

THE SONG OF LEWIS CARMICHAEL

By Sofie Laguna, illustrated by Marc McBride

CULTURAL SAFETY

Before you begin, carefully consider the steps you can take to ensure that you are providing a culturally safe and inclusive space for everybody in your classroom and school. This may include undertaking cultural competency training, and reading widely and proactively to self-educate yourself.

RECOMMENDED FOR: 8-12 years old

A fantasy adventure book for readers in Years 4-6, MID to UPPER PRIMARY

THEMES: North Pole, Arctic, friendship, family and parental expectations, self-perception, disability, resilience, rite of passage, the power of words, courage, imagination and wonder

CURRICULUM LEARNING AREAS: 

- **ENGLISH:** Literacy, literature and language
- **VISUAL ARTS**

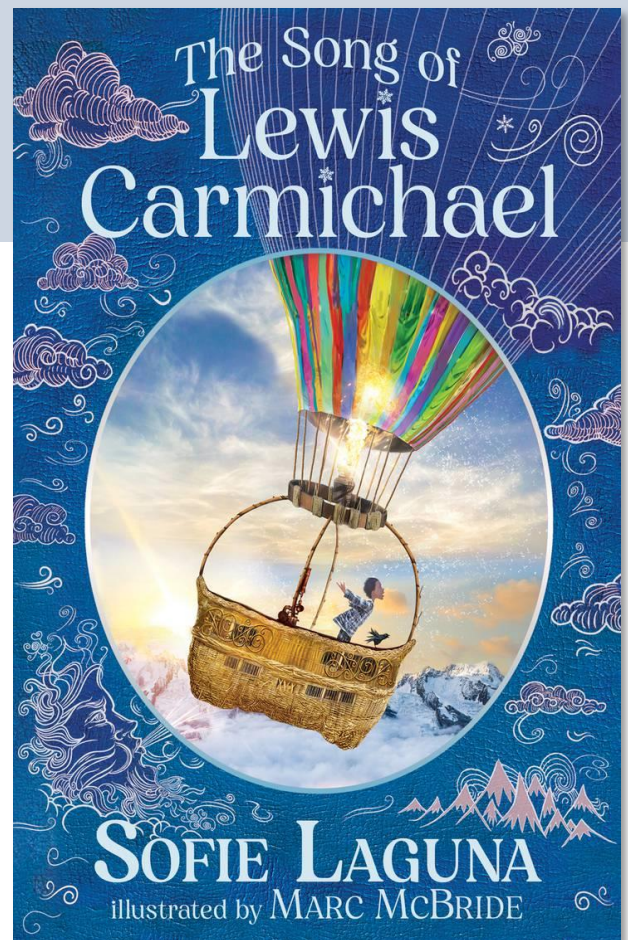
NOTES WRITTEN BY: Joy Lawn

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CONTENTS:

Introduction	2
Plot summary	2
Q&A with Sofie Laguna	3
Classroom discussions and activities	4
Before reading <i>The Song of Lewis Carmichael</i>	4
ENGLISH: Literature	5
ENGLISH: Literacy	8
ENGLISH: Language	11
VISUAL ARTS	13
About the writer of the notes	13
Corresponding literature	13
About the author and illustrator	14
Online resources	14
Worksheet 1	



INTRODUCTION

The Song of Lewis Carmichael is an unforgettable adventure story from award-winning children's book author Sofie Laguna, with enchanting illustrations by Marc McBride (well-known for illustrating Emily Rodda's bestselling *Deltora Quest* series). The synergy of ideas, words and illustrations in *The Song of Lewis Carmichael* comes from a collaborative shared vision. Together, they have created a contemporary classic.

Elements of the tale are allusive and open to multiple interpretations. Is Matthew dreaming his adventure? How does time change during his journey? What happens to Lewis Carmichael at the end of the story?

This is a story not just for the child who loves adventure, but for the child who is a little different, who is unsure about taking risks, who lacks confidence or who is unappreciated. The crow is challenged by a broken wing. Matthew may be neurodivergent, or he may be a sensitive, creative dreamer. *The Song of Lewis Carmichael* is a tale to read and re-read. It is empowering for all who open its pages and step inside.

PLOT SUMMARY

Matthew stood on the snowy peak and stared out at the world spread before him. Every picture in his books had been limited by the size of the page, contained within frames. Here, there was no frame. Here, the picture didn't end. Beyond those icy plains, the sea, and beyond the sea, a land that floated on the ice, drifting northwards. Matthew put the binoculars to his eyes and saw valleys and cliffs and rivers all made of snow. Everywhere was white.

The story begins with the illustration of a boy, Matthew Zajac, who is reading in bed. Matthew has dreamed and read and thought about the North Pole for as long as he can remember. And he has done it secretly. It is a place that cannot be tarnished by the world in which he lives – a world in which he struggles to find answers and make friends, while everything seems to come easily to other children.

But one day, a crow called Lewis Carmichael lands at Matthew's window – a crow who believes in Matthew in the most simple and ordinary ways. Soon, the unexpected voyage of a lifetime begins, and it will change everything... His favourite books, and the black crow with a broken wing, become the portal to an adventure.

Matthew doesn't find life easy, but despite this, he climbs into the basket of the glowing hot-air balloon on his roof with Lewis Carmichael and together they set off on an adventure to the Arctic.

Matthew learns to operate the gas burner on the balloon when the North Wind eases and to look after his and the bird's basic needs of shelter, warmth, food and hot drinks. The journey is replete with stunning views and images of the natural world.

Once in the Arctic, Matthew tests and stretches his physical abilities by climbing a mountain and reaching the North Pole. Along the way he and Lewis see reindeer, a snowy owl, a white-tailed eagle and walruses, and they survive threatening encounters with a polar bear and her cub and Arctic wolves.

Birds are a recurring and cyclic symbol, beginning with the black crow, Lewis Carmichael, and concluding with the flock of white snow geese.

Q&A WITH THE AUTHOR, SOFIE LAGUNA

What do you see as the essence of this book?

The themes in this book include friendship, courage and resilience. It functions as both allegory and adventure, and is about bravery, self-delusion, and the courage needed to be oneself, to find one's way, in one's own time. It is a book about the wild fierce aspects of ourselves, where there is beauty, where there is growth. But it is double-sided, this wild place.

Tell us more about these two sides?

We cannot be there only, we have to integrate, find our place in this all too real and concrete world. We need to reach out. We need to learn how to trust ourselves, our instincts; we need to understand, too, how important we are. That our decisions have consequences, that we can do harm, that we matter.

The Song of Lewis Carmichael is about natural beauty. It is about choosing life or choosing death. That both options are there for all of us, every day, in every minute. Will I choose life? Will I engage? Will I risk? Or will I choose to absent myself? Death holds a compelling silence, an escape. Death is a white-out and a disappearance. But there is too much to lose. There is love to lose! Joy to lose! Friendship to lose. This is what the story is about – learning to choose life.

What do you think will appeal to readers when they pick up your book?

This is a fantastical and thrilling adventure story. Layered, allegorical, at the same time gripping. A tale where survival depends on taking risks, on the bonds we create, on sheer bravery. Thematically it is a story about developing resilience, about courage, about finding one's way. The novel explores ideas of difference, and self-acceptance. Lewis Carmichael teaches us to see the less serious side of all of our efforts; to risk failure. He reminds us that transformation comes, in the end, and that the journey is best enjoyed. And best enjoyed with a friend.

Can you tell us what inspired you to write this book?

I first imagined the story in pictures. I saw the flocks of snow geese in a V-formation, through the grey sky, I

imagined the horns of caribou, seeming branch-like in the forest, I saw walruses and polar bears and endless miles of ice and snow. I was comforted by the icy emptiness, by the silence. I wanted to enjoy the cold clean openness, the wild animals, the flight itself. My own blackbird as my friend, sitting on my shoulder, there for me, knowing my thoughts, helping me. The idea of ending loneliness with the help of a small-bodied but magnificent guide, who is both wise and mature, was inspiring. Like an adult who might help, and who was on my side exclusively.

That is Lewis Carmichael. Brave, funny, intuitive Lewis. Lewis with faith in the world, despite its challenges and suffering. A bird who has learned the hard way, and sings every day, knowing the words his young charge most needs to hear.

I have been drawn to hot-air balloons since I was a child – perhaps that is all children. In *The Song of Lewis Carmichael* I wanted the balloon to play a significant role. I imagined the colours glowing, as if lit from within. How wonderful to learn how warm it is in a hot-air balloon. Like a warm room without walls, in the sky. How free and magical! I could see Matthew's home, in an ordinary suburb, a row of terraces, chimneys, peaked rooves, small yards, two-storied narrow homes. I actually love those homes, and when Matthew expands as a human being, he too will see their funny human beauty. He will soften, will judge the world less harshly. Will learn that he can have his inner world, private, passionate, meaningful, and at the same time, he can forge connections. He can communicate, he can share his experiences.

Do you have any specific suggestions for classroom activities relating to your book?

I think teachers could have conversations with students about the different themes and have them write about their dream lands. What do they look like? What comfort do they provide? Have students imagine an animal companion. What might they do with them? How might the animal guide them? What use would they be?

CLASSROOM DISCUSSION AND ACTIVITIES

BEFORE READING *THE SONG OF LEWIS CARMICHAEL*

Before reading *The Song of Lewis Carmichael*, look closely at the book's cover.

- What is the boy doing and where might he be travelling? What in the image helped you to think that? What words would you use to describe how the boy might be feeling? Is the boy alone, or might there be another character in the story? Do the fonts used in the title and colours in the image make students think this might be an adventure story? Ask students to guess what the story might be about.

The book's cover illustration features an oval-shaped vignette of the two main characters in the basket of a hot-air balloon.

Inside the oval the colours are varied and realistic. However, the colours and style outside the oval feature indigo and blue with white highlights (and pink accents). This part of the illustration is patterned and fanciful.

- Imagine where this tale might take you. Then (using the colours of the rainbow) sketch one or more scenarios which you hope might happen in the story. Students could incorporate the colours of indigo and blue, along with white space – as highlights or to emphasise parts of their drawings.

The words and illustrations in this novel are printed in indigo or blue-coloured ink.

- Ask students to consider why this design choice might have been made. [One response could be that the hot-air balloon features colours of the rainbow (red, orange, yellow, green, blue, indigo and violet), and that indigo or dark blue is the clearest and easiest of these colours to read in text form.]

[Note from the publisher: We chose to have a colour other than black ink to enhance the sense of the specialness of the book – both in terms of the story itself and the setting. And we selected blue to invoke the idea of the Arctic through the text and the illustrations. While there is a lot of white in the snowy and icy landscapes of the Arctic, there is also a lot of blue in the ice and the water – we wanted to capture the essence of this by using text PMS no. 286U (midnight blue).]



ENGLISH

LITERATURE

Character Development



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.

- Read to the end of Chapter 3 and think about everything that you have learned about Matthew. Make a list of words to describe him and find examples of things he says, thinks or does in the first three chapters that illustrate each of the words on the list.
- From Chapter 4 onwards, Matthew slowly gains confidence in himself. Make a list of incidents on board the hot-air balloon where Matthew takes control of the situation and learns that he can trust himself. How does Lewis help Matthew become confident during the incidents?
- What does the excerpt below tell you about Matthew's fascination for the Arctic and why he hasn't shared it with anyone else?

They were sitting on the supplies chest drinking tea when Lewis asked him, 'Why the Arctic, Matthew?' ... Matthew laughed. 'Oh, yes!' (pp47–50)

- Read Chapter 8 and describe what this chapter tells us about Lewis's character. Make a list of words to describe him and find examples of things he says, thinks or does in the chapter that illustrate each of the words on the list.
- Once he lands the hot-air balloon, Matthew is faced with a series of challenges that test his bravery, ingenuity and physical strength. Make a list of each challenge, beginning with his encounter with the polar bears in Chapter 9, and describe how you think the 'old' Matthew would have responded, how the 'new' Matthew does respond, and what Matthew learns from each incident.

Sound, Rhythm and Repetition in Song

- Why do you think Sofie Laguna decided to call the story *The Song of Lewis Carmichael*?

While listening to one version of the song, Matthew '*walked to the rhythm of the bird's singing. His feet, the walking stick, and the song of Lewis Carmichael – all in time.*' (p134)

Repetition and rhythm is used in Lewis's song, to emphasise important ideas, appeal to the senses and create a song form.

*In all the world, beneath all the skies.
All the skies, I never did see, never did see ...
I never did see, in all the world.
In all the lands, just this one.
This one boy ... (p134)*

- Together with the class, slowly chant the song in unison.

Sound devices are '[R]esources used by poets to convey and reinforce the meaning or experience of poetry through the skillful use of sound (for example, ... rhythm, rhyme).

Rhythm: 'In Music, combinations of long and short sounds that convey a sense of movement subdivision of sound within a beat.'

- When proficient, ask the class to chant the song again. This time, clap the rhythm – one clap per syllable.
- Then, once students have memorised the song, continue to chant in unison, but this time to do it as they walk slowly around a space in the room. Focus on keeping the rhythm while walking.
- Afterwards, as a class, discuss Lewis Carmichael's song. What do you think the significance is of the song that he sings?
 - Consider the key ideas of the song. What is the effect of the rhythm? How does the repetition of words such as 'world', 'skies' and 'never did see' create the sense of vastness?
 - Talk about space, size and wonder and the meaning of these concepts in general and in the context of the story.

[One interpretation is that the song encapsulates the enormity of the world and skies and how, despite this enormity and vastness, this one boy is special and precious. The song is ultimately affirming of Matthew and, consequently, each and every child.]

Writing Song Verses

The novel is titled *The Song of Lewis Carmichael*, which indicates that song is important in this story.

- Find examples of where Lewis sings the song (with slight changes in the versions) in the novel (see italics). [pp 80, 120, 122, 134, 176 etc]
- Prior to setting this task, research how to write lyrics for song verses and demonstrate some basic song lyric-writing pointers to students. Students can also find lyrics from other songs to use as models. Some online resources for how to write song lyrics can be found on [Wikihow](#), [Take Note](#) and [Lyric Workroom](#).

Imagery is '[A] use of figurative language to represent objects, actions and ideas in such a way that they appeal to the senses of the reader or viewer.'

A version of Lewis Carmichael's song will become the **chorus** of the students' own songs.

While looking at plot and characterisation (particularly how Matthew's character grows and changes) ask students to also consider the setting, and how the story is exciting, moving and absorbing, as they prepare to write their song lyrics.

- In pairs, track and list the events that Matthew experiences on his journey. Ask the class explicit and open-ended questions to facilitate their recollection and understanding about the plot and when and how Matthew changes during his journey.
- Highlight those events on their lists (and add more if necessary) that contribute to his change and maturing. Next to the events on their list, jot down in point form how he changed.

- Continuing in pairs, write words, phrases and short lines to reflect important moments, times and places and feelings in the novel. (This will likely include something about setting, plot and character.)
- Use the imagery/sensory language identified, and include rhythm and repetition to form one or more song **verses** about Matthew and his experiences. (As part of 'Assessment' below, the students will select a song chorus to be used from one of Lewis Carmichael's song versions in the novel, and they will write a song bridge to complete the song.)

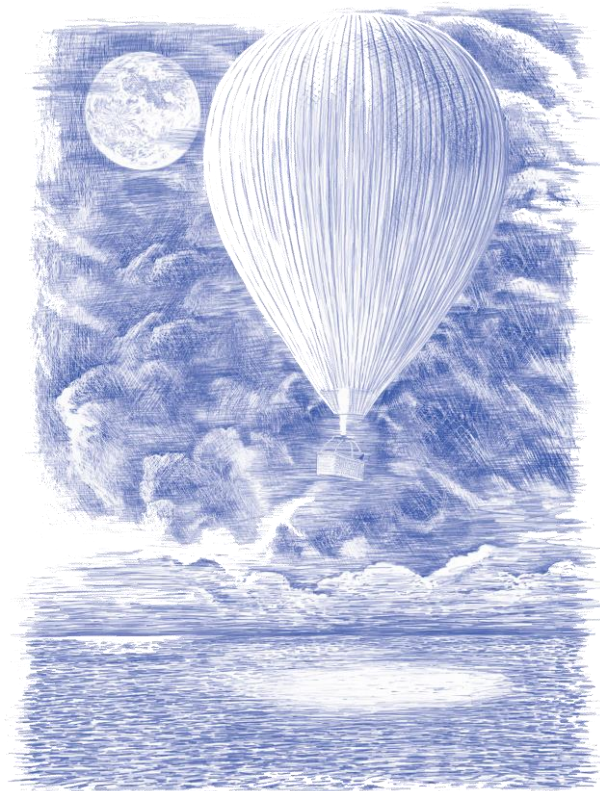
Resolution

'It wasn't only you who wanted to come here, Matthew,' Lewis said softly. 'I wanted to see it as much as you did.' (p170)

- Why do you think it was so important for Lewis to visit the Arctic with Matthew?
- What do you think the link is between the birds descending on Matthew and an injured Lewis; Lewis disappearing; and, later, the snow geese formation that returns Matthew to his home?
- What does the final illustration in the book tell you about what happened to Matthew when he went to the park the day after returning home? Did you like the book ending this way? Why?
- Do you think Matthew's relationship with his parents will improve after his return from the Arctic? Why?
- How might *The Song of Lewis Carmichael* be described as an **allegorical** novel?

Examining Literature

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



Writing a Song as a Literary Text

In 'Writing Song Verses' above, the students have learned how to write song lyrics. They have already written one or more verses about Matthew (where they have likely included words and ideas about setting, plot and character) and have studied one version of Lewis Carmichael's song in 'Sound, Rhythm and Repetition in Song' above.

Creating Literature

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

- They are now equipped to complete their song. Continue in pairs and write the song as a literary text with **verses**, **chorus** and **bridge**.

Verses If students have only written one verse so far, they need to write at least one more verse. Some students may write three or more verses. They could write about Matthew and where he is, what he does, how he feels and how he changes.

Chorus Then ask students to select one version of Lewis's song from the book to use as their chorus. The chorus may be placed after verse 1 or verse 2. The chorus will be repeated (written twice) at the end of the song.

Bridge The bridge typically only appears once in a song, usually towards the end to add contrast. Ask students to write a short bridge to reinforce a key idea in their song or to bring a new perspective. It should only be a couple of lines long.

See the **extended bridge** from *Happy* by Pharrell Williams [here](#) (the bridge in this song has slightly different versions), although students' bridges do not need to be this long.

The purpose and form of a bridge are explained here: [Icon Music blog](#).

- Ask students to perform their full song, including verses and chorus, to the class as a chant.

Enrichment: Students may choose to compose their own melody and sing their song.

LITERACY

Imaginative Texts

The Song of Lewis Carmichael is an imaginative text. It is a fantasy adventure.

- List the characteristic features used in this imaginative novel to meet the purpose of the text.
- Discuss what the purpose of the text is. [Answers could include: to entertain, excite, share the natural world of the Arctic and natural elements of sky, sea, stars, moon etc, provoke thought and wonder ...]

Interpreting, Analysing and Evaluating

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

- What characteristic features of imaginative texts are used? [Answers could include: the flawed protagonist/hero, the journey or quest with its mode of travel and dangers, the companion, fantastic creatures, heightened fantasy setting, symbolic language, rite of passage ...]
- Think of examples from other imaginative stories that share these features.
- Define the term **symbolism** and explain what you think the strawberry might symbolise in the excerpt below.

'I was lying on my back in the gutter beside the path, and I thought if I allowed my eyes to close, I would never open them again. Then I saw, from the corner of my eye, a strawberry plant growing by the fence – and, peering through its leaves, a strawberry. I thought, I want that strawberry. And so, somehow, I turned myself over, got myself out of the gutter and pecked the strawberry from its stem.' The bird looked up at Matthew. 'That was it. I had to survive.' (p56)

Balloon

An exciting characteristic and archetype of an imaginative fantasy quest is the **journey**. The protagonist or hero is generally searching for something and also finds themselves along the way.

- What is Matthew searching for or seeking? How does he find this?

The hot-air balloon is an integral part of *The Song of Lewis Carmichael*. It is both a functional and symbolic mode of transport. The balloon is introduced on p15:

There in the sky was an enormous balloon – as big as a house, it seemed to Matthew. Its colours were glowing so brightly that it was as if the moon itself was caught inside the balloon. Orange, green, pink, yellow, blue, purple – great glowing vertical stripes. The balloon was attached to a large wicker basket, which was sitting on Matthew's roof.

- The balloon is intertwined with the symbol of the moon. Brainstorm: What does a hot-air balloon represent [flight, escape, adventure, fun ...]? What does the basket represent [shelter, security, safety, warmth, cosiness, home ...]?
- The best illustrations do not repeat what is in the text but instead extend and amplify it, giving us a richer understanding of characters and action. Turn to the illustration on p54 and look closely at the image of the geese flying with the hot-air balloon. What is in this image that is not described in the words? How did the combination of illustration and image make the scene all the more powerful?
- Read other descriptions of the balloon, Matthew's response to it and how it contributes to his adventure, change and rite of passage.

[Some examples: Matthew thinking 'yet things felt more real here, not less' p20, inside the basket p27; different perspective of and from the balloon p30; 'He belonged here – in a balloon heading for the Arctic' p33; sleeping in the supply chest pp37–38; Matthew feeling at peace drifting 'across the silent sky, warm in the blanket over the sea, the bird on his shoulder, forever' p35; Matthew's confidence building as he operates the balloon p36; him even remembering to check the dial when Lewis doesn't p41; the balloon as 'a rainbow

floating in the snow' p101; Matthew referring to the balloon as 'she' – 'She has been waiting for us' p101' the balloon basket as nest pp121–122.]

- View illustrations of the balloon on the cover and throughout the novel to build a picture of its appearance and purpose. [e.g. p14, lift-off p21, supply chest p28, different perspective of and from the balloon p30, stunning full-page illustration of balloon, moon, clouds over the sea p34, over land p40.]
- List the physical characteristics of the balloon and describe the function and atmosphere it creates both from the outside and inside.
- Choose seven words (the number of colours in the rainbow) to describe what the balloon means. [e.g. colour, warmth, protection, escape, adventure, gas, flight, sky.]
- Sketch these words as thumbnail sketches. Use a different colour of the rainbow for each sketch, and try to match the colour with the word, e.g. 'sky' in blue, 'warmth' in orange. [Thumbnail sketches are quick drawings, usually in pencil or pen, that are only a few centimetres high. They don't need to be polished or refined.]

Balloon Poem

- Compare and contrast the descriptions of the balloon in *The Song of Lewis Carmichael* with Modernist American poet e.e. cummings' poem [*who knows if the moon's ... \(vii\)*](#).

Consider the descriptions of the balloon above in 'Balloon' and, possibly, also the natural elements in 'The Power of Words, the Natural World and its Elements' in 'Language' below. Note in particular how the moon and the balloon are connected in both the book and poem.

- Discuss how the balloons in the novel and poem are similar and different.
- Why are balloons and the moon connected in the minds of creative and other people?



Imaginative Writing

Have students build on what they have learned about hot-air balloons as a symbolic and ingenious mode of travel from the fantasy-adventure context in *The Song of Lewis Carmichael* by undertaking the following activities.

- Plan, draft and publish your own imaginative tale about a new character and a companion who travels by balloon to a place other than the Arctic.
- Incorporate text structures, language features and images from your work in 'Literacy' above and elsewhere in this unit of work where applicable.
- Complete your story with an animation of a hot-air balloon, using an animator app or any other program recommended by the school. Alternatively, you can use this short demonstration of [how to create an animation](#) using Adobe After Effect.

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

Enrichment: Build a Hot-air Balloon Model

- After reading the descriptions of the hot-air balloon in the tale and writing and animating their own story, students may make a model hot-air balloon using candles. Here are some [tips](#) for how to do it.



LANGUAGE

Literary Devices

- Define the following literary devices and see if you can find examples of each in this excerpt: **anthropomorphism**, **simile** and **metaphor**.

Wisps of light danced across the night, flaring and billowing ... As if they were dancing inside him. (pp123–126)

Expressing and Developing Ideas

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

The Power of Words, the Natural World and its Elements

The writing in *The Song of Lewis Carmichael* is layered and allegorical. The vocabulary is often sensory and is used for dramatic and symbolic effect.

Matthew learns that words are powerful. When he tries new things and extends himself, Lewis describes him as 'brave' and 'strong'.

He liked the bird's words. Strong. Brave. You held your ground. The words made him want to keep going. He hadn't known that words could be so powerful. Was it the words getting him up the mountain, or his own feet? (pp86–7)

Expressing and Developing Ideas

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

- When do words make you feel strong and brave?
- When have they caused the opposite feelings – loss of confidence, disempowerment, awkwardness or inferiority?
- How can you develop your own confidence, and help others do the same?

As well as exploring Matthew’s feelings, *The Song of Lewis Carmichael* features the natural world and elements such as the **moon, sun, stars, northern lights, clouds, sky, sea, snow, shadows** ... The author describes these aptly and with precision and flair to create atmosphere and word-pictures and symbols.

- Find examples of the author’s carefully chosen words and descriptions in the text. These could include:
 - Description of the natural world and its elements, e.g. moon pp 2, 15, 31, 33, 178; stars and Milky Way pp 29, 33, 36, 178; northern lights pp 33, 123, 126; sun pp 39, 41, 171; clouds, snow and shadow p135; sky p134; ice p132.
 - Greek words and mythology: North Wind – Boreas pp17, 26, 35 e.g. ‘brought the icy wind with his breath’ p35.

Worksheet 1: The Natural World and its Elements

Select several of the descriptions above (or others) from the text and, in table form, draw a symbol or word-picture to represent the words or description/expression. Then write a banal, ordinary version of the description. Finally, try to write an alternative but equally good description.

ENGLISH LANGUAGE ASSESSMENT



Illustrate to Show Salience and Space

Marc McBride’s illustrations in this novel are hand-drawn with 2B pencil in Adobe Photoshop.

- Select a part of the story to illustrate using Marc McBride’s technique (where possible) that shows placement of an item, e.g. the balloon, in an unframed space. The item needs to be carefully placed (salience) to show its importance while also creating a sense of space around it.

(If the school doesn’t already have access to Adobe Photoshop, a [7 day free trial, for Australian schools](#)) is available.)

Expressing and Developing Ideas

Explore the effect of choices when framing an image, placement of elements in the image, and salience on composition of still and moving images in a range of types of texts

VISUAL ARTS

The author, Sofie Laguna, was inspired by the artist M.C. Escher's woodcut [Sky and Water](#).

Birds in the Novel and in M.C. Escher's Artwork *Sky and Water*

Towards the conclusion of the story, Lewis Carmichael appears to be injured and may die, but this, and what happens next, is open-ended.

- View the illustrations of the birds on pp 173,177 and 178, and read p176.
- Discuss students' interpretations of what the birds are doing and what has happened to Lewis.
- After looking at Marc McBride's illustrations of the birds in this section of the novel, compare and contrast them with what is happening in M.C. Escher's artwork *Sky and Water*.

'*Sky and Water* is a woodcut print by the Dutch artist, first printed in June 1938. The basis of this print is a regular division of the plane consisting of birds and fish. [...] The birds take on an increasing three-dimensionality in the upward direction, and the fish in the downward direction.' (from [Wikipedia](#))

- After looking closely at illustrations from the novel and Escher's *Sky and Water*, adapt Escher's form and style to design your own interpretation of what happens to Lewis Carmichael. This could possibly show a black crow turning into a white snow goose or something else.

Create your landscape background to represent the Arctic, possibly from the book's written description on p176, from the illustration on p130 where the 'ocean was a patchwork of ice and seawater' or from another scene in the novel.

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.

ABOUT THE WRITER OF THE NOTES

Joy Lawn is a freelance writer and reviewer for *The Weekend Australian*, *Magpies Magazine* and her blog, PaperbarkWords, specialising in children's/YA and literary fiction. She judges and has judged the Prime Minister's Literary Awards, the NSW Premier's Literary Awards, the Queensland Literary Awards, the CBCA and IBBY (Australia) Honour Awards and others. Joy has taught in schools and universities, has worked for indie bookshops as a literature consultant, and has an MA in Children's Literature and Literacy. Joy is fascinated by ideas and images and how authors and illustrators express these with truth and originality.

CORRESPONDING LITERATURE

Bartlett and the Ice Voyage by Odo Hirsch and others in the series

The Terrible Thing That Happened to Barnaby Brocket by John Boyne

The Last Bear by Hannah Gold, illustrated by Levi Pinfold

Snow Tales by Michael Morpurgo, illustrated by Michael Foreman

Around the World in Eighty Days by Jules Verne

ABOUT THE AUTHOR

Sofie Laguna's many books for young people have been published in the US, the UK and in translation throughout Europe and Asia. She has been shortlisted for the Queensland Premier's Awards, and twice been awarded Honour Book by the Children's Book Council of Australia (CBCA). She is also a highly acclaimed author for adults. Sofie lives in Melbourne with her husband, Marc McBride, and their two young sons.

ABOUT THE ILLUSTRATOR

Marc McBride is the illustrator of Emily Rodda's *New York Times* bestselling Deltora Quest series, which has sold over 18 million copies worldwide and has become an anime TV show. He has illustrated more than 200 book covers and 10 picture books, including writing and illustrating *World of Monsters*. Marc has exhibited with the New York Society of Illustrators, been shortlisted for the CBCA Awards and Aurealis Awards, and has won the Aurealis Awards twice.



ONLINE RESOURCES

Writing Song Verses

Online resources for writing song lyrics. Wikihow: <https://www.wikihow.com/Write-Song-Lyrics>, Take Note: <https://online.berklee.edu/takenote/how-to-write-song-lyrics/> and Lyric Workroom: <https://lyricworkroom.com/writing-lyrics/>

Writing a Song as a Literary Text

Purpose and form of a bridge: Icon Music blog: <https://iconcollective.edu/what-is-a-bridge-in-a-song> and Berklee: <https://online.berklee.edu/takenote/writing-bridges-for-your-songs-can-be-much-easier/>
Lyrics (including the extended bridge) from *Happy* by Pharrell Williams: <https://genius.com/Pharrell-williams-happy-lyrics>

Imaginative Writing

How to Animate a Hot Air Balloon in Adobe After Effects: <https://www.youtube.com/watch?v=9wA7NsSG4AI>

Visual Arts

Sky and Water by M.C. Escher: <https://www.nga.gov/collection/art-object-page.54215.html>

Balloon Poem

Poem by modernist American poet e.e. cummings: *who knows if the moon's ... (vii)*: <https://cummings.ee/book/and/poem/and-seven-poems-vii/>

WORKSHEET 1 Discuss the difference between banal, ordinary writing and writing where ideas and words are crafted with care.

Page	SYMBOL/WORD PICTURE	TEXT FROM THE NOVEL	BANAL, ORDINARY VERSION	ALTERNATIVE VERSION
P153	EXAMPLE snow covering the land	He had erased the thoughts and the worry the way the snow erased the land – turned them white. To nothing.	He stopped worrying.	The wind swept his thoughts into melting ice.