

THE RAVEN'S SONG

By Zana Fraillon and Bren MacDibble

RECOMMENDED FOR: Ages 9-13 years old
UPPER PRIMARY/LOWER SECONDARY

GENRE: Contemporary fiction, climate fiction, adventure

THEMES: Resilience, climate change, post-pandemic, family, friendship, deep time, thinking of ourselves as future ancestors, unearthing the past, the impact of the past on the present, and the impact of the present on the future, caring for the environment, connections through time, loyalty, fear and bravery, sickness and disease, future technology, community, survival.

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CURRICULUM LEARNING AREAS

- **ENGLISH:** Literature, literacy and language
- **HUMANITIES AND SOCIAL SCIENCE:** History
- **Cross-curriculum priority:** SUSTAINABILITY

NOTES WRITTEN BY: Bec Kavanagh



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INTRODUCTION

Shelby and Davy's lives are limited to seven hundred hectares, waiting (along with the 348 other people assigned to their seven hundred) for the earth to heal. But a hole in the perimeter fence leads Shelby and Davy out into the wilds, where they come across an abandoned city, and a lonely old man leaving desperate messages to try to save his friends.

Decades earlier, Phoenix, Walter, and their sisters, are free to explore the wilds and the bog near their home. Phoenix, like his mother and his brother, has the gift of sight. When his younger brother Walter, brings home 12 raven feathers – the same day that Phoenix sees a raven standing at the foot of his bed – Phoenix knows that something bad is going to happen. But nobody could have predicted the pandemic that is about to hit, or the way it will send all of their lives spinning out of control.

Q&A WITH THE AUTHORS

What environmental and civic lessons can this story teach us?

ZF: It could be used in schools to investigate notions such as deep time, seeing ourselves as ancestors, how we care for the Earth and connections we have across time. It could also be used to discuss government and environmental policy, the use of borders, government control etc, as well as themes such as whose history is told, and how it is told.

BMD: *The Raven's Song* deals with history repeating itself and the lessons we learn, particularly about the value of protecting our environment, making connections across time, loyalty and friendship.

The book covers three timelines: ancient, modern and futuristic. Three children reach through these different times to attempt to save each other. Our ancestors also left us knowledge of land management, and more gentle farming practises and these are slowly being rediscovered and reutilised in the modern world (which, unfortunately, often operates to the detriment of our environment.)

How did the idea and subsequent story for *The Raven's Song* develop?

ZF: It all began when I put a question out on Twitter to get help and input into a book I was working on. Bren responded with an exciting suggestion, and although it didn't quite fit that particular book, I replied to say that it might work for a different book we could collaborate on together. I was delighted when Bren came back and said, 'let's do it.'

We were both equally stoked to be working on something together. I have always been a huge fan of Bren's books. So, we got together over Twitter – brainstorming a mass of possible scenarios and running with the ones that had us both excited. It was the most fun I have ever had writing a book – it wasn't like work at all. The ideas kept coming, building on each other in a frenzy! Every time I had an idea, Bren would shoot one back to me and it would snowball. And the same would happen when Bren had an idea.

What impact did the global COVID pandemic have on writing the story?

BMD: Bizarrely, we started writing this novel in 2019 and then 2020 arrived and brought such a similar reality that it almost derailed us completely.

At one point we were scared to carry on, as every idea we wrote became a reality! But the truth was we were enjoying working together so we persisted.

Sometimes it was the only thing dragging me away from 'doomscrolling'.

ZF: I think the strangest part of writing the book, was how what we were writing seemed to predict real life in a hauntingly eerie way (which in itself was a reflection of the themes we were writing about – the past re-emerging to haunt the future).

We had the idea to write about a pandemic sweeping the world in 2019, well before any talk of Covid. For a while, we thought we might have to give up on our story as it was all hitting too close to home. But we loved being with the characters too much to let them go, and we loved the story too much.

What was it like collaborating on one book together?

ZF: The best bit for me was knowing I had another brain to help nut out the problems with. A problem that would usually take me weeks of brainstorming was solved in an hour of throwing around ideas. And Bren would come up with solutions that I never would have thought of on my own. It was a truly collaborative process.

When it came time to put our two parts together, despite not having read each other's chapters, the manuscript slotted itself together perfectly. The voices of the characters are unique but fit together in the story perfectly – my quieter characters being balanced by Bren's noisy active ones, and each contributing to the other's knowledge and understanding of the world. They couldn't achieve what they do without each other. Each needs the other one, just as neither Bren nor I could have written this story on our own.

BMD: You might think that distance combined with our differing styles might make our collaboration a strange one, but we really wanted to present our characters as completely different. They live in different timelines, they have different personalities, so we wanted our characters to reflect our unique styles, and for the reader to see and enjoy both in one book. I arrived with my background of writing about stropky kids boldly negotiating future environments. Zana arrived with her research on ancient practice of sacrificing children to bogs and her background of writing about human rights using quiet and sensitive characters.

Who can say where stories start, how they arrive or evolve, but neither of us had to make any compromises in this collaboration and we've both had a lot of fun.

CLASSROOM DISCUSSION AND ACTIVITIES

BEFORE READING

Setting the Scene

The Raven's Song unfolds across multiple timelines and uses the figure of the Raven to weave these together. In their own timeline, each character must face extreme threats to both their home and their way of life. Students might benefit from some additional context around some of the historical and cultural elements of the story – in particular the role of the raven in folklore, and bog sacrifices.

Related online links for further research on these topics can be found in the Online Resources section at the end of these notes.

Bog Sacrifices

Archaeologists are fascinated by the bodies that have been found in bogs. These 'bog bodies', perfectly preserved human remains that have been naturally mummified in peat bogs across Europe, the UK and North America. The oxygen-poor conditions of peat bogs are the perfect conditions for preservations, and many of these pristine corpses are found in museums across the country. There is a great deal of speculation around how these bodies ended up in bogs, with many suggesting ritual sacrifice – a theme that is explored in the book.

- Read some of the resources provided at the end of these notes about bog bodies and answer the following questions.
 - What is a peat bog?
 - What conditions occur in a peat bog that lead to the natural mummification of these bodies?
 - What are some of the famous bog bodies? Why are archaeologists and historians so interested in their remains?
 - What do you know about ritual sacrifices? Why did people believe that they had to make sacrifices? What has changed since then?
 - Why are peat bogs dangerous to walk on?

Raven Mythology and Folklore

Ravens have been a central figure in myth and folklore for many cultures and religions, shifting between creator and trickster. In North American mythology Raven is a powerful figure who created land and fire but is also a trickster on a never-ending quest for food. In the United Kingdom, the raven has been seen as both a guardian and a bad omen and appears in both Welsh and Celtic lore. The collective noun for a group of ravens is an unkindness.

In Australia, there are three species of raven, and they are a member of the Corvidae family (with the crow). In the Kulin nation in central Victoria, Crow also walks a fine line between the trickster and a hero. Crow is called Waa in Wurundjeri and Waang in Taungurung and plays a significant role in many Dreamtime stories.

- Have you ever heard a story about a crow or a raven? What kind of character were they? Did the story have a happy ending?
- Look at some maps online to see where ravens live in Australia. What kind of habitat do they live in? Can you spot any ravens in your neighbourhood?

- As you read, make a note of what is happening each time the raven appears or is mentioned. How do the characters in the story feel about it?
- Can you find any other myths about ravens? What are they? How do they make you feel?
- Write a scene that explores how you would react if you woke to find a raven standing at the foot of your bed.
- Why does mythology survive? Why are stories – folk stories and fairy tales – passed on throughout the generations? Do they change? Do you think they will continue to be passed on? What was the point of stories in past societies? What is the point of stories now?

ON THE COVER

Setting the Scene

- Before reading, examine the front and back covers of the book. How does the raven appear on the cover? Is it comforting? Threatening?
- Discuss your emotional response to the book's cover illustration and compare your response to your classmates.
- Read the blurb aloud. What is the book about? What kind of story do you think this will be? Make some predictions about what you think might happen in the book based on the blurb.
- Read the folksong at the beginning of the book. Who is it about? What happens to her? Discuss the way the song makes you feel, and the tone it sets for the story.
- Read the introduction from the authors. What are some of the challenges they faced writing this story together? How did they overcome them?
- *The Raven's Song* is about a fictional pandemic that bears some resemblances to COVID-19. Discuss the book in relation to your experiences of 2019-2022.
- How did your life change during this time? As you read consider the way your experiences are similar or different to Phoenix's experience. What would you say to someone like Shelby from the future?



ENGLISH

LITERATURE



Vocabulary

- Research and discuss the meaning of these concepts found in the book. Make a list of 3-5 additional concepts that are new to you as you read.
 - Sustainability
 - Climate change
 - Rewilding nature
 - Sustainable agriculture
 - Quarantine
 - Pandemics
 - Folklore
 - Bog sacrifices

Comprehension Questions

1. How does Phoenix feel about his visions? How does his family respond when he tells them?
2. What is the first thing that strikes you as different about the way Shelby and Davy live? What would you miss if your life was contained to 700 hectares? Who/what would you want to have with you?
3. What do Phoenix and Shelby have in common? Describe their differences.
4. What is the role of the Raven Girl in the story? What do you think she would say to Phoenix if she could speak to him?
5. Why isn't Phoenix able to survive outside the pod? Is his death a sad experience? What is he able to share with Shelby before he leaves?
6. Is death seen in the story as something to be frightened of? How do each of the characters feel about death?
7. What is the significance of finding out Shelby's full name at the end of the story?
8. What similarities does the story make between the sacrifice of the Raven Girl and the way that Phoenix and Walter are preserved in glass pods? How are their experiences the same? How are they different?
9. Compare Walter's scared reaction to the bog woman body in the museum with his reaction to the Raven Girl. Compare Phoenix's reaction to the Raven Girl with Walter's.
10. What do you think the writers of the book would like us to think about the future? What kind of future do they present in the story?
11. Discuss the ending of the book – how does it make you feel? What do you think will happen next?

Writing Together

Read through the Q&A and reflect on the experiences that Zana and Bren describe about writing in collaboration.

- In pairs, write a story together with a classmate. Start with the outline and consider who will be the characters – do they live in the same timeframe and location? What is it like collaborating with someone else in a creative project?

Literature and context

Year 4 'Make connections between the ways different authors may represent similar storylines, ideas and relationships.'

Year 5 'Identify aspects of literary texts that convey details or information about particular social, cultural and historical contexts.'

Year 6 'Make connections between students' own experiences and those of characters and events represented in texts drawn from different historical, social and cultural contexts.'

Responding to literature

Year 7 'Reflect on ideas and opinions about characters, settings and events in literary texts, identifying areas of agreement and difference with others and justifying a point of view.'

Examining literature

Year 4 '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.'

Year 6 '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.'

Creating literature

Year 5 'Create literary texts using realistic and fantasy settings and characters that draw on the worlds represented in texts students have experienced.'

Examining literature

Year 7 'Recognise and analyse the ways that characterisation, events and settings are combined in narratives, and discuss the purposes and appeal of different approaches.'

Creating texts

Year 5 'Re-read and edit student's own and others' work using agreed criteria for text structures and language features.'

The Hero's Journey – Home and Back Again

Stories all have a particular structure that shows us the shape of significant events. There are several popular story structures – Kurt Vonnegut talks about some of them in [this](#) video.

WORKSHEET

One popular structure is the hero's journey, which is based on a theory by Joseph Campbell, adapted by screenwriter Christopher Vogler. Another way of looking at the story is using the Pixar 'story spine'. Look at diagrams of these story structures in the worksheet at the end of these notes.

- Map *The Raven's Song* against the Hero's Journey and the Pixar method – does it fit either? Is one better than the other? Why?
- What event triggers the start of the story? (This is called the **inciting incident**.)
- What are some of the major decisions each of the main characters face? How do their choices change the direction the story is heading in? (These are called the **turning points**.)
- What is the major conflict the protagonists have to overcome?
- What happens at the end? (This is the **resolution**.)
- Use one of the structures to come up with your own idea for a story.

LITERACY

Write a Review

A book review isn't just about articulating the things we liked (or didn't like) about a book, it's also about helping other readers to decide whether they want to read it. Book reviews can start interesting conversations between readers as well, particularly if someone else feels differently about it to you!

- Make a list of the key things that happen in the book – you want your review to give the reader a sense of the action, but don't give the ending away.
- Write down your first response – did you like it, or not? Now, ask yourself why. Did you like/dislike the characters? The plot? The way the writer told the story? Think about how other people might respond to these story elements differently.
- Is there a quote from the book that you can use in your review? Try to find something that gives the reader a strong sense of the way the story is written.
- Write your review and share it either on a classroom blog or deliver it as a verbal presentation to your class.

LANGUAGE

Futuristic Language

- In the book, the people in the future talk of the natural world differently. Compare the following two passages from the book and answer the questions that follow.

Gran used to take them every week to visit the place where their mum's ashes were buried. The wildest place around, it was, right in the middle of the old-growth forest. A little urban forest surrounded by hard concrete city, saved because if the river floods in those winter storms, better it fills a bog than streets and houses. (p48)



Interacting with others

Year 4 'Plan, rehearse and deliver presentations incorporating learned content and taking into account the particular purposes and audiences.'

Year 6 'Plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements for defined audiences and purposes, making appropriate choices for modality and emphasis.'

Year 7 'Plan, rehearse and deliver presentations, selecting and sequencing appropriate content and multimodal elements to promote a point of view or enable a new way of seeing.'

Expressing and developing ideas

Year 4 'Incorporate new vocabulary from a range of sources into students' own texts including vocabulary encountered in research'

Year 5 'Understand the use of vocabulary to express greater precision of meaning and know that words can have different meanings in different contexts.'

We endure the heat. We endure the storms that blow up out of nowhere, giant bacteria-stained clouds that roll and boil green at the edges, the wrecking floods that wash through, the long droughts, the days of smoke as fire burns outside our fences, coz this is what the honoured earth does when she's trying to recover. (p25)

Year 6 'Investigate how vocabulary choices, including evaluative language can express shades of meaning, feeling and opinion.'

Language variation and change

Year 7 'Understand the way language evolves to reflect a changing world, particularly in response to the use of new technology for presenting texts and communicating.'

- Who is narrating each passage?
- What are the differences between the way Shelby and Phoenix experience the environment? Underline the words in each passage that show us how they feel about the land. What is your response to each passage? Why?
- What does changing the language we use do? Does it affect people's behaviour towards something? If we call a tree 'she' rather than 'it' does that change the way we think of the tree? How do other cultures/languages refer to the natural environment?
- Which paragraph uses first person narration and which third person narration? How is the narrative voice affected when an author chooses first person or third person?

The name given to our geological era, in which human activity has impacted the environment so much it's caused geological change, is the Anthropocene.

- What other names for this time have been proposed? Why? What term would you propose? Why do the names we give things matter?
- Write a letter to a tree or an animal as if it was someone you know. How does this change the way you see it?

HASS

History

Zana Fraillon notes that there is enormous potential in this book to teach about environmental impacts and consideration:

- Question the kind of ancestors we want to become – consider what we would want to leave behind for someone to discover 100 years from now? 1000 years from now? 10,000 years from now?
- Think about what you would save? What could you not bear for the earth to lose?
- Think about how our present impacts generations thousands of years into the future. (e.g. plastic will become an actual layer in the strata of the earth and will define this time for future generations).

- Write a timeline of the events in the story, mapping them out from the sacrifice of the Raven Girl through to Shelby's rescue of Phoenix. What are the connections between the past and the present?
- Write a letter to a future ancestor, living 100 years from now. What would you say? What questions would you have for them? How would you communicate? Where would you leave the letter?
- Consider this extract from the text and answer the question below:



Questioning

Year 4 'Pose questions to investigate people, events, places and issues.'

Year 6 'Develop appropriate questions to guide an inquiry about people, events, developments, places, systems and challenges.'

Miss Drinkwater likes to say that the past is a foreign land. Every time she says it I ask her what it means. And those times she don't rub her eyelids back and forth and breathe out my name like I've kicked her in the shin. She says, 'It means we don't have the background knowledge to fully understand the past because we only know how things are now.'

I reckon that's what the history of this derelict city is to me. Something I'll never get to understanding coz I don't have background knowledge bout what people were like back then. I only know kind folk who live simple lives. (p145)

- Do you agree with Shelby that to understand the past you need to understand how people lived and thought? Make a list of questions you would like to ask a child living in Australia 100 years ago?

Mapping History

- Find maps of the land you live on that show what the landscape was like prior to colonial times in Australia and either copy or trace them into your notebook.
 - How is the land similar or different to the way you see it today?
 - What has happened to change it?
- Draw a map that predicts how this same piece of land might look like in the future. What might happen if humans left it alone? What might happen if humans continue to develop it?
- Investigate other traces of the past in your town or city. What lies beneath your feet? (E.g. did you know that the Queen Victoria Market in Melbourne is built on top of a graveyard? Or that there is a lost river that runs beneath the city?)

A Whole Lot of Rubbish

- What have our ancestors left behind for us? Look up archaeological finds from around the world.
- What is the oldest archaeological find?
- What do different artefacts say about the people that came before us?
- A lot of information can be taken by looking at archaeological 'fill' and middens – containing the rubbish of a community. What could you learn from this ancient rubbish?
- Make a list or draw a picture of everything you find in your home or classroom rubbish bin. What could a future ancestor learn from our rubbish? What does this mean for people today?

Look at the [work of artist Fred Wilson](#), who took the artefacts in storage at a museum and put them on display, creating powerful questions of ownership/colonial narratives and prompting viewers to question historical accuracies.

- Who decides which artefacts are important?
- Who do we learn about in history and museums? Why are some narratives found to be more important than others? Who decides?
- What's important to each of the characters in the book? What is similar and different between their individual artefacts?

Researching

Year 4 'Locate and collect information and data from different sources, including observations.'

Year 5 'Sequence information about people's lives, events, developments and phenomena using a variety of methods including timelines'

Evaluating and reflecting

Year 6 'Reflect on learning to propose personal and/or collective action in response to an issue or challenge.'

Year 7 'Reflect on learning to propose personal and/or collective action in response to an issue or challenge, taking into account different perspectives, and describe the expected effects.'

ACROSS THE CURRICULUM: SUSTAINABILITY



The Power of Now

Scientists say that if we don't start taking care of our planet, it will become harder and harder to live on. People are addressing this crisis in various ways, from the local to the global. Pick one or two of the activities below and complete it either alone or with a partner. At the end of the term, share your progress with the class, and discuss your hopes and ideas for the future of our planet.

- Create a Seed Diary: Investigate the Seed Banks and Future Library projects – why are these projects important? What similar project could you do within your community?
- Become a Keeper – choose a plant or animal and become its knowledge keeper. Discover everything you can about the plant/animal. Animals and plants and people are all interconnected – if one species becomes extinct it has a massive roll-on effect. The more we know about the animals and plants in our environment, the more we can see the connections, and the more we care. Make it your job to let people know about your plant/animal. Help it thrive. Make sure that your knowledge gets passed on.
- Find an area in your school/city/town to rewild. It might be a small patch of unused land. What benefits would it bring if that small patch was seeded and made green? What other space could be made green?
- Conduct a tree survey of your local area – how many trees are there in each street? How many are native/Indigenous? What does this mean for the animals? Visit your rewilding patch and map its progress over the term.
- Look up sustainable agriculture or www.kisstheground.com. Estimate how much land would be needed per person to survive on sustainable agriculture if a town were locked off. Investigate off the grid communities – what does it mean to live 'off grid' and how do people survive? What would you need to be fully self-sufficient? What would be the issues of a town being cut off and what would still need to arrive from outside?
- Create a solar oven. Look at other ways to reduce emissions or deal with waste and create a poster showing the solutions you think would be most effective.
- Discover how many medicines are based on plants. And how many rainforest plants become extinct every year. What problems will this cause in the future? What steps can we take now to avoid these issues?
- Consider this extract from the text and answer the question that follows:

An ancient disease that disappeared and then came back into the world somehow, from where it was hidden under melting ice or something, they thought. Like how anthrax came back from old deer carcasses buried in the Arctic. (p37)

Research this real-life incident and write a one page report to describe WHAT happened, WHEN it happened, WHY it happened.

Human-Nature relationships

World views that recognise the dependence of living things on healthy ecosystems, and value diversity and social justice, are essential for achieving sustainability.

Conservation and sustainability

Students develop the knowledge, skills, values and world views necessary to contribute to more sustainable patterns of living.

Actions for a more sustainable future reflect values of care, respect and responsibility, and require us to explore and understand environments.

Health and wellbeing

All life forms, including human life, are connected through ecosystems on which they depend for their wellbeing and survival.

Field studies provide an excellent opportunity to develop and practice the skills to be safe in the outdoors, create human-nature relationships and develop personal and social capabilities while explicit subject learning also takes place.

Skills and knowledge

Field studies provide an excellent opportunity to develop and practice the skills to be safe in the outdoors, create human-nature relationships and develop personal and social capabilities while explicit subject learning also takes place.

ABOUT THE AUTHORS

Zana Fraillon is an internationally acclaimed, multi-award-winning author of books for children and young adults, including *The Curiosities*, *The Lost Soul Atlas*, *The Ones That Disappeared* and *The Bone Sparrow*. Her work has been published in over 15 countries and is in development for both stage and screen.

Zana's books have won the Aurealis Award, the Amnesty CILIP Honour Award; the ABIA Book of the Year for Older Readers; The Readings YA Book Prize; the NSW Premier's Literary Awards; the CBCA Honour Book Award; and her book *The Bone Sparrow* was chosen as the biennial book to represent Australia for the International Board on Books for Young People. Her books have also been shortlisted for the Carnegie Award; the Guardian Children's Fiction Prize; the Prime Minister's Literary Award; the INKY awards; the Victorian Premier's Literary Award; the Queensland Literary Award; and the UK Crime Fest Award.

Zana was born, and currently lives in Naarm (Melbourne), Australia on the unceded lands of the Wurundjeri people, but spent her early childhood in San Francisco. As a child Zana always had her head in a book. This could have been because she was 7 years old before anyone realised that she was incredibly near-sighted and probably couldn't see anything further away than the words in a book. But regardless of its origins, her love of reading has remained central to her life and work. When Zana isn't reading or writing, she likes to explore the museums and hidden passageways scattered across Melbourne. They provide the same excitement as that moment before opening a new book – preparing to step into the unknown where a whole world of possibilities awaits.

Bren MacDibble was born in Whanganui, New Zealand, where the black sand beaches burn feet all summer long. Her parents worked farms all over the central North Island, moving often, and she and her three brothers worked with them, and spent many hours wandering the countryside and bush with their dog like a bunch of feral creatures. They were always on the lookout for sheep tracks on steep hills to use as slides, good trees to climb, hay barns to play in, fruit trees to feed them and creeks to swim and fish in. Of course, there was always farm work and schools to interrupt their fun, but at school they could borrow books. Bren has always loved science fiction and thinking about all the possible futures and wrote stories to entertain herself.

After high school, Bren went straight to work in a legal office and then a stevedoring company. She quit in her mid-twenties and backpacked around the world, through South East Asia, China, Russia and Europe, and then down the east coast of Africa. She stopped off in Melbourne and never quite made it home to New Zealand. When she had her own children, she started creating stories again and dove straight back into her love of science fiction. She wrote short stories for children, young adults and adults. Bren now lives in Kalbarri on the beautiful midwest coast of Western Australia.

Bren's children's books set in environmentally changed future worlds have picked up many awards, including two New Zealand book awards for Junior Fiction, a Children's Book Council of Australia Book of the Year Award, a NSW Premier's Award, and an Aurealis Award, as well as appearing on multiple shortlists and being twice nominated for the CILIP Carnegie Medal in the UK. Bren's YA novel (which she published under the name Cally Black) was launched by the Ampersand Prize and has also picked up multiple awards.

ABOUT THE WRITER OF THESE NOTES

Bec Kavanagh is a writer, literary critic, and academic. She has had fiction and non-fiction published in a number of publications including *The Guardian*, *The Big Issue*, *Mascara* and *Review of Australian Fiction*. She writes teachers' notes for a number of publishers including Allen & Unwin. Bec is a PhD candidate and sessional tutor at La Trobe University, where her research focuses on the representation of female bodies in literature. She is the Youth Programming Manager at The Wheeler Centre for Books, Writing and Ideas and in 2021 was one of Regional Arts Victoria's Creative Workers in Schools, developing a creative writing zine with a group of students from Coburg High.

ONLINE RESOURCES

Additional background information can be found on the sites listed below.

Information about Ravens in folklore and mythology can be found at the following sites:

American Museum of Natural History 'Raven the Trickster' <https://www.amnh.org/exhibitions/totems-to-turquoise/native-american-cosmology/raven-the-trickster#:~:text=A%20Northwest%20Coast%20Native%20Myth&text=In%20northern%20Northwest%20Coast%20mythology,to%20light%20up%20the%20world>.

Trees For Life 'Mythology and folklore of the raven' <https://treesforlife.org.uk/into-the-forest/trees-plants-animals/birds/raven/>

Australian Museum 'Australian Raven' <https://australian.museum/learn/animals/birds/australian-raven/#:~:text=Identification,are%20usually%20seen%20in%20pairs>.

Taungurung 'Waang the Trickster' <https://taungurung.com.au/creation-stories/>

Animalia 'Australian Raven' <https://animalia.bio/australian-raven>

'What bird is that? Ravens & crows' (VIDEO) <https://www.youtube.com/watch?v=2a1LpK44saU>

Information about 'bog bodies'

National Geographic 'Tollund Man's Last Meal' <https://www.nationalgeographic.com/history/article/tollund-mans-last-meal>

The Atlantic 'Were the Mysterious Bog People Human Sacrifices?' <https://www.theatlantic.com/science/archive/2016/03/were-europes-mysterious-bog-people-human-sacrifices/472839/>

The Smithsonian 'Europe's Famed Bog Bodies are Starting to Reveal Their Secrets' <https://www.smithsonianmag.com/science-nature/europe-bog-bodies-reveal-secrets-180962770/>

National Geographic 'Who Were the Ancient Bog Mummies?' <https://www.smithsonianmag.com/science-nature/europe-bog-bodies-reveal-secrets-180962770/>

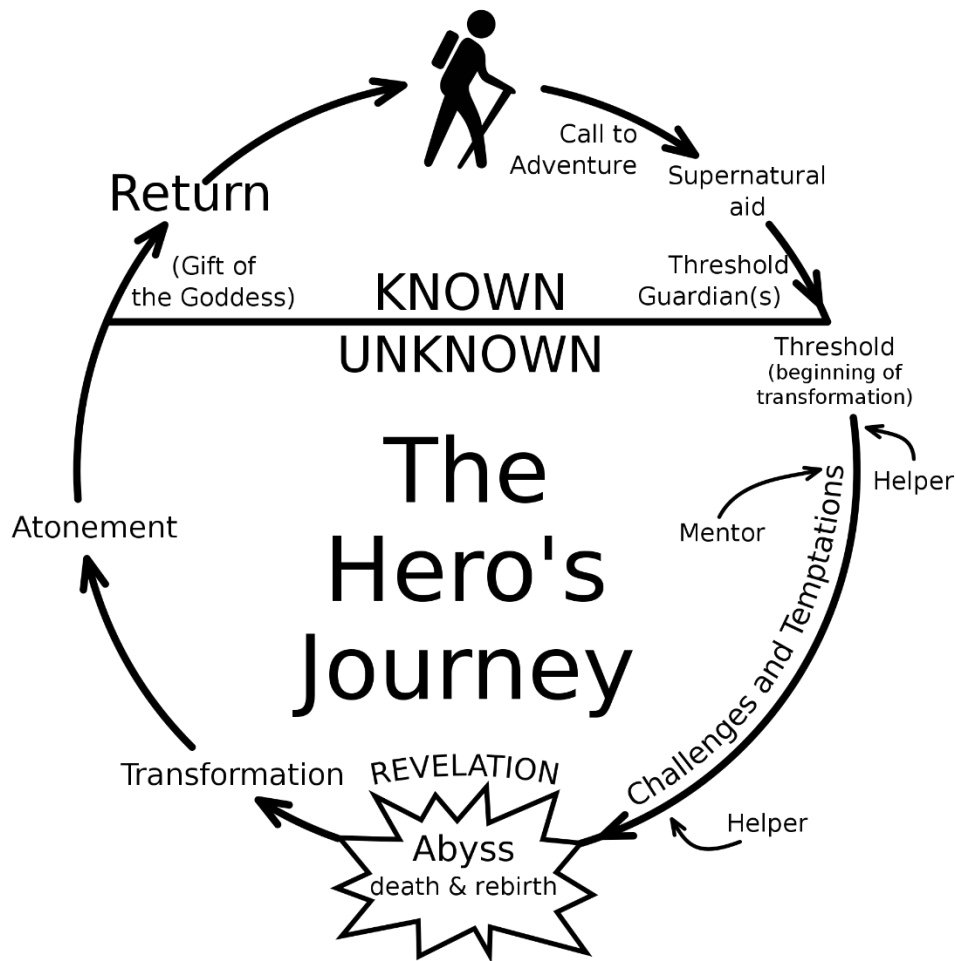
History Extra 'What Are Bog Bodies?' <https://www.historyextra.com/period/prehistoric/bog-bodies-what-are-they-facts/>

Information about story structure

Kurt Vonnegut 'The Shape of Stories' <https://www.youtube.com/watch?v=oP3c1h8v2ZQ>

'The Hero's Journey' <https://blog.reedsy.com/guide/story-structure/heros-journey/>

WORKSHEET



Public domain image: <https://commons.wikimedia.org/wiki/File:Heroesjourney.svg>

— Once upon a time there was _.

Every day, _.

One day _.

Because of that, _.

Because of that, _.

Until finally _.

—
The Story Spine

Image credit: https://medium.com/@Brian_G_Peters/6-rules-of-great-storytelling-as-told-by-pixar-fcc6ae225f50