure out how to get back home.

This story uses fantasy and magical realism to consider themes such as diversity, bullying, racism and discrimination and sustainability. The parallel fantasy world of Muse reflects many issues in our own world, such as warring between different countries, environmental destruction and the rights of LGBTQIA+ and diverse communities. For example, two characters are unkindly named 'mutants', due to their different appearance to the other creatures in their nation. Muse provides a place for Cienna and Bella to reflect on how these issues present themselves in their own world, and they both develop personally: Cienna learns to rely on others more and respect different ways of approaching problems, and Bella learns to be more quietly confident in who she is.

Author Lisa Fuller is a Wuilli Wuilli woman from Eidsvold, Queensland, and is also descended from Gooreng Gooreng and Wakka Wakka peoples.

Highly recommended for 9–12-year-olds.

A NOTE FROM THE AUTHOR

Dear Educator,

First and foremost, thank you for picking up *Washpool*, and thinking about using it in your classroom; it is very much appreciated.

Washpool grew from a letter-writing exchange with two of my nieces, the real Cienna and Bella. We live in different states and I was missing them so badly that I came up with a fun idea to connect with them in a way that I hoped would also help their literacy journey – I sent them an old-fashioned letter with the first chapter, and the promise of more chapters if they replied to me in kind. And so began the journey of *Washpool*. (Please note that while the characters are based heavily on my niblings, they are still fictional characters, and I sought the girls' permission to publish this.)

I've made some very deliberate choices in this book about using fantasy and representing my family. There's a lot of confusion out there around First Nations Australian spiritual beliefs, and, unfortunately, a legacy of minimising our beliefs through use of words such as 'myths' and 'legends', and I ask that you not continue that minimisation by using those words. While it's not necessary for us to share each other's beliefs, we can be respectful of one another and part of

that is being mindful of our language use.

It's important to me that everyone knows that while the girls begin and end the story on Country in our hometown of Eidsvold, the rest of the story is firmly set in a fantasy world. The beings and elements within are entirely made up and should not be conflated with our beliefs at all. Muse is not Country.

The story elements – characters, settings and issues – absolutely have my cultural perspective woven through them, as that is what our family sees every day and I wanted my niblings to find themselves in my work. However, none of these elements relate to the Dreaming, ancestral beings or our creation stories.

The language used in the book is a combination of Aboriginal English and some language words commonly used in our community and more widely in south-east Queensland. Eidsvold is on Wakka Wakka Country, but it includes Wuilli Wuilli and Gooreng Gooreng peoples (as well as others). As such, I do not try to place any of these words with a specific group. Language changes and evolves. Due to the impacts of colonisation, it's not clear to me personally which words belong to which language, and I do not pretend to know these things. I will not continue the process of erasure by ignoring the diversity of our area. There's a lot more that could be said about this, but it is a complex process and so I do not engage with it in the book. And while I don't pretend to be an expert, I try to choose my words carefully and respectfully.

I'm telling you these things in the hopes of continuing what I know we are all passionate about – educating. The fact you've picked up my book tells me that you stand with me in addressing the ongoing ignorance and poor education around First Nations peoples in Australia. And I hope you enjoy *Washpool* for what it is – a work of fantasy that happens to be written by a First Nations woman, with the cultural perspective that entails.

I really hope you and your students enjoy *Washpool*, and if you or your students would like to reach out via my publisher or my website, I'd love to hear from you!

All the best,
Lisa

THEMES AND CURRICULUM LINKS

Major themes in this novel include:

- Celebrating diversity and how people with different strengths and ideas can come together to solve a problem
- The impact of bullying and different ways to address it
- The impact of racism and discrimination, including the rights of LGBTQIA+ people and people with genetic differences
- The importance of friendship, cooperation and teamwork

The curriculum links for this novel are outlined below. It fits most naturally in the Year 5-6 curriculum.

Year Level	Curriculum Area

Year 3

English | Literature

- AC9E3LE01: Discuss characters, events and settings in different contexts in literature by First Nations Australian, and wide-ranging Australian and world authors and illustrators
- AC9E3LE03: Discuss how an author uses language and illustrations to portray characters and settings in texts, and explore how the settings and events influence the mood of the narrative
- AC9E3LE04: Discuss the effects of some literary devices used to enhance meaning and shape the reader's reaction, including rhythm and onomatopoeia in poetry and prose

English | Literacy

- AC9E3LY02: Use interaction skills to contribute to conversations and discussions to share information and ideas
- AC9E3LY05: Use comprehension strategies when listening and viewing to build literal and inferred meaning, and begin to evaluate texts by drawing on a growing knowledge of context, text structures and language features
- AC9E3LY06: Plan, create, edit and publish imaginative, informative and persuasive written and multimodal texts, using visual features, appropriate form and layout, with ideas grouped in simple paragraphs, mostly correct tense, topic-specific vocabulary and correct spelling of most high-frequency and phonetically regular words

HASS:

- AC9HS3K01: Causes and effects of changes to the local community, and how people who may be from diverse backgrounds have contributed to these changes
- AC9HS3K06: Who makes rules, why rules are important in the school and/or the local community, and the consequences of rules not being followed
- AC9HS3K03: The representation of contemporary Australia as states and territories, and as the Countries/Places of First Nations Australians prior to colonisation, and the locations of Australia's neighbouring regions and countries

Health and Physical Education:

- AC9HP4P01: Investigate how success, challenge, setbacks and failure strengthen resilience and identities in a range of contexts

Year 4	<p>English Literature</p> <ul style="list-style-type: none"> ● AC9E4LE01: Recognise similar storylines, ideas and relationships in different contexts in literary texts by First Nations Australian, and wide-ranging Australian and world authors ● AC9E4LE02: Describe the effects of text structures and language features in literary texts when responding to and sharing opinions ● AC9E4LE03: Discuss how authors and illustrators make stories engaging by the way they develop character, setting and plot tensions <p>English Literacy</p> <ul style="list-style-type: none"> ● AC9E4LY02: Listen for key points and information to carry out tasks and contribute to discussions, acknowledging another opinion, linking a response to the topic, and sharing and extending ideas and information ● AC9E4LY03: Identify the characteristic features used in imaginative, informative and persuasive texts to meet the purpose of the text ● AC9E4LY05: Use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning, to expand topic knowledge and ideas, and evaluate texts <p>HASS</p> <ul style="list-style-type: none"> ● AC9HS4K05: The importance of environments, including natural vegetation and water sources, to people and animals in Australia and on another continent ● AC9HS4K07: The differences between “rules” and “laws”, why laws are important and how they affect the lives of people ● AC9HS4K09: Diversity of cultural, religious and/or social groups to which they and others in the community belong, and their importance to identity <p>Health and Physical Education</p> <ul style="list-style-type: none"> ● AC9HP4P01: Investigate how success, challenge, setbacks and failure strengthen resilience and identities in a range of contexts ● AC9HP4P05: Describe how valuing diversity influences wellbeing and identify actions that promote inclusion in their communities <p>Arts Visual Arts</p> <ul style="list-style-type: none"> ● AC9AVA4P01: Share and/or display artworks and/or visual arts practice in informal settings ● AC9AVA4C01: Use visual conventions, visual arts processes and materials to create artworks that communicate ideas, perspectives and/
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Year 5	<p>English Literature</p> <ul style="list-style-type: none"> ● AC9E5LE01: Identify aspects of literary texts that represent details or information about historical, social and cultural contexts in literature by First Nations Australian, and wide-ranging Australian and world authors ● AC9E5LE02: Present an opinion on a literary text using specific terms about literary devices, text structures and language features, and reflect on the viewpoints of others ● AC9E5LE04: Examine the effects of imagery, including simile, metaphor and personification, and sound devices in narratives, poetry and songs <p>English Literacy</p> <ul style="list-style-type: none"> ● AC9E5LY02: Use appropriate interaction skills including paraphrasing and questioning to clarify meaning, make connections to own experience, and present and justify an opinion or idea ● AC9E5LY05: Use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning to evaluate information and ideas <p>HASS</p> <ul style="list-style-type: none"> ● AC9HS5K07: How citizens (members of communities) with shared beliefs and values work together to achieve a civic goal <p>Science</p> <ul style="list-style-type: none"> ● AC9S5U04: Explain observable properties of solids, liquids and gases by modelling the motion and arrangement of particles ● AC9S5U03: Identify sources of light, recognise that light travels in a straight path and describe how shadows are formed and light can be reflected and refracted <p>Health and Physical Education</p> <ul style="list-style-type: none"> ● AC9HP6P01: Explain how identities can be influenced by people and places, and how we can create positive self-identities ● AC9HP6P04: Describe and demonstrate how respect and empathy can be expressed to positively influence relationships ● AC9HP6P10: Analyse how behaviours influence the health, safety, relationships and wellbeing of individuals and communities <p>Arts Visual Arts</p> <ul style="list-style-type: none"> ● AC9AVA6C01: Use visual conventions, visual arts processes and materials to plan and create artworks that communicate ideas, perspectives and/or meaning
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Year 6	<p>English Language</p> <ul style="list-style-type: none"> ● AC9E6LA08: Identify authors' use of vivid, emotive vocabulary, such as metaphors, similes, personification, idioms, imagery and hyperbole <p>English Literature</p> <ul style="list-style-type: none"> ● AC9E6LE01: Identify responses to characters and events in literary texts, drawn from historical, social or cultural contexts, by First Nations Australian, and wide-ranging Australian and world authors <p>English Literacy</p> <ul style="list-style-type: none"> ● AC9E6LY02: Use interaction skills and awareness of formality when paraphrasing, questioning, clarifying and interrogating ideas, developing and supporting arguments, and sharing and evaluating information, experiences and opinions ● AC9E6LY05: Use comprehension strategies such as visualising, predicting, connecting, summarising, monitoring and questioning to build literal and inferred meaning, and to connect and compare content from a variety of sources <p>Health and Physical Education</p> <ul style="list-style-type: none"> ● AC9HP6P01: Explain how identities can be influenced by people and places, and how we can create positive self-identities ● AC9HP6P04: Describe and demonstrate how respect and empathy can be expressed to positively influence relationships ● AC9HP6P10: Analyse how behaviours influence the health, safety, relationships and wellbeing of individuals and communities <p>Arts Visual Arts</p> <ul style="list-style-type: none"> ● AC9AVA6C01: Use visual conventions, visual arts processes and materials to plan and create artworks that communicate ideas, perspectives and/or meaning ● AC9AVA6P01: Select and present documentation of visual arts practice, and display artworks in informal and/or formal settings
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Cross Curriculum Priorities: Aboriginal and Torres Strait Islander Histories and Cultures; Sustainability

CULTURAL NOTES

Most state government education departments have some guidelines and protocols for teachers working with First Nations students and classroom content. Here is a good example from the Queensland Curriculum and Assessment Authority:

<https://www.qcaa.qld.edu.au/about/k-12-policies/aboriginal-torres-strait-islander-perspectives/protocols>

You can also find information about culturally sensitive teaching on the 'Miss Shipp' blog:

- <https://missshipp.wordpress.com/five-foundations-of-first-nations-focussed-teaching/>
- <https://missshipp.wordpress.com/culturally-sensitive-teaching/>

Best practice is to find ways to connect your unit of work with a real-world experience, meeting local Aboriginal people via incursions and excursions.

A common challenge for educators is locating, contacting and receiving responses from local First Nations community members. This takes time and perseverance and becomes easier once you are known and trusted by community members. Remember that government institutions and institutions representing English authority are not safe or happy places for many First Nations people. As such, working with community is a trust building exercise. Here are some tips:

- Start within your school, with any identified First Nations roles, parents or Elder/advisory groups. Ask if the school has a Reconciliation Action Plan and any committees or groups who work with First Nations people. Don't place students in a position of responsibility for speaking for First Nations peoples until you know them and their families. Start by getting to know the parents and what they want/expect from the school for their young person.
- Contact local Aboriginal land councils, community organisations, local Indigenous rangers, Aboriginal medical services or cultural centres.
- Attend bookshop, library, art gallery and museum events on First Nations topics, as they will have authors, artists, guest speakers and community members you can talk to. For example, there may be a group of First Nations writers who can conduct workshops or sessions with students.
- Attend local NAIDOC events and be seen around the community.
- Be aware that some people may be the only First Nations representative or the only person in that liaison role, so they could be inundated with community work and slow to respond to you.
- Make sure to have long timeframes and be willing to commit your own time. Be aware when cold calling that a slow response can reflect community concerns or cultural needs, such as Sorry Business. Urgent requests will ordinarily be perceived less favourably.
- Seek opportunities to be introduced to people in person via networks and community activities rather than emails and phone calls.
- Persist – don't leave a message or write one email then give up and say no-one is interested in working with you. It's about finding the right moment to connect and building trust. A cold-email is rarely an immediately successful strategy, but it can be a starting place to begin building a relationship.
- Create a culturally safe space for visitors – be welcoming of more than one guest as visitors may prefer to attend school with colleagues, friends and family. Initial meetings may need to take place away from school, in a neutral location or somewhere of their choice. Ask guests how they want to be introduced and plan with them how a session/workshop/meeting will run so that everyone is clear on what is expected. Check which location they would prefer and how they want the space set up (sitting in circle, sitting outside, walking through bush, etc.). Remunerate appropriately with a pre-agreed fee and present a small thankyou gift. Ensure that there is time for yarning when you meet with them and after they deliver a workshop (book relief time for yourself to host them attentively or arrange for someone off class to assist).

CURRICULUM ACTIVITIES

CLASSROOM IDEAS IN ENGLISH

During reading:

- Read to the end of Chapter 12, making notes and sketches about each of the characters, such as:
 - p. 2 – The bullying scene that affects Bella
 - p. 4 – Differences between Bella and Cienna
 - pp. 6–7 – Cienna’s angry and forceful way, and her want for Bella to be ‘tougher’ and get revenge on the bullies
 - pp. 5 & 9 – Bella won’t share her drawings unless perfect and can always see flaws in her work
 - pp. 34–36 – Cienna is the first to be cheeky/argue with Esura; she calls him ‘Uncle’ to soften him, which her family would call her a con artist for
 - p. 52 – Cienna is protective of Bella and won’t allow her to look after herself
 - pp. 70–72 – Understanding the Fire Birds
 - p. 94–95 – Cienna’s outrage at the treatment of Phoebe and Fiona
 - Ch. 12 – Understanding the Water Peoples and wyverns
- Pause at the end of Chapter 12 to discuss and clarify the emerging ‘sides’ of the battle: the Fire Birds who have captured Cienna and the Water Peoples helping Bella. Make predictions about what will happen and what Cienna’s and Bella’s roles in the story will be. Discuss whether students think the Fire Birds and the Water Peoples are good or bad. Could they both be good? Or both bad? Consider whether Cienna and Bella will be able to help the two warring peoples come together.
- Discuss the treatment of the Fire Bird ‘mutants’, how Cienna and Bella empathise and see similarities with how they have been treated, and how Pheobe and Fiona deal with it (pp. 94–100).
- Discuss Chapter 15. Cienna suggests a way for warring nations to collaborate to find the egg, the young people befriending each other pave the way for the rest of their communities to follow, and the Elders promise to work together and not endanger anyone or the mission itself. This is a significant turning point in the novel and illustrates its themes of friendship, cooperation and teamwork.
- Discuss the **imagery and comparisons** made in these descriptions: ‘Bella froze, feeling like an apex predator’s next meal’ and ‘The Lady’s head was weaving backward and forward in a way that reminded Bella of a cobra hypnotising its prey’ (p. 128). Discuss whether they are **similes** and, if not, how they are different. Students can sketch their impression of what the Lady Dragon looks like. Use quotes from pages 128–29 to show how the Lady speaks and attach these to the students’ drawings. Discuss how the language is written to convey the Lady’s anger and her threatening manner.
- Discuss the descriptive language in the following passages:
 - p. 13 – Description of bush
 - pp. 23–24 – Description of Muse
 - p. 31 – Description of the Trickster, Esura
 - p. 54 – Description of Cienna flying through air in a fire bird’s talons
 - p. 104 – Description of the public bathhouse cave of the Water Peoples

After reading:

- Discuss the genres of fantasy and magical realism. What features of the genre do we notice in the fantasy world of Muse?
- Consider Cienna and Bella’s connection to their family and Country in the ‘real’ world of Eidsvold. Discuss how the Washpool landscape, and its mysterious qualities, could be part of that local people’s heritage. For example, the text mentions stories about ‘how the rocks

came to be' and how erosion of the area happened that only some people could know but it doesn't go into detail (p. 14). Why do think the author might have chosen to do that? In discussing this, it is important to remind students that many First Nations stories about creation beings, creation events and the 'supernatural' are part of an array of complex belief systems. They are considered historical fact, recorded and passed down through generations via dance, songs, art and oral storytelling. First Nations peoples' beliefs are like any other faith or religion, they should be respected, and as such do not belong under the category of fantasy, and the words 'myth' and 'legend' should never be used in relation to them.

- Building on the above two discussions, consider how the novel does not neatly fit into the genres of fantasy and magic realism. By presenting the 'real' world of Eidsvold and fantasy world of Muse, the author is not limiting the novel to sit within one genre.
- Discuss how Cienna's, Bella's and their siblings' drawings appear in Muse. Talk about their descriptions on p. 46, p. 117–18 and p. 211–12.
- Discuss the concept of a 'Hero's Journey'. See the resource 'What is the Hero's Journey?' by Andrea Feccomandi on the Bibisco blog: <https://bibisco.com/blog/what-is-the-heros-journey/> In what ways does this novel follow the hero's cycle? Use the visual from Feccomandi's article to guide the discussion and map the students' responses.
- If we look closer at the hero's journey, consider ways that this novel writes this journey differently to the usual formula. There is no lone hero character; the heroes are sisters. There is more than one mentor, and the mentors are a diverse group of creatures representing their communities: genetically different fire birds in a same-sex relationship, and the Water Peoples, one of whom gets seriously injured during the quest (Epi). In classic hero's journeys, it is often a very individualistic quest. Often, they feature a white and male protagonist, there is little collective action, and all other characters are either helping or hindering the quest, with little room for disabled, different or injured characters (Christiansen & Bond, 2021). The hero also often breaks rules in the 'crossing the threshold' stage. However, in this story, Cienna and Bella use their mother's and Gran's wise teachings to help them learn their new world. For example:
 - p. 25: 'If in doubt, listen.'
 - p. 27: 'Stay in the same place so people can find you.'
 - p. 68: Bella remembers to 'respect the lives we took for food' and eats the magic pipi.
- Discuss how while the hero's journey can be one way to identify the structure of this story, we also know that there is more than one way to write a story. In this story, we see one approach by a First Nations writer who presents a type of journey that is more collective, focussed on community, with characters following their own cultural rules. The Hero's Journey therefore does not always serve us as a narrative archetype.
- Talk about the Aboriginal language words in the book. These are words used by the author in her community. Draw pictures to match them and annotate with their translations and meanings.
 - 'Deadly', p. 11 (Aboriginal English, meaning 'really good')
 - 'Moondie', p. 17, and 'chookey-moondie', p. 18 (inference: means 'bottom')
 - 'Humpies', pp. 45, 54 (the tent-like structure Gran grew up in)
 - 'Doon doons' and 'porcupines', p. 79
 - Engage with local First Nations writers and community organisations to learn how they approach language in their writing. View videos about the Poetry in First Nations Languages program led by Red Room Poetry and get in touch with Red Room Poetry for supporting resources and connections:
<https://redroompoetry.org/projects/poetry-in-first-languages/>
 - View the Gambay First Languages Map and discuss how diverse Australian First Nations communities are and how the array of different languages spoken in different communities reflects that diversity:
<https://gambay.com.au/>
- Have each student sketch what they imagine the Polyglot Flower looks like on an A5 or A4 piece of paper. Display all the drawings together to make a patchwork of flowers. Then discuss the **symbolism** of the flower. It helps people communicate and understand many languages: How is this useful? How does this help Bella and Cienna to work as a team with

others to achieve peace? Why is it important to have many languages in the world and not just one? (Example, languages connect to local landscapes and cultures). What does the word 'polyglot' mean? Why are there less Polyglot Flowers in Muse now? What does this tell us about sustainability? (Muse needs more children to draw sketches to create the beings of Muse and come through the portal to visit their creations. In real life, we need to be connected to the stories of our land and to each other in communities). Annotate the patchwork display with dot points from your class discussion, drawing together the themes of the importance of languages, diversity, teamwork and cooperation.

- Discuss the **foreshadowing** at the end of the novel, when Bella and Cienna are reminded to keep their promises and told they may be needed as warriors for Muse in the future (p. 266). This gives the reader an idea for what could be in a sequel to this story. Students could plot or storyboard their own plan for a sequel based on this discussion. Students could also write short stories or poems responding to these prompts.
- Washpool grew out of a letter writing exchange between the author and her nieces. To get the next chapter from their aunty, they had to reply with their own letter and drawings. Invite students to write to Lisa Fuller about what comes next in the sequel to Washpool.

CLASSROOM IDEAS IN STUDIES OF SOCIETY AND ENVIRONMENT OR HUMANITIES AND SOCIAL SCIENCES

- Brainstorm the similarities between Muse and the girls' First Nations culture. For example, consider: the Elders' council; the Summer Feast when different nations gather (p. 45); the importance of identity and names (pp. 75–76); the knowledge of one another's languages across nations (p. 101); the Welcome to Country concept when nations gather (p. 115).
- Read a range of picture books by First Nations authors. Locate where the authors are from on the AIATSIS language map. Discuss the diversity of peoples – different landscapes, languages and cultures. For some book lists, see Magabala Books, Hachette, Fremantle Press or the [Indigenous Literacy Foundation](#). Discuss some of the similarities across cultural groups (Isaiah Firebrace and Jaelyn Biunmaiwai's *Come Together* and Lisa Fuller and Samantha Campbell's *Big, Big Love* are useful for this).
- Discuss the laws and rules that Bella and Cienna have to follow on Country and in Muse.
 - Why are these laws and rules present?
 - What is their purpose/why are they useful?
 - Relate them to the school rules and local community rules and laws the students follow. For example, rules at their sports clubs, rules at home and government laws such as following traffic lights. Discuss their purpose.
 - Discuss how the Elders in Muse are not sure whether their laws apply to children and to Waking Worlder children visiting. Should visitors to a place follow the laws and rules of that place? How does it work in our world?
- Discuss the fact that the wyvern is thought to be extinct and the Nil is rising (like rising sea levels in our world). Have students research climate change and endangered species in our world. Discuss why it is important that novels like *Washpool* can remind us of these issues.
- Early in the novel, we are told that the dam weirs interfere with the natural flow of the water around Washpool. As a class, research and discuss the practice of damming and its pros and cons.

<https://www.nma.gov.au/learn/kospace/franklin-river-1983/kids>

https://www.youtube.com/watch?v=JxAYz0J_Uew

CLASSROOM IDEAS IN SCIENCE

- Heat from fire is an important element in this novel. Explore how heat is made and transferred in the Primary Connections 'Heating up' unit plan:
<https://primaryconnections.org.au/v84-sequences/heating?tabIndex=1>
- The resource 'Inquisitive' also has a good unit on this topic but requires teacher or school

subscription:

<https://www.inquisitive.com/au/u/226-heat-energy>

- The wyvern spits toughened glass. Learn about heat and glass making, glass blowing, and other related concepts at the ABC's Behind The News: <https://www.abc.net.au/btn/classroom/glass-blowing/14016778>
- Learn about warm-blooded and cold-blooded animals: <https://www.ifaw.org/au/journal/warm-blooded-animals>
<https://www.ifaw.org/au/journal/cold-blooded-animals>
- Which animals need warmth to hatch their eggs? How does each type of animal stay warm, obtain warmth or cool down? Discuss how this is similar or not to the animals in the novel.
- Have students research ochre, magma, lava and stalagmites, the materials Bella finds in the underground caves.
- Discuss reflection and refraction, as the light and colours change frequently in the fantasy world of Muse. There are a number of resources to support the teaching of this concept at the blog Mrs Russell's Classroom: <https://www.mrsrussellsclassroom.com/year-5-light-physical-science.html>

CLASSROOM IDEAS IN HEALTH AND PE

- Discuss with students the definition of 'stereotypes'. What does it mean when someone is stereotyping another person or group of people? How can stereotypes influence the way people treat others? Discuss in relation to how Mia and her friends call Bella 'Dumb Bell' and refer to 'her own kind' (p 2). Are these comments based on stereotypes?
- What actions can we take to promote inclusion in the community? Look at some of the resources on the [Bullying No Way](#) website. Assist students to design social action projects for encouraging their student community to embrace diversity and be respectful and empathetic.
- Bella demonstrates active listening when she hears Epi and Eure's different perspectives about what they are annoyed with each other about (p. 112 and p. 151–52). Discuss how she listens and suggests that they communicate more clearly with each other. Discuss how it is important in a relationship to be able to communicate how you are feeling and what you need.
- Discuss the growth of Bella and Cienna throughout the book. In particular, look at how Bella figures out her quest in the cave by herself (p. 175), and when they reflect on what they've learned on p. 244. How does Cienna learn to be more patient and sensitive, accepting of others and how they do things? How does Bella learn to be more confident and assertive without being aggressive or rude?

CLASSROOM IDEAS IN ARTS – VISUAL ARTS

- Discuss Bella's growth in confidence, and how she quickly sketches the wyvern to save it, when she used to not be able to finish sketches due to her perfectionism (p. 211–12). Introduce students to impressionism and abstract art. Explain how imperfection is embraced in these art forms.
 - o Hachette [Beautiful Oops!](#) page of resources for teachers: <https://www.hachettebookgroup.com/imprint/workman-publishing-company/page/beautiful-oops>
 - o *The Dot* by Peter H. Reynolds (picture book)
 - o TATE impressionism for kids: <https://www.tate.org.uk/kids/explore/what-is/impressionism>
 - o 'Basic Introduction to Abstract Art' by Ms G's Studio: <https://www.youtube.com/watch?v=iEV4PZKI9Es>
- Explain to students that you are going to have a **fridge door exhibition**, where their drawings don't need to be perfect, polished or take a long time; they just need to be something to put on the fridge door. Create a fake fridge door display in the classroom, or, if you think it is appropriate, make it about their home fridge doors and get families on board with the idea. Provide students with the following sections of the novel that may lend themselves to drawings, or students can make their own original drawings not connected to the novel.

- p. 13 – Description of bush
- pp. 23–4 – Description of Muse
- p. 31 – Description of the Trickster, Esura
- p. 54 – Description of Cienna flying through air in a fire bird's claw
- p. 104 – Description of the public bathhouse cave of the Merpeople
- p. 198 – Happy Glenn the glowworm communicating friendship to Bella
- p. 233 – The fire birds and the egg bursting out of the water
- Celebrate the students' art with an exhibition opening and discuss how powerful and special this art can be. After all, the fridge door art in the novel created the creatures in Muse and had the power to save endangered species like the wyvern!

ABOUT THE AUTHOR

Lisa Fuller is a Wuilli Wuilli woman from Queensland, also descended from Wakka Wakka and Gooreng Gooreng peoples. She's lived on Ngunnawal and Ngambri lands (Canberra) since 2006, where she is a lecturer at the University of Canberra. Lisa is an award-winning writer, editor and literary agent. She loves to play and finds herself working and publishing in varied spaces. Her work often grows from love, for her daughter, niblings, Country and community.

Lisa won the 2017 David Unaipon Award for an Unpublished Indigenous Writer, the 2018 Varuna Eleanor Dark Flagship Fellowship, and was a joint winner of the 2018 Copyright Agency Fellowships for First Nations Writers. She also won the State Library of Queensland's black&write! Fellowship in 2019.

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ABOUT THE AUTHOR OF THE NOTES

Cara Shipp is a Wiradjuri/Welsh woman (descending from the Lamb and Shipp families in Central Western NSW, around Dubbo, Parkes and Trangie) and is currently Head of Senior School at Silkwood School on the Gold Coast. As part of the Big Picture Learning Australia network of schools, Cara is a Big Picture Coach at Silkwood School, as well as schools across SE QLD and Northern NSW. Cara has previously run alternative educational programs for Aboriginal and Torres Strait Islander students, held Head Teacher English/HASS/Languages positions and served as President, Vice President and Editor with the ACT Association for the Teaching of English (ACTATE). She is currently the National Fellow with the Australian Association for the Teaching of English. Cara is an alumnus and trained facilitator of the Stronger Smarter Leadership Program. Cara completed a Master of Education focusing on Aboriginal literacy and regularly presents cultural competence training at local and national conferences, particularly within the context of incorporating First Nations perspectives into the English curriculum. Her recent AATE publication, *Listening from the Heart: Re-writing the Teaching of English with First Nations Voices*, documents this work. Cara writes teachers notes for a range of First Nations authors and publishers, and she has a blog on Aboriginal perspectives in English teaching at <https://missshipp.wordpress.com/>.