

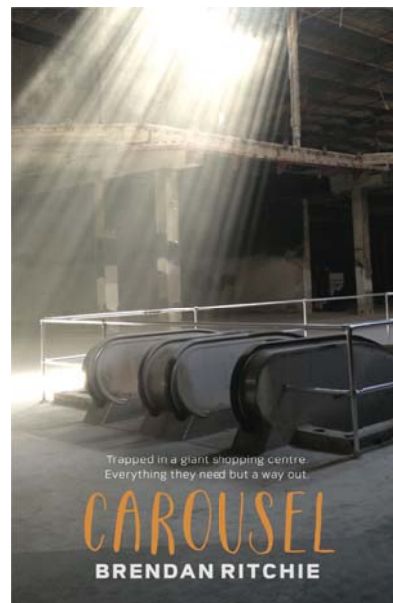
CAROUSEL

Brendan Ritchie

ISBN: 9781925162141

Themes: friendship, identity, adolescence, art, technology, consumerism, post-apocalyptic future

Year level: Y10–12



ABOUT THE BOOK

Carousel is the story of four young people – Nox, Lizzy, Taylor and Rocky – who find themselves mysteriously trapped inside a shopping centre on the fringe of Perth’s eastern suburbs. The days pass by with no sign of any other human beings, and the novelty of having their own mall is quick to wear off. Endless gaming sessions on giant screens are discarded, and gorging themselves on junk food loses its appeal. Why has no one come to help them? Or come to work, for that matter? As the weeks turn to months food supplies begin to run low. The four are faced with a terrifying question: could something terrible have happened to the outside world?

ABOUT THE AUTHOR

Brendan Ritchie is a writer and filmmaker from Fremantle, Western Australia. He tries to spend his mornings writing and the afternoons swimming, drinking coffee and reading about football. Taking a break from making films, Brendan wrote his first novel, *Carousel*, within a creative writing PhD at Edith Cowan University.



STUDY NOTES

LITERACY: COMPREHENDING TEXTS THROUGH LISTENING, READING AND VIEWING

Language and textual analysis; engaging and responding; reflecting

Suggested reading plan – alternate between:

- Reading chapters together as a class (allocating one page or one paragraph per student)
- Allowing students to read to one another in pairs or small groups
- Assigning independent reading for homework

Comprehension strategies to model and practise:

- Inferring
- Summarising
- Identifying key ideas/themes
- Drawing conclusions

Reader response journal

Have students keep a reader response journal throughout their study of *Carousel*. This document should record any important quotes and emotional reactions to each chapter, as well as any questions or discussion topics they may wish to raise in class. The reader response journal can also be used at the end of the unit to help students in planning critical responses to essay questions. It functions as a bank of important quotes from which to select and structure a convincing argument.

1. Have students make notes in their journal on the following:
 - a. Characterisation – of the narrator (Nox), the other main characters (Lizzy, Taylor, Rocky) and any minor characters they feel are significant (e.g. Rachel).
 - b. Setting – of Perth, and of the shopping centre itself.
 - c. Narration – the narrator's point of view; the narrator's reliability; issues of bias.
 - d. Plot structure
 - e. Literary devices
 - f. Symbolism
 - g. Dialogue – have students compile a list of important quotes for each character, noting how they may change/grow over the course of the novel.

Discussion points

Below is a list of questions you may wish to discuss with your students. They may like to do so in pairs or small groups, then elect one group member to summarise their findings to the class. Alternatively, you may wish to conduct this as a whole-class discussion.

Chapter 1

2. Consider the following setting descriptions. What kind of atmosphere is established?
 - a. *The place was weird without music. Normally I would be blasted with some crappy dance track standing this close to Cotton On. But not today.* (p. 7)
 - b. *The light down there seemed blue and artificial. From where I stood next to Bags R Us it was impossible to know if it were day or night.* (p. 7)
 - c. *It was empty. Not just of customers, which I might have expected, but seemingly of staff too.* (p. 8)
3. Create a class definition of the term 'foreshadowing'. Find two examples of foreshadowing in Chapter 1.
4. The story is narrated in the first person from the point of view of the character Nox. How would you describe his character based on the opening chapter?
 - a. Use at least three adjectives to describe Nox.
 - b. Create a list the benefits and limitations of first person narration.
 - c. What is meant by the term 'unreliable narrator'?
 - d. Do you predict that Nox will prove a reliable or unreliable narrator? What gives you this impression?
5. How are the characters Taylor and Lizzy introduced to the reader?
 - a. Find two quotes to describe each of their personalities.
 - b. In what ways are the sisters similar/different?

Chapter 2

6. *Lizzy was cross-legged, still glancing through her static Twitter feed as if her flight was delayed, or her doctor was running late.* (p. 18)
Discuss the role of social media in your life. How does it affect your daily communication with others? What are the advantages/disadvantages?

Chapter 3

7. This chapter jumps forward in time to reveal that the characters have now been trapped inside Carousel for seven months. Nox surmises that *Something large and inexplicable was happening, maybe had happened, in the world, or at least in Australia* (p. 31)
 - a. What do you think has happened? Discuss potential scenarios (e.g. alien invasion, natural disaster, nuclear war).
 - b. Why do you think Carousel was not destroyed? Why does the power remain on?
 - c. Why do you think these four young people were spared? Were they just lucky?
8. Why has Nox chosen to sleep in a kids' bunk setup? What might this reveal about his mental state?
9. *Initially I was pretty excited about the electrical section. Watching DVDs and Blu-rays from JB Hi-Fi on huge 3D LCD LED ADD TVs. Gaming on the demo consoles chained to the cabinets beneath. But there was something kind of sullen about a TV with no reception. While Carousel had plenty of power, it was a total black spot for any kind of communication.* (p. 23)
Nox finds himself surrounded by more items of technology than ever before, but describes his location as a 'black spot for any kind of communication.' What do Nox's comments imply about modern society's reliance (overreliance?) on technology?

10. Throughout the novel Nox constantly refers to the names of stores and to labels. What is the significance of this continuous 'name-dropping'?
 - a. Create a class definition for the term 'consumerism'.
 - b. Create a class definition for the term 'capitalism'.
 - c. As a class, discuss some of the positive and negative effects of consumerism and 'label culture' in modern Australian society, in their own lives, and in a global context.
 - d. Organise a class debate on the topic of consumerism.
11. *Rocky was the skinny kid in school that you decided you would stick up for, even if it meant you would get beaten up. Because watching him get beaten would be so much worse.* (p. 32)
 - a. Collect more quotes that describe Rocky so far.
 - b. Nox claims: 'we knew he was fragile' (p. 21). In what ways does this new character appear fragile?
12. *Being in there alone, with the long line of silent cubicles, could be pretty creepy. A while ago I decided to prop the doors open with garden gnomes from Backyard Bonanza.* (p. 25)
 - a. What makes the situation 'creepy' for Nox? Do you think this might be different for each character?
 - b. A shopping mall is a familiar location for most people – not one that is ordinarily described as 'creepy'. Find three quotes that hint there is something sinister about the setting.
13. In his essay 'The Uncanny' (1919) Sigmund Freud describes the term 'uncanny' as a sense of something threatening or unknown within the bounds of the intimate and familiar. This is relevant to *Carousel*, a suburban setting that is familiar yet threatening for the characters.
 - a. Read this essay and, in pairs, create a list of the ways in which 'the uncanny' manifests in the opening chapters of *Carousel*.
 - b. Continue to add 'uncanny occurrences' to this list as you read the remainder of the book.
14. *Taylor's desire to break out of the centre had remained pretty constant from the first night. For me it came in waves. I don't think this meant that Taylor necessarily wanted to be free more than I did, but maybe her need for a goal or routine was stronger.* (p. 30)
 - a. Do you agree with Nox's judgement here? Or do you think he is less determined to escape than Taylor? If so, why might this be?
 - b. Why do you think routine is important for the characters?

Chapter 4

15. *She and Lizzy lived in different cities on the outside and the confinement of the centre had complicated both their relationship and their music. But Carousel offered them time. It was its foremost gift.* (p. 38)
 - a. In what ways can 'time' be viewed as a gift?
 - b. Do you think *Carousel* has given the four individuals any other 'gifts'? If so, what are they?
 - c. Create a class definition for the term 'personification'.
 - d. *Carousel* itself is constantly subject to personification (as evident in the quote above). Find three more examples of this. Do you consider *Carousel* a character in this novel?
16. *'And stuff got weird and confusing. People call that love, I think,' she said.* (p. 40)
 - a. What is your own definition of love?
 - b. How are stereotypes of masculinity and femininity supported and/or subverted by the characterisation of Nox, Lizzy, Taylor and Rocky throughout the book? Show evidence from the text.
17. *For a while Carousel was like some giant grown-up playground.* (p. 45)

With a partner, discuss what you would do if you were trapped in a shopping mall for a weekend. Create a list of the top three things and share as a class.
18. *... gradually these things lost their shine. Like winners of some bizarre lottery, we had become jaded and were now only excited in rare moments by new discoveries.* (p. 33)

Revisit your class discussion on modern consumerism (Question 10 above). Do you relate to the feeling of jadedness Nox describes? Why/why not? Discuss in relation to the notion of 'privilege'.
19. *Something about the place unnerved me. I subconsciously added it to the list of places in Carousel that crept me out. It was growing.* (p. 50)
 - a. Research Freud's theories of the 'unconscious' and 'repression'. How might they relate to Nox 'subconsciously adding' places to a list of areas to avoid?
 - b. How might they relate to the aforementioned theory of the 'uncanny' (see Question 13)?
 - c. Psychoanalysis is a well-established methodology for literary criticism. Conduct a psychoanalytical reading of the character Nox – what desires (both conscious and unconscious) do you think motivate his actions throughout *Carousel*?

20. *It was good to have something consistent in our weirdo lives, and if a TV series could offer this, albeit temporarily, we gravitated toward it, irrespective of the quality.* (p. 51)
- Create a list of some of the positive and negative aspects of watching television.
 - Create a class definition of the term 'escapism' and discuss in relation to Nox's situation.
21. *I think this was like Taylor and the books. She would drive Lizzy crazy waiting on her to finish a book rather than get a new one off the shelf ... Something about keeping a lid on the world. About making sure she still wanted things, because wanting was important. In some way, wanting was tied to survival.* (p. 52)
- How would you describe the dynamics of the relationship between Taylor and Lizzy?
 - Why do you think Taylor is determined to wait for Lizzy to finish a book before reading it herself?
 - Do you agree with Nox's assertion that wanting is tied to survival?
 - If so, what 'wants' do you think motivate each of the characters to keep going?
22. *'What do we do if it opens?' asked Lizzy. 'Get the hell out of here,' said Taylor. 'Doesn't it depend on what's out there?' I asked. 'What do you think is out there, Nox? Zombies? A nuclear holocaust? You've heard the noises,' said Taylor.* (p. 55)
- Do you think the characters should leave Carousel? Or remain within its possibly protective walls?
23. *I stared hard at the floor and wondered why the hell the idea of a door opening freaked me out so much.* (p. 55)
- Create class definitions for the terms 'symbolism' and 'motif'.
 - Doors are an important motif throughout this novel. Discuss their symbolic meaning.
 - Are there any other recurring symbols you have noticed so far? Create a list.

Chapter 5

24. *The logic of our existence in the centre – me, teenage shop assistant Rocky, indie rock duo Taylor & Lizzy – seemed stronger than everything else now. The outside world was not just foreign; it contained too much possibility to be real. Somehow it felt fictional and I hated it.* (p. 57)
- Why do you think Nox 'hates' the idea of the outside world?

Chapter 6

25. How does the author create narrative tension in this chapter? Give examples from the text.
26. Reread page 74.
- Why do you think the card routine is so important to Lizzy? Is it equally important to Nox?
 - Compare and contrast Nox's relationship with Lizzy and his relationship with Taylor and Rocky. Are some characters closer than others? Find three quotes to support your claims.

Chapter 7

27. Compare and contrast the 'survival approaches' of Nox and Taylor in the passages below from pp. 80–81. What do these different coping strategies reveal about the personality of each character?

Taylor continued working her way around the centre checking the doors. The events surrounding the car park didn't seem to put her off. She was happy with the routine and hopeful that one of the thousands of doors would swing open to reveal some sunshine and a logical reason for us being here.

Generally I thought it was best for all of us to assume this would never happen and get on with living as best we could. I don't think it was resignation or giving up. You just couldn't think of Carousel with normal logic or it would do your head in.

28. Reread pages 86–89.
- What factors do you think drove Rocky to self-harm?
 - In what ways do you think Carousel 'had a way of highlighting things that could normally be ignored' (p. 89)?
 - Using the following website, create a definition for the term 'depression': www.youthbeyondblue.com.
 - Using the following website, create a list of positive coping strategies and resources for young people suffering from depression and/or anxiety: www.beyondblue.org.au/resources/schools-and-universities/secondary-schools-and-tertiary/senseability/overview-of-senseability.

Chapter 8

29. Why do you think Nox is plagued by a fear of his life on the outside not changing when he gets out?
30. How are the themes of entrapment and confinement portrayed throughout the novel?

Chapter 9

31. With technological gadgets, clothes and video games on offer, why is the simple act of growing food so exhilarating for Nox? Hold a class discussion around the themes of self-sufficiency and sustainable living.
32. How does each of the characters in *Carousel* find daily purpose? How do they create meaning in their lives? Give examples from the text.
33. How is the 'creative impulse' – the human urge to create – explored in the novel?

Chapter 10

34. Why do you think Nox's instincts tell him to remain inside Carousel?
35. Do you think it is selfish of him to conceal his discovery of the skeleton from the others? Why/why not?
 - a. How do you think Peter Mistry died? What leads you to think this?
 - b. How do you think Peter Mistry fits into the growing mystery surrounding Carousel?
36. *Carousel really amplified the comedown at the end of the song. It was as deathly quiet and still. A great big emotional vacuum.* (p. 133)
 - a. What do you think Nox means by 'emotional vacuum'?
 - b. How is music crucial in helping each character cope with their situation?
 - c. Has music ever played a role in getting you or someone you know through a difficult situation?
37. *The Internet had been down since our arrival. This bummed out Rocky and me but we were used to it now. For Taylor and Lizzy I think it was still like a phantom limb.* (p. 134)
 - a. Create a list of the pros and cons of having 24/7 access to the internet and social media.
 - b. How often do you rely on the internet and social media? For what purposes?
 - c. *Experiment:* abstain from using the internet or social media (including mobile phones) for one week. Then write a one-page reflection about your experience. Was it easier or harder than you imagined? What did you enjoy about it? What did you dislike? Will reflecting on this experience alter how often you use the internet, social media and technology in the future?
38. *Carousel hadn't changed them yet. It was trying, and maybe it would eventually succeed, but for the moment Taylor and Lizzy Finn were still awesome.* (p. 136)
Create a list of the ways each character has changed since the beginning of the novel. Which has changed the most? The least? Find at least two quotes to support your claims.

Chapter 12

39. What do you think is the significance of Nox's short story about the boy on the bus?

Chapter 13

40. Why do you think the cleaning lady continues to come to work at Carousel?
41. Do you think that she is aware that Nox and the others are trapped inside?
42. Do you think she will be able to provide them with any information about the outside world? Will she help them escape?
43. Read the description of Nox's former life on pages 168–169.
 - a. How has Nox's relationship with his past begun to change?
 - b. What factors do you think have triggered this attitude change?

Chapter 14

44. Why do you think the security card does not allow Rachel to exit Carousel when she is in the company of Nox, Taylor, Lizzy and Rocky?
45. Do you think the group are under surveillance, in the same way that Nox and the others monitored the security cameras inside the mall? If so, who could be watching? And why?
46. *'Why do I feel like I'm on fucking Big Brother all of sudden,' Lizzy whispered to me ... Carousel didn't feel real with Rachel around. It felt like an experiment to see how we would handle this new arrival, coupled with all the other shit facing the four of us.* (p. 184)
 - a. Create a list of parallels between Nox, Lizzy, Taylor and Rocky's situation in Carousel and the reality TV show *Big Brother*.
 - b. Does the emergence of Rachel confirm or diminish ideas of an apocalypse?

Chapter 15

47. What does the sighting of the Air Canada plane suggest (p. 205)? Do you think that it is a rescue mission? A combat mission? Create a list of possibilities.
48. How does the brief sighting affect each of the characters emotionally? Find a quote to illustrate each character's response.

Chapter 17

49. Reread pages 218–219. How have both Taylor's and Nox's attitudes towards their imprisonment in Carousel changed compared to their reactions at the beginning of the novel?

Chapter 18

50. *If I hadn't built my crappy tiki enclosure we may not have seen that jet. Fate was clearly involved, and this suggested that hanging around at the dome for another plane was pretty stupid, but it still felt somehow important.* (pp. 224–225)
- Create a class definition for the term 'fate'.
 - How is the theme of fate portrayed in the novel?
 - Find three examples where one could infer 'fate was at work' in *Carousel*.

Chapter 20

51. How has Rocky's personality changed now that he is seriously ill?
52. How does each of the characters cope with their emotions about Rocky's illness?

Chapter 21

53. Reread page 251.
- Why do you think Taylor is finally ready to explore music again?
 - Why do you think Lizzy is finally ready to use her recording studio, after avoiding it for so long?
 - How do Taylor, Lizzy and Nox each help one another cope with the loss of Rocky? Do you think that it has brought them even closer? Why/why not? Find quotes to support your claims.
54. Reread pages 258–259. Critically discuss the significance of setting in this passage: how has Rocky become part of the centre?
55. What is the significance of Rocky being laid to rest in nature – in contrast to the technology and consumerism that dominate other parts of *Carousel*? Why do you think Nox, Lizzy and Taylor chose to bury him here?

Chapter 22

56. *In a way the horror of Rocky's death seemed to confirm that it was all random. There could be no rationalising the slow death of a teenager from legionnaires in a modern shopping complex. But on the other hand it was terrible to think of him, and us, as simple victims of circumstance. Surely something that could result in this kind of tragedy must have a weight in the universe.* (p. 266)
- Why do you think it is so important to Nox to feel like what he is going through holds some 'weight in the universe'?
 - Create a class definition for the term 'existentialism' with reference to its origins and key exponents.

Chapter 24

57. Why do you think Taylor and Lizzy aren't angry with Nox when they find out about the keys to the Fiesta and the roller door? What does this suggest about the nature of their friendship at this point?

Chapter 26

58. Reread page 314.
- How has Taylor's attitude changed since her earlier daily mission to break open doors?
 - Do you think something 'better exists somewhere else'? Or should they remain inside *Carousel*?

Chapter 28

59. Taylor, Lizzy and Nox theorise that *instead of politicians, scientists or doctors, it was artists that had been saved from the apocalypse.* (p. 325)
- If they are right, why might artists be the 'chosen' group to survive an apocalypse?

Chapter 29

60. *The doors shuddered and the light outside went black. As if somebody hit the switch on some giant vacuum. It was over in a second, but resonated right down to our bones.* (p. 239)
- What do you think this flash could have been?
 - Given this new clue, has your theory about what has happened to the world outside of Carousel changed?

Chapter 30

61. What is your interpretation of the meaning of Nox's short story about the boy on the bus? How does it relate to Rocky? Support your answer with at least two quotes.
62. Revisit Question 33 above about the creative impulse. How has it been represented throughout the novel? What creative medium does each character choose? In what conditions does creativity germinate?
63. What are the stages of each of the characters' creative process? Consider when and where they find inspiration, how they let their ideas incubate, their moments of revelation, and finally – their creative output.

Chapter 31

64. *'He wanted to stay,' said Lizzy softly. 'Didn't he, Nox?'* (p. 349)
- Why do you think Rocky wanted to stay inside Carousel?
 - Why didn't he tell the others he knew a way out?
65. *... the three of us edged down to the base of the ramp. We shared a nervous smile and set off across the long, windswept car park.* (p. 349)
- Create a class definition for the terms 'open-ended' and 'resolution'.
 - This is an example of an open-ended final chapter – it leaves the reader free to imagine the fate of the characters. What do you predict will happen next?
 - Do you prefer open endings, or fixed resolutions (where all the significant plot lines are concluded)? Why?
 - Create a list comparing and contrasting the strengths and weaknesses of both structural choices.

LITERACY: COMPOSING TEXTS THROUGH SPEAKING, WRITING AND CREATING

Written comprehension activities

Comprehension questions can be adapted from the discussion points above – have students write paragraph answers supporting their claims with quotes from the text.

Genre analysis

66. Have students research/create a list of the conventions for each of the following genres:
- Science fiction
 - Dystopian fiction
 - Speculative fiction
67. Which of these labels (if any) do they feel most accurately describes *Carousel*? Why?

Suggested essay questions

The following questions can be adapted for in-class assessment or used for a take-home research essay.

68. *If I hadn't built my crappy tiki enclosure we may not have seen that jet. Fate was clearly involved, and this suggested that hanging around at the dome for another plane was pretty stupid, but it still felt somehow important.* (pp. 224–225) Critically analyse how the theme of 'fate' is portrayed in Brendan Ritchie's *Carousel*.
69. Evaluate the validity of the following claim: 'Carousel itself constitutes a character in the novel.' Discuss with reference to its 'actual' and 'metaphorical' role in the story.
70. Critically analyse representations of masculinity and femininity in *Carousel*. Does the novel challenge or reinforce traditional gender stereotypes?
71. Critically analyse the representation of one or more of the following themes within Brendan Ritchie's *Carousel*: entrapment, freedom, creativity, time, friendship, regret, trauma, The Uncanny.
72. 'All narrators are unreliable; they cannot escape personal bias when framing narrative structure.' Evaluate this claim with reference to the character Nox.

73. Critically analyse the relationship between one's environment and one's mental state within Brendan Ritchie's *Carousel*.
74. Evaluate the validity of the following claim: '*Carousel* is essentially a novel about a crisis of personal identity.'
75. Evaluate the validity of the following claim: '*Carousel* can most accurately be labelled as science fiction.'

Oral Presentation

76. Create a three-minute presentation discussing the representation of one of the following themes in the text: entrapment, freedom, creativity, time, friendship, regret, trauma, The Uncanny.

Debate

77. In teams of three, have students debate for/against the validity of the following claim: '*Carousel* can most accurately be labelled as dystopian fiction.'

Reality television study

78. Discuss the *context of production* of the text (Perth, Australia in the twenty-first century).
- Discuss the popularity of social media. Have students create a list of pros/cons.
 - Discuss the popularity of reality television and critically view an episode of *Big Brother* together, identifying the ethical questions it raises.

Creative writing

79. *I was writing regularly. Churning out poetry full of thinly veiled explorations of entrapment and confinement.* (p. 107) Create a free verse poem exploring the themes of 'entrapment' and 'confinement' as Nox does in the novel.
80. Write a critical review of *Carousel* for your school newspaper. What, in your opinion, were the strengths and the weaknesses of the novel? To which readership/s will you recommend the book and why?
81. *For a while Carousel was like some giant grown-up playground. Rocky and I would pull the cash drawers out of shops and carry them up to the arcade games in the foyer of the cinema.* (p. 45) Plan and draft a short story about your own adventure when locked inside a shopping centre.
82. Write an alternative blurb for *Carousel*.
83. Write either a prologue or an epilogue for the novel. Set your prologue five years into the past, or your epilogue five years into the future. You may do this from any character's point of view.
84. Rewrite your favourite moment in the novel from another character's point of view (i.e. not Nox's).
85. Write an imaginative diary entry from the point of view of any of the characters describing their feelings after Rachel leaves.

Skills to revise in creating texts (through study of *Carousel*)

- Model appropriate planning and drafting strategies, including underlining and highlighting key words in an essay question, and analysing the 'directive words' that instruct you how to answer the question (e.g. evaluate, compare and contrast, critically discuss etc.).
- Provide an essay-planning template. Revise how to structure an effective proposition.
- Use the text as stimulus for teaching a number of points of spelling and grammar to improve students' ability to effectively proofread their own work.

Skills to revise in interpreting, analysing, evaluating texts (through study of *Carousel*)

- Set small reading activities to encourage students to practise a variety of reading strategies. For example: skimming through a page to find a relevant quote.
- Set comprehension tasks requiring the students to justify their response with appropriate evidence from the text or their wider reading and viewing.
- Set compare-and-contrast activities to encourage students to make connections between the text and their wider reading and viewing.

The Australian Curriculum level descriptor Year 10

Literary texts that support and extend students in Year 10 as independent readers are drawn from a range of genres ... these texts explore themes of human experience and cultural significance, interpersonal relationships, and ethical and global dilemmas within real-world and fictional settings and represent a variety of perspectives.

Carousel meets these criteria as it:

- Explores 'common themes of human experience' such as friendship, identity, creativity, death, and mental health.
- Explores 'interpersonal relationships' among young adults.
- Explores 'ethical dilemmas' related to a fictional 'global dilemma' and presents a 'variety of perspectives' on issues raised.

CROSS-CURRICULAR LINKS

Information and Communications Technology (ICT)

86. Create a book trailer using iMovie or Windows Movie Maker. Students can create a storyboard and advertisement for *Carousel*.

- Source copyright free images at: www.imagebase.net
- Source creative commons licensed music at: creativecommons.org/legalmusicforvideos

Science

87. Reread page 123.

- a. Recycling and growing food becomes extremely important to Nox, Lizzy, Taylor and Rocky in their struggle to survive within *Carousel*. Research ways to become involved in methods of sustainable living. Visit the following website for 'change the way you live links': www.wwf.org.au/what_you_can_do/change_the_way_you_live
- b. Create a poster or pamphlet advertising this information to your school community. Suggested topics include:
 - Recycling
 - Sustainable shopping
 - Transport – car and air travel and offsetting
 - Saving water
 - Reducing energy consumption
 - Green building design
 - Ethical and responsible investment

Health and Physical Education

Health literacy can be understood as an individual's ability to gain access to, understand and use health information and services in ways that promote and maintain health and wellbeing. (Australian Curriculum, Health and Physical Education Rationale)

88. In conjunction with reading *Carousel*, have students complete a unit on mental health using websites such as www.youthbeyondblue.com.

89. Have students create a list of positive coping strategies and resources for young people suffering from depression and/or anxiety: www.beyondblue.org.au/resources/schools-and-universities/secondary-schools-and-tertiary/senseability/overview-of-senseability.

Art

90. Design the cover art for the album that Taylor and Lizzy create while trapped inside *Carousel*.

91. Research indie rock as a music genre, including its origins and history, subgenres, style and instruments.

92. In groups of four, write (and record, if possible) an indie rock inspired song. Lyrics should draw on your own imagined experience of being trapped inside *Carousel*. Depending on musical proficiency, students may wish to use copyright-free music available online as the backing music for their lyrics, or to experiment with playing their own instruments. Music can be sourced from the following website: creativecommons.org/legalmusicforvideos



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