

# A GIRL CALLED CORPSE

By Reece Carter, illustrated by Simon Howe

## CURRICULUM LEARNING AREAS

- **ENGLISH:** Literature, literacy and language
- **HASS: Continuity and Change** – exploring *past and present connections to place*, in considering *interactions between people and place*, and in researching the diverse ways *different communities express themselves*.  
  
Reece Carter's use of a transfigured local Western Australian landscape supports HASS geographical studies, particularly how geographical landscapes can be represented in maps but also in Indigenous 'mapping' stories and art.
- **Visual Arts**
- **General Capabilities: Literacy and critical and creative thinking.**
- **Cross-curriculum priority: Aboriginal & Torres Strait Islander histories and culture**  
Authorial recognition of the Indigenous Noongar history of Leeuwin-Naturiste coast of Western Australia.

*Some activities in these notes are linked across subject.*

**RECOMMENDED FOR:** 8–12 years old, mid to upper secondary

**GENRE:** Middle-grade ghost story and supernatural mystery. First-person contemporary narrative

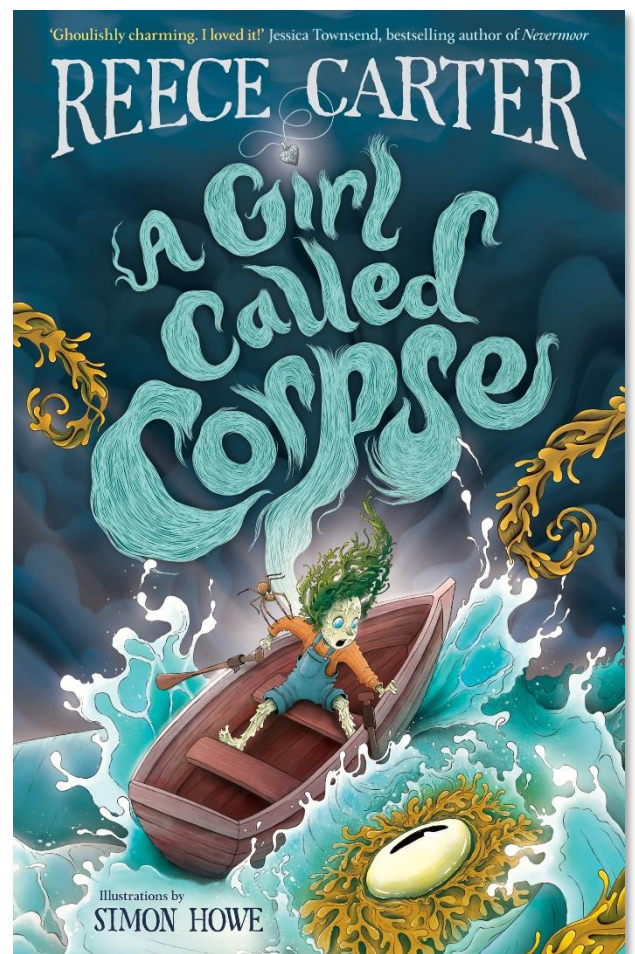
**THEMES:** Family, friendship, adventure, fantasy, ghosts, magic, witches and myths.

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**NOTES WRITTEN BY:** Ananda Braxton-Smith

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# INTRODUCTION AND PLOT SUMMARY

Corpse is a ghost who used to be a girl with a family and a name – if she could just remember them. Using one of the three Ghostly Acts, she has made and Possessed a body of wax and flotsam.

Corpse lives with a spider called Simon inside the roof of a shack inhabited by evil witches, on a rock-that-doesn't-exist across the water from a town-that-nobody-visits. The rock-that-doesn't-exist is a Spellspring – a source of power for magic both good and evil. Corpse is afraid to leave the island in case her magic fades and her wax body disintegrates, leaving her without a body to Possess, and so vulnerable to being taken by Death Proper.

Corpse avoids the witches. There have been other kid ghosts like her on the rock but none have stayed long before Death Proper took them. Corpse's friend, Girl, managed two years but now even she is gone. On the day she disappeared they had fought, and Corpse had left Girl among the tide pools. Later she'd gone back to look for her but Death Proper had taken her.

Now the Spellspring is drying up. The witches' powers are dwindling and Corpse's own magic is also weakening. She overhears the witches talk about a 'treasure' in town that the witches desire with all their evil hearts; it is a new, fresh Spellspring. They believe the Spellspring will restore their powers, and Corpse believes it will reunite her with memories of her life. Despite being afraid to lose her magic, and with it the ability to maintain the body she Possesses, Corpse and Simon leave the rock for the mainland.

On the mainland Corpse is reunited with Girl, who was not taken by Death Proper but banished by the witches. The treasure is revealed to be a locket containing the heart of a child. This is the fresh Spellspring that the witches need. It turns out that the heart inside the locket was taken from Corpse when she was first snatched from her parents. Corpse is intent on regaining her heart while Girl is intent on ridding the town of witches altogether. Mayhem and magic ensue as the friends struggle to retake the locket, save the town and restore their friendship.

During the struggle Corpse manifests a totally new magic with no apparent source. It's a magic that springs from some previously unknown part of her. She thinks maybe it's the power of *love* she's using as a source. She thinks maybe, although her life is over (and with it her living family), in her death she has a new family with Girl and Simon... But she doesn't say so because that would be soppy.

## Q&A WITH REECE CARTER

### ***How did the idea for the character of Corpse develop?***

I came up with the character of Corpse before I even had a story for her. One night while I was trying to get to sleep, I saw that the manhole in the ceiling was slightly ajar. I began to ask myself who (or *what*) might be up there, and it didn't take long to piece her together: a girl made of wax who was prickly, stubborn, and lonely. Sure, she was a little bit scary, but I knew she had a good heart too. Straightaway, I knew that I wanted to write a story for her.

### ***Tell us a bit more about what inspired you to write this story.***

What surprised me is how quickly the story came together. All the pieces fell together easily, like Corpse had been lurking in the back of my brain for years with a fully fleshed-out story to tell. As a kid, I read books as a way to escape my 'real world' when it no longer felt safe or welcoming. In books – especially middle-grade books – the hero always wins, and good always triumphs over evil. I love that middle-grade books

always have hopeful endings. And so, in part I wrote this book for kids who needed to be reminded that even in the face of real darkness, there is still plenty of good in the world.

On the other hand, I also wrote this book for those kids who just love to be spooked – the ones who adore scary stories. I really wanted to write a spine-chilling page turner of an adventure, brimming with creepy characters and weird magics, which kids wouldn't want to put down.

### ***Are Elston-Fright and the surrounding areas based on real places?***

*A Girl Called Corpse* is the kind of story you would expect to see set in a Transylvanian castle or a graveyard in Salem, so for me one of the biggest joys of writing this book was knowing that its landscapes were in fact inspired by Western Australia.

Specifically, I imagined the town of Elston-Fright and its surrounds might look like the Leeuwin-Naturiste region of our South-west coast, which is traditionally Wardandi-Noongar land.

# CLASSROOM DISCUSSION AND ACTIVITIES

## ENGLISH

### LANGUAGE



#### Rhyme and rhythm in spell-making

*Moss on stone and flesh on bone,*

*Wings on bat and tail on cat.*

*Like the beak is on a duck,*

*Make these two things good and stuck.* (pp32-3)

An enchantment is a spell that uses a chant to manifest magic. Chants are rhythmic and elicit emotion. The effects of the energised chanting that can be heard at sports events and the effects of calming mantras chanted in meditations are co-opted by writers to create magical atmospheres in texts.

Rhyme underscores rhythm and is also an effective mnemonic device. This is obviously useful while trying to remember how a spell goes while in a tight spot. (As magical persons often are.)

- Watch these examples of [people chanting at sports rallies](#), [monks chanting during religious services](#) and [Greta Thunberg chanting at COP26](#). Listen closely to the chants. Close your eyes and feel how your body responds to the chants. What are the effects of the chanting? How do the chants make you feel as you listen? Which chants have the strongest effect on you?
- Find and examine the rhymes and rhythms in the magic spells in *A Girl Called Corpse*. Corpse has learned three spells from the witches: the sticking spell (above), a fire hex (p34) and a beckoning charm (p36). Consider the effects of the rhyme and rhythm of these spells.
- Share examples of enchantments from other magical texts. Do you have favourite enchantments from your own reading? Read them aloud to the class and listen while others read theirs.
- Compose your own enchantments, then rehearse them and share with the class. Did the rhymes and rhythm help you to remember it?
- Create your own classroom book of spells like the witches' book of spells – *Magikal Maledictions*. The book can be either handwritten and hand-bound, or typed and formatted using a PC. Draw illustrations for the spells.

#### Extension

There's a famous enchantment in the final stanza of William Shakespeare's play *Macbeth*:

*Double, double, toil and trouble:*

*Fire burn and cauldron bubble.*

*Cool it with a baboon's blood,*

*Then the charm is firm and good.*

- Read the [full enchantment](#) then write your own spells, using the Macbeth witches' enchantment as a model for rhyme and rhythm.

#### Text Structure and Organisation

Y5 Understand how texts vary in purpose, structure and topic as well as the degree of formality.

Y6 Understand how authors often innovate on text structures and play with language features to achieve particular aesthetic, humorous and persuasive purposes and effects.

Investigate how vocabulary choices, including evaluative language can express shades of meaning, feeling and opinion.

#### Expressing and Developing Ideas

Y5 Understand the use of vocabulary to express greater precision of meaning, and know that words can have different meanings in different contexts.

Y5 Understand how noun groups/phrases and adjective groups/phrases can be expanded in a variety of ways to provide a fuller description of the person, place, thing or idea.

Y5 Understand how noun groups/phrases and adjective groups/phrases can be expanded in a variety of ways to provide a fuller description of the person, place, thing or idea.

Y6 Investigate how complex sentences can be used in a variety of ways to elaborate, extend and explain ideas.

Y6 Investigate how vocabulary choices, including evaluative language can express shades of meaning, feeling and opinion.

Analyse and evaluate similarities and differences in texts on similar topics, themes or plots.

Identify and explain how choices in language, for example modality, emphasis, repetition and metaphor, influence personal response to different texts.

#### Examining literature

Identify, describe, and discuss similarities and differences between texts, including those by the same author or illustrator, and evaluate characteristics that define an author's individual style.

Identify the relationship between words, sounds, imagery and language patterns in narratives and poetry such as ballads, limericks and free verse.

Understand, interpret and experiment with a range of devices and deliberate word play in poetry and other literary texts, for example nonsense words, spoonerisms, neologisms and puns.

## Using prefixes in linguistic reversals

The magic in *A Girl Called Corpse* is expressed partly through reversals of both linguistic convention and reader expectation.

Some linguistic reversals in *A Girl Called Corpse* are achieved by inserting the prefix 'un-' before words, such as in the phrase 'the Ungeneral Store'. The prefix 'not-' is also used widely. For instance: Corpse's wax body contains a *not*-heart, a *not*-brain and a *not*-stomach. Nevertheless, Corpse still has feelings in these not-parts.

- Consider the reversals of meaning caused by the author's use of the prefixes 'un-' and 'not-'. Note the instances as you read, then discuss the effects of the reversals. Do you like them? Do you think they add to their magical atmosphere? Do you find them funny?
- Make up new words to describe the magical world by adding the prefixes 'un-' and 'not-' to ordinary words.

## The World in the Mirror: Reader expectation reversals

*"I did just save your death, you know," Girl says... (p173)*

Reversals of reality and reader expectation add to the magic in *A Girl Called Corpse*.

The landscape contains both a rock-that-doesn't exist and a town-that-nobody-visits. The witches in the text are men. The weresquid is literate (only just ... but still!) and Simon the huntsman spider is brave when everyone knows spiders 'are supposed to be afraid of everything'. (p258)

- Find some of these reversals in *A Girl Called Corpse*. What is your favourite? What is the expectation or reality that is being reversed?
- Consider the effects of the reversals. Do they make the world in the story strange and new to you? Do you enjoy them? Do they annoy you? Do they make you laugh?
- Write paragraphs that reverse realities to show the magical world as topsy-turvy and downside-up.

## Extension: Portals to the wild side

- As a class, read the passage that describes Corpse's entrance into the Ungeneral Store, the store of magical things behind the ordinary General Store.

*A feeling like seasickness washes through me*

*when the floor completely falls away.*

*Upside down becomes right side up.*

*'Hold on, Simon!' I cry out.*

*I stumble backwards.*

*(Which is actually forwards.) (p89)*

This portal leads Corpse and Simon into a room that is a mirror-image of the room they have left – a room that is the *same but different*.

- Compare and contrast the portal in *A Girl Called Corpse* with the portal in Lewis Carroll's *Alice Through the Looking-Glass*: [Chapter 1 Looking-Glass House](#). In this text Alice falls through a looking-glass portal into the mirror-world.
- Find other magic portals in literature.
- Write about a magic portal that reverses the real world and share your writing with the class.

### Note to teachers re. pronoun change

Reece Carter has provided an opportunity to discuss pronouns by using the singular third-person pronouns of *they* and *their* when referencing the weresquid and the Fisher, before Corpse gets to know them better.

## LITERATURE

### Characters and fictional bodies

In the Q&A above, Reece Carter talks about 'meeting' his character Corpse before he had thought of her story. Building a character's physical elements and their landscape helps in imagining a story that character might inhabit.

Corpse's body is made of wax, and her body parts are recycled from the rock-that-doesn't-exist:

*If my hair looks like bright green seaweed, it's  
because that's exactly what it is.  
My eyes, a pair of abalone shells, polished blue by sand.  
Teeth, two rows of pebbles. (p1)*

Later, Corpse is searching for objects that will work as ears:

*I scan underfoot for something that might work  
as a new set of ears. A pair of limpets, maybe?  
Matching ram's horns? A couple of dead jellyfish?  
Anything has got to be better than the sea squirts  
I've been using lately. They keep falling off. (p7)*

- Create a character, body-first. Explore your local area and find objects that could be recycled as body parts. Bring them to school and share them with the class. Describe what body part the objects will replace? What made you choose those objects? Imagine how it might feel to be made of these objects. What would be good about the recycled body parts, and what might be a problem?

(The character created in this activity can be used in the Visual Arts – Found objects in art activity below.)



#### Examining Literature

Discuss how authors and illustrators make stories exciting, moving and absorbing and hold readers' interest by using various techniques, for example character development and plot tension.

Understand, interpret and experiment with sound devices and imagery, including simile, metaphor and personification, in narratives, shape poetry, songs, anthems and odes

#### Evaluating and reflecting

Evaluate factors that shape identities and critically analyse how individuals impact the identities of others.

## A plain black button and a last-minute perspective shift

*A single black button – plain in every way.*

*Except that it isn't plain.*

*Not to me. (p35)*

*A Girl Called Corpse* uses the first-person narrative for most of the story, which means readers can only know what Corpse herself knows. Her mysteries are *our* mysteries: her name, her age, the faces of her family, where she lived and how she died.

The Epilogue however shifts to the third-person narrative, which provides information inaccessible to Corpse. This retrospectively changes aspects of the story.

All Corpse has are questions – and lots of mysterious feelings in her not-body. One of Corpse's mysterious feelings is her attachment to a plain black button that she found on the shore of the rock-that-doesn't-exist. Despite not knowing the button's origin or significance, it is Corpse's favourite belonging:

*I turn the button over in my hand. Run a thumb  
across it. And as I do, the shadow illusions twist  
into the shape of the family I never met. It makes  
something in my not-chest ache. When I tuck the  
button in my pocket, the pain eases. (p36)*

Corpse is attached to the button but can only guess why. The mystery of the button and its meaning is only solved for the reader in the third-person narrative of the Epilogue. Stuck in her first-person perspective, Corpse will never know what the reader now knows.

Instead of the text's mystery about Corpse's origins, she is finally revealed to have been the beloved child of once-devoted and now-devastated parents. The button is an eye from her favourite toy, lost on the shore when she was snatched and brought to the rock-that-doesn't-exist. It connects her emotionally to her life and her parents' love for her, and in retrospect provides a suggestion for why Corpse is able to love her new friends and make a new 'family'.

### Follow the black button: Textual analysis

- Consider the motif of the black button. Follow its appearance throughout the text:
  - Page 35–6: the black button is Corpse's favourite thing
  - Page 52: the black button provides security in the cemetery
  - Page 131–133: flashback wherein Corpse first finds the black button and her imaginings about it and her family
  - Page 278–9: the black button causes the same magical feeling in her not-chest as her friends
- Consider the context each time the button appears and discuss the button's effects on Corpse.

#### Creating Literature

Create literary texts using realistic and fantasy settings and characters that draw on the worlds represented in texts students have experienced.

#### Creating Texts

Plan, draft and publish imaginative, informative and persuasive texts, choosing and experimenting with text structures, language features, images and digital resources appropriate to purpose and audience

#### Examining literature

Discuss how authors and illustrators make stories exciting, moving and absorbing and hold readers' interest by using various techniques, for example character development and plot tension.

## Before and after reading the Epilogue

- Before reading the Epilogue, discuss what you think has happened to Corpse. Do you think the witches snatched her, or the Merchant? Do you think she was abandoned by her parents in Elston-Fright? What effect do you think that might have had on her?
- How would it feel to Corpse to believe she was abandoned by her parents? Her heart would be broken but perhaps she'd be angry too. Perhaps she'd find it hard to trust anyone. Would the feelings make her unkind sometimes?
- How does Corpse's behaviour through the story reflect those feelings? Locate these events in the text and discuss.
- Read the Epilogue together as a class.

## Shift of perspective and the black button explained

- Note the shift in perspective in the Epilogue and discuss how it has affected what you think about Corpse's story. Consider questions such as:
  - Was the Epilogue a surprise?
  - What has been revealed about Corpse that was unknown before reading the Epilogue?
  - Has it changed the way you see Corpse? Do you see her behaviours in a different way?
  - It's possible that this insight will never become known to Corpse. How does that make you feel?

## Two ways of looking at it: Writing two perspectives

In fiction-writing, perspective can be manipulated to both mystify and to clarify.

In general, broader perspectives or multiple points of view reveal more of the whole truth of any story. First-person narratives are emotionally authentic but unreliable; they provide only partial truths, but they do not give the other crucial perspectives that would illuminate a more detailed story. For such illumination a third-person, or omniscient, narrator is required.

- Write a short 3-paragraph story as a first-person narrative. Include all the detail you can imagine. What are the sights, smells and sounds? Decide on your character and remember that you know and feel only what your character knows and feels. Convey all aspects of your character through the narrative.
- Then rewrite the story as a third-person narrative. With this perspective you are omniscient – you know everything about everyone in the story. You know what they think and feel in the present, the past and the future.

### Literature and context

*Discuss texts in which characters, events and settings are portrayed in different ways, and speculate on the authors' reasons.*

### Creating literature

*Create imaginative texts based on characters, settings and events from students' own and other cultures using visual features, for example perspective, distance and angle.*

*Create texts that adapt language features and patterns encountered in literary texts, for example characterisation, rhyme, rhythm, mood, music, sound effects and dialogue.*

## LITERACY

### Perspective and point-of-view

In life, people have different perspectives on the same experience, and in fiction, characters have different points of view too. In *A Girl Called Corpse* we hear about Corpse's experience of events because it's a first-person narrative and she's telling the story, but the other characters would all have their own points of view too. It can be fun to imagine these other points of view (especially the villains).

- Read the following sections and re-imagine the events from different points of view:
  - On pages 290-291, Simon wraps Worst-Witch in spider-silk. Imagine this event from the perspective of the witch.
  - In chapter 6, Corpse meets McKraken. Imagine the meeting from McKraken's point of view.
- Choose sections that include Simon or Girl, or any other character, and rewrite the sections from their perspective.

### Fictional maps

There is a long tradition of fictional mapmaking in fantasy and magical literature. *A Girl Called Corpse* includes a fictional map of Elston-Fright and its surrounds.

- Look closely at the map and locate the places mentioned in the text. Copy the map in a simplified form and then add information. Insert characters from the story or show on the map a particular scene being played out.

## HASS

### The idea of Country: Other ways of mapping place

For the setting of *A Girl Called Corpse*, author Reece Carter was inspired by the Leeuwin-Naturaliste region of Western Australia. This region is the traditional home of the Wardandi Noongar people and is rich in caves including the Devil's Lair, which contains the earliest evidence of human habitation in South West Australia.

In First Nations representations of place, geography blends with elements such as history and spirit. This kind of representation leads to an understanding of place that differs from the traditional European perspective of landscape.

- Consider the Aboriginal and Torres-Strait Islander notion of 'Country'.
- Research the Leeuwin-Naturaliste region of South West Australia and locate Noongar Country on the [Horton interactive map of Aboriginal Australia](#).
- Find your location on the map, and discover its Indigenous name.

#### Texts in context

Identify the point of view in a text and suggest alternative points of view.

#### Interpreting, Analysing and Evaluating

Identify characteristic features used in imaginative texts to meet the purpose of the text.

#### Y3: Knowledge and understanding – Geography

The similarities and differences between places in terms of their type of settlement, demographic characteristics and the lives of people who live there and people's perceptions of these places.

#### History

How the community has changed and remained the same over time and the role that people of diverse backgrounds have played in the development and character of the local community.



## Art in Noongar Country

- Explore some traditional Indigenous stories connected with [Noongar Country and spirituality](#), [Noongar identity and culture](#) and [First Nations symbols in art](#). Find stories that describe the origins of physical features in the landscape and consider the symbols used to signify physical features (refer to the [Rainbow Serpent](#), a painting by Wardandi Noongar artist, Liam Mayer).

**Note for teachers: multiple cross-curriculum links to the Australian Curriculum are detailed on the [education page of the Noongar culture website](#).**

- Think about how the [Noongar connection to Country](#) combines descriptions and ‘mapping’ of landscape, but also incorporates the ‘story’ of people in that landscape.

## Mapping your own country

- Our ‘country’ is our home and is precious to us. It is comprised of our house and our neighbours’ houses. It contains all its paths and creeks and parks, all its schools and shops. It also contains the back lanes and the empty blocks, the unfriendly places and the deserted houses. It is made of places we love and places we avoid.
- Think about your home country. What are its landmarks? Do you know who lives where? Do you know secret paths and shortcuts? What else lives in your country? For instance, do you know where the dogs are – and which ones are friendly?
- Walk around your neighbourhood and/or your school and list its landmarks. Note down any stories attached to places. Are there particular places you love? Why do you love them? What about the places you avoid? Why do you avoid them?
- Create a map of your country. Label the map so it can be understood by other people. Use symbols to show its landmarks and stories. (This map can be reused in the Visual Arts activity below: Fictional mapmaking).

# VISUAL ARTS

## Using found objects in art

The character of Corpse is part of her landscape in a literal way: she is made of its elements plus the magically pliable substance of warmed wax. This makes her particularly related to a special place.

- Make a basic figure using a soft modelling material or a stuffed fabric casing. Reuse your objects from the Literature: Characters and Fictional Bodies activity above, and attach the found objects as features on your figure. Name your figure.

## Fictional mapmaking

Reece Carter was inspired by the real coastal region of South West Australia but has fictionalised the landscape to act as a setting for his story.

### Y4: Knowledge and understanding – Geography

*The use and management of natural resources and waste, and the different views on how to do this sustainably.*

### Explore ideas and practices used by artists

*Exploring cross-media effects and characteristics of representation when making artworks inspired by observation or imagination.*

### Considering viewpoints

*Analysing how symbolic meaning or metaphor is constructed in their own artworks and artworks of others.*

### Explore ideas and practices used by artists

*Exploring cross-media effects and characteristics of representation when making artworks inspired by observation or imagination.*

- Explore some other literary maps, such as [Middle Earth in JRR Tolkien's Lord of the Rings](#) series, the [maps of Narnia for C.S. Lewis's Chronicles of Narnia](#) series or the [Barbaric Archipelago from Cressida Cowell's series, How to Train Your Dragon](#).
- Create a literary landscape of your 'country'. You can re-use the map you created in the HASS activity above (Mapping your country). Trace the map including its features but omitting its labels. Show both the scary and the lovely parts of your country.
- Transform your real map into a fictional map. Relabel it and rename the features so that they become magical: Is there a scary dog somewhere – show a monster in that place. Is there a bully in the back lanes – show a troll there. Is there a lovely big sheltering tree – draw it even bigger and even lovelier, and give it a lovely sheltering name. Share your new magical maps with the class and put them on display.

## AUTHOR BACKGROUND AND MOTIVATION

Reece Carter grew up on his family farm in Tammin, Western Australia. There was an unfortunate lack of witches and ghosts though, so Reece had to find them in books instead. Roald Dahl, Paul Jennings and Emily Rodda were some of his first favourite authors.

When Reece moved away to boarding school at the age of eleven, he could regularly be found hiding in the library, tucked away in the corner with a good book. With the encouragement of his English teacher, Reece started writing his own stories.

After a few years travelling overseas, Reece moved to Melbourne. But even while working as a nutritionist by day, Reece maintained a secret double life, continuing to write middle-grade novels by night. Now, he lives in Sydney and writes kids' fiction full-time. When not reading or writing, Reece can usually be found talking to his dog Hagrid – and hoping that one of these days Hagrid might decide to talk back. *A Girl Called Corpse* is his debut novel.



## ABOUT THE WRITER OF THESE NOTES

Ananda Braxton-Smith is a journalist and highly acclaimed author for children and young adults including a series for older readers, *The Secrets of Carrick*.

# CORRESPONDING LITERATURE

*Coraline* and *The Graveyard Book* by Neil Gaiman

*Alice Through the Looking-Glass* by Lewis Carroll

The Narnia series by C.S. Lewis

*The Witches* and *Matilda* by Roald Dahl

*The Extremely Inconvenient Adventures of Bronte Mettlestone* by Jaclyn Moriarty

A list of top books on magical subjects can be found here:

[https://www.goodreads.com/list/show/22563.Magical\\_children\\_s\\_books](https://www.goodreads.com/list/show/22563.Magical_children_s_books)

## EMBEDDED LINKS IN FULL

### English activities

The witches' enchantment from *Macbeth*: <https://www.poetryfoundation.org/poems/43189/song-of-the-witches-double-double-toil-and-trouble>

See kids from Rostrevor College chanting to support their houses on sports day:

<https://www.youtube.com/watch?v=OE82xL7aOos>

Listen to Buddhist monks chanting Om Mani Padme Om (the jewel in the lotus):

<https://www.youtube.com/watch?v=2l3F1l6Uc3c>

Greta Thunberg and 'No More Blah Blah Blah' chant at COP26:

<https://www.nytimes.com/video/climate/100000008055661/greta-thunberg-cop26-protest.html>

Chapter 1: 'Looking-Glass House' from the novel *Alice Through the Looking-Glass* by Lewis Carroll:

<https://www.alice-in-wonderland.net/resources/chapters-script/through-the-looking-glass/chapter-1/>

### HASS

Find out which Indigenous Country your home is located in using the Horton interactive map of Aboriginal lands and language areas: <https://aiatsis.gov.au/explore/map-indigenous-australia>

Explore Noongar spirituality and stories: <https://www.noongarculture.org.au/spirituality/>

Explore Noongar identity and culture: <https://www.noongarculture.org.au/identity/>

Cross-curriculum links to the Australian Curriculum on multiple disciplines when teaching Noongar culture: <https://www.noongarculture.org.au/education/>

Start exploring symbols for land features in First Nations art practice:

<https://www.commonground.org.au/learn/communicating-through-art-first-nations-symbols>

### Visual Arts

Interactive map of Tolkien's Middle Earth:

<http://lotrproject.com/map/#zoom=3&lat=1042&lon=1632&layers=BTTTTTTTT>

Interactive map of C.S. Lewis's Narnia: <https://www.narniaweb.com/2005/10/interactive-narnia-map-now-available/>

Map of Cressida Cowell's Barbaric Archipelago:

[http://vignette3.wikia.nocookie.net/howtotrainyourdragon/images/6/68/Barbaric\\_Archipelago\\_1.jpg/revision/latest/scale-to-width-down/2000?cb=20161124093814](http://vignette3.wikia.nocookie.net/howtotrainyourdragon/images/6/68/Barbaric_Archipelago_1.jpg/revision/latest/scale-to-width-down/2000?cb=20161124093814)

*The Rainbow Serpent* by Liam Mayer:

<https://www.manjimup.wa.gov.au/ourshire/news?item=id:2eia57wyo1cxby32i8qo>