

CUCKOO'S FLIGHT

By Wendy Orr

RECOMMENDED FOR: Ages 9-13 years old

Middle Fiction for years 4-8, UPPER PRIMARY and LOWER SECONDARY

THEMES: Ancient Minoan culture and the Bronze Age, disability, female lineage and females in strong roles, freedom and slavery, fear, grief and change, courage, resilience and joy

CURRICULUM LEARNING AREAS: 

- **ENGLISH:** Language, literacy, and literature
- **History**
- **Visual Arts**

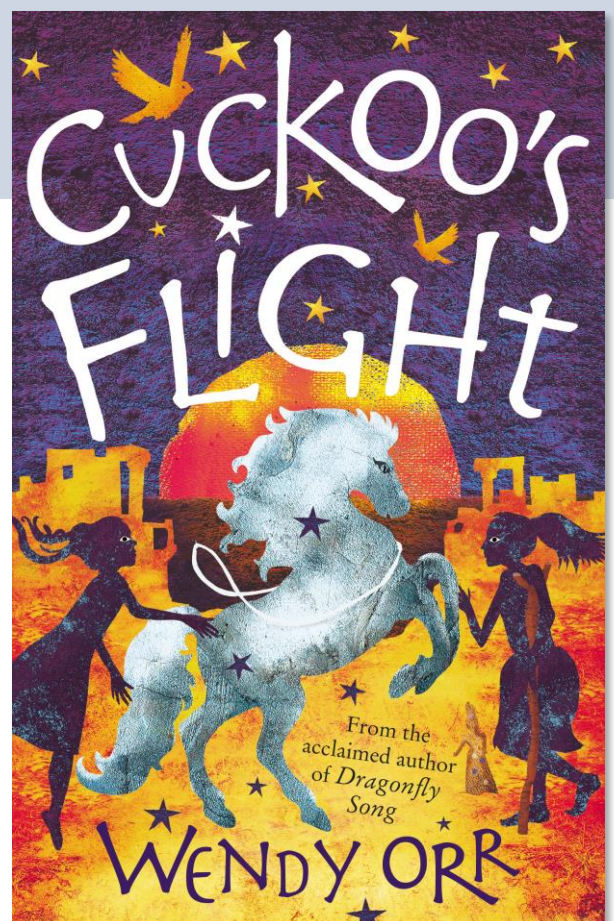
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CONTENTS:

Introduction	2
Plot summary.....	2
Q&A with the author	3
Classroom discussions and activities.....	3
Before reading <i>Cuckoo's Flight</i>	3
ENGLISH, Literature	3
ENGLISH, Literacy	6
ENGLISH, Language.....	8
HISTORY.....	9
VISUAL ARTS.....	10
Author background.....	11
About the writer of the notes.....	11
Corresponding literature.....	12



INTRODUCTION

Cuckoo's Flight is compelling historical fiction with a courageous heroine, set in Bronze Age Crete in about 1560 BCE. It follows Wendy Orr's previous novel *Swallow's Dance*, now focussing on Clio, who is the granddaughter of Leira, the protagonist of *Swallow's Dance*.

The author has crafted an authoritative, historically veracious story based on a few ancient remnants: particularly images of two women and their horses.

The writing is intricately and impeccably crafted to form a satisfying and impressive tale and the subject matter fits well with the curriculum (English, History and Visual Arts).

PLOT SUMMARY

Fourteen-year-old Clio has fallen from the horse she loves and must now use a crutch. She is unable to ride but her father builds her a lightweight chariot so that she can pursue her riding and affinity with her horses in a new way.

When the Great Mother Goddess demands a new sacrifice, Clio is convinced that she will be chosen because of her family history. However, she is unsure if her destiny lies with the Goddess or as a potter or teacher – or perhaps it could even somehow be related to her newfound skills as a charioteer.

Clio hears her dead grandmother Leira's voice prophesying that two girls and their horses will save the town and stop a war. How will Clio help fulfil the prophecy?

Q&A WITH THE AUTHOR, WENDY ORR

1. What themes do you think capture the essence of *Cuckoo's Flight*?

I think that mostly it's about resilience and the ability to rebuild our lives after trauma or disability. It is also about what it means to become an adult, and the changes that occur in family relationships as we mature, and the endurance of bonds of love and friendship, despite life changes. Throughout the book, freedom and slavery are recurring motifs.

2. What do you see as the outstanding features of the book?

I wrote this book in the same format of free verse and prose as *Dragonfly Song* and *Swallow's Dance* – it continues the story in the same world as those two previous books. It is set in a completely alien environment to the one we live in. It also deals with the emotions of dealing with disability and how we perceive ourselves in contrast to how others see us and hopefully encourages us to find courage when we need it.

3. What was your inspiration for writing this story?

When I heard about the discovery of a tomb of two Minoan women who were buried with a sacrificed horse and bull, I began to wonder about the role of horses in that society. This burial suggests that they had an important role for the wealthy or priest classes.

I began to speculate on how horses might have been introduced to Minoan society. This also had a personal angle, as I was a keen rider before breaking my neck in 1991, which heartbreakingly brought an abrupt end to my riding. And after my initial draft, I realised that my horse-loving protagonist Clio also had to sustain injuries that would leave her unable to ride.

I travelled to Crete when I researched my earlier book *Swallow's Dance* and so I drew on this experience again when writing *Cuckoo's Flight*. Particularly the time I spent with the late archaeologist Dr Sabine Beckmann, who had excavated at the archaeological site of Gournia. This led me to set *Cuckoo's Flight* there as well – and to make Clio the granddaughter of Leira.


CLASSROOM DISCUSSION AND ACTIVITIES

BEFORE READING *CUCKOO'S FLIGHT*

- Students discuss and share what they know about Greece. Some may know something about the island of Crete where *Cuckoo's Flight* is set.
- Some students may have read the two companion novels to *Cuckoo's Flight* – *Dragonfly Song* and *Swallow's Dance*. These students could share what they know of the previous books.
- Students could also watch Wendy Orr's interviews about these books.
<https://www.ancient.eu/article/1652/interview-dragonfly-song-by-wendy-orr/>
<https://www.ancient.eu/video/2194/swallows-dance--an-interview-with-author-wendy-orr/>
- The titles of the three books complement each other. Students consider the three titles: *Dragonfly Song*, *Swallow's Dance* and *Cuckoo's Flight*, to identify similar words and ideas [for example, the title of each book includes an animal/living creature, generally followed by an action]. They could predict the titles of potential books to come e.g. *Minotaur's Loop*, *Dolphin Leap*...

ENGLISH

LITERATURE


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

What's in a name? The title of a book is usually of consequence.

- Students brainstorm what the cuckoo's flight of the title could represent.
- Listen to the call of a cuckoo at <https://www.youtube.com/watch?v=dIWcxRaMmlM>.
- Why may the author have used this bird as a recurring symbol?
- Why is the cuckoo notorious? [Eggs left in other birds' nests and chicks reared by others.] What relevance does this have to the novel?
- Students then read and list and discuss excerpts from the novel where the cuckoo is mentioned to recognise how repetition of a symbol, word or idea reinforces its significance. (Repetition is considered further in the 'Literacy' section below.)

Cuckoo references in the text: Clio whistles a cuckoo's song – one long and one short whistle – to call the horses (pp11, 16); Mika, Clio's new friend echoes the cuckoo call to effectively call the horses together (p138); Mika is 'the cuckoo girl' made welcome, (p265) and taught by Clio the Swallow Girl to fly – 'A swallow with a cuckoo chick in its nest will rejoice in teaching it to fly' (p150); and the cuckoo calls to represent the first day of spring like an omen as the girls return with the statue (p198).

Clio's Path to Freedom

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

- Consider the extracts and concepts of freedom from the text below:

Clio aims to please the Great Mother through saving the town (p117) and finally achieves this (p262), but along the way she is unsure what she should offer or how she could accomplish this. It could be through pottery (p125), her ability to teach, ‘A swallow with a cuckoo chick in its nest will rejoice in teaching it to fly’ (pp150), or perhaps something else. On her path to resilience, maturity and freedom she hears her grandmother Leira’s voice saying:

*Your way is new, something not easy
to explain or to do –
but it has its own import and it is yours.* pp136-7

Like many young people, Clio has a choice of paths.

*So she [Clio] dances and sings
and so does Mika,
the cuckoo girl welcomed in,
free to work with herders and horses* p265

Clio needs to find her own ‘great things’ to do (p168). This may incorporate sharing what she knows is ‘the right thing to do’ (p133).

The lightweight chariot that Hector, Clio’s father, builds for Clio promises and provides freedom (pp60-5).

From the vantage of driving the chariot, Clio ‘sees the bridge and road beckoning with their promise of freedom’ (p83).


At the end of the novel:

*And like sun bursting through clouds [Clio sees]
that freedom is part of her
just as much as her wounded leg; whatever path she follows
or how life will be
she’ll choose with her heart
and that path
will be her own.* pp265-6

Clio learns that even though she can use tools, strategies and others to assist her, the possibility of freedom is already within her and that she can choose it – or not.

- Students discuss how Clio lacks freedom [gender, class, disability] and what sort of freedom they might lack themselves.
- They can then discuss how Clio achieves resilience and maturity and gains freedom and how they may also possibly achieve this.

Life in Ancient Greece and Today

 Literature and Context: Make connections between students’ own experiences and those of characters and events represented in texts drawn from different historical, social and cultural contexts.

Cuckoo’s Flight is set in the Minoan Bronze Age about 1560 BCE, which is part of Ancient Greece. People in the past are similar in many ways to those who follow them throughout history and even now in the present. People throughout time may share similar experiences, problems, emotions and thoughts even if their circumstances are different.

- Incredibly, the work of four great Ancient Greek playwrights still exists. Students read the quotes or aphorisms by Sophocles, Euripides, Aeschylus and Aristophanes and select one from each writer that best describes their life now or reflects their belief about life:

Euripides

Question everything. Learn something. Answer nothing.

When a good man is hurt, all who would be called good must suffer with him.

Silence is true wisdom's best reply.

Nothing has more strength than dire necessity.

The good and the wise lead quiet lives.

A bad beginning makes a bad ending.

Aeschylus

In war, truth is the first casualty.

Wisdom comes alone through suffering.

There is no pain so great as the memory of joy in present grief.

Happiness is a choice that requires effort at times.

Memory is the mother of all wisdom.

Time brings all things to pass.

There is no sickness worse for me than words that to be kind must lie.

Sophocles

Rather fail with honour than succeed by fraud.

Without labour nothing prospers.

One word frees us of all the weight and pain of life: That word is love.

Wisdom is the supreme part of happiness

Aristophanes

By words the mind is winged.

You should not decide until you have heard what both have to say.

Your lost friends are not dead, but gone before, advanced a stage or two upon that road which you must travel in the steps they trod.

Wise people, even though all laws were abolished, would still lead the same life.

A man's homeland is wherever he prospers.

A man may learn wisdom even from a foe.

- Students then select some quotes from *Cuckoo's Flight* that resonate with them, reflect their feelings, ideas and experiences or speak to their lives now.

ASSESSMENT: Motto and Personal Shield

After reading the words of Sophocles, Euripides, Aeschylus and Aristophanes in their quotes above and from Wendy Orr in *Cuckoo's Flight*, **students form their own short motto** to reflect their personal credo, belief or values. This could be a sentence, phrase or one significant word.

Minoan shields were often made in the shape of a circle or figure-of-eight. Shields were not made in clay but because sculpting in clay is a major part of the novel, **students mould clay to make a personal shield** (a shield is pertinent because of the battle scene in the climax of the novel). They write their motto by either etching the words into the clay with a pointed tool or other implement or by forming raised letters by rolling clay into thin 'snakes' and pressing them onto the clay shield surface.

Students decide on an emblem or symbol that reflects their motto. (Examples of living and inanimate emblems in *Cuckoo's Flight* to use as a starting point are a cuckoo, horses, birds, goats and bees; and the sun, a path, river, spear and sword. Students are not restricted to these.) Blank space on the shield could be filled with design motifs such as small animals or other living creatures from Crete, food mentioned in the story such as barley, artichokes, chicory, limpets or octopus, or other patterns.

When complete, students show their shields to the class and their classmates interpret the meaning or relevance of the motto to the maker. They also interpret the emblems or symbols and design motifs that are shown on the shield. Students could draft their words and designs on paper before working in clay.


Images of Minoan shields can be found online, particularly from the Heraklion Archaeological Museum.

ASSESSMENT: Free verse

Students have seen how Clio found and chose her path to freedom.


In *Cuckoo's Flight*, author Wendy Orr has used both prose and free verse to reveal Clio's growing understanding and maturity.

Students now use the apt form of free verse (like unstructured poetry that mirrors the rhythm of natural speech) to write about their own possible path to freedom.

 Creating Literature: Create literary texts that adapt or combine aspects of texts students have experienced in innovative ways.

LITERACY

Disability

 Interpreting, Analysing and Evaluating: Analyse how text structures and language features work together to meet the purpose of a text. Analyse strategies authors use to influence readers.

In *Cuckoo's Flight*, we read that Clio had previously fallen from her horse. This prevents her from riding and causes her to require a crutch to walk.

Some excerpts from the novel that relate to Clio's disability:

Clio fell from a horse (p6); she now has a crutch (pp3, 5); it is difficult for her to accept help (p5); she must be strong (p7); she is in pain and now can't ride (pp12-12); she feels rejected by the goddess because of her disability (p164); she uses her crutch as a weapon – literally (p259).

*But the shameful worst of all
is learning that she
is a loved-by-the-goddess girl;*

she doesn't feel much loved at all.

*She wants to live –
doesn't want to die –
but being too broken
for the goddess to want
is worse than being chosen. p165*


A 'loved-by-the-goddess girl' is someone disabled or regarded as 'lesser'. Clio feels shame and rage at not being chosen by the goddess because of her disability.

However, later the Lady says:

*Our goddess has shown us that perfection lies not only in the body but in the soul; that courage is no less when
walked with a crutch, and a mind that is open to change is worth more than gold. p264*

– Guide class to use the Socratic Method of open-ended and challenging questions to consider more deeply: 'What is disability?' (see more on how to employ this method in a classroom below)

Socrates and the Socratic method

 Interacting with others: Participate in and contribute to discussions, clarifying and interrogating ideas, developing and supporting arguments, sharing and evaluating information, experiences and opinions.

Socrates was a philosopher in Ancient Greece whose communication method is still valued and used today to elicit open-ended and deeper discussion and dialogue.

The 'Socratic Circle' technique for classroom use is outlined here:

<https://k12teacherstaffdevelopment.com/tlb/the-socratic-method-in-the-classroom/>

The Socratic Method can be used in this context by asking these four questions:

1. Define 'disability' and the question, 'What is disability?'
2. Give an opinion to answer the question, 'What is disability?'
3. Ask a question that challenges the definition and opinion given previously.
4. Decide on a better definition or opinion.

Any of these steps can be repeated.

Writing: Repetition and the Countdown Effect

Wendy Orr's writing in *Cuckoo's Flight* is impeccably crafted. It is carefully plotted from the beginning of the novel and sustained until the end. The characters are well established, the pacing is assured and ideas are interwoven throughout the narrative to create a rich reading experience.

Repetition is used in the novel in several instances such as the cuckoo call and motif (see 'Literature: Cuckoo's Flight' above) and to reiterate the roles Leira had during her life, as well as the peace, purpose and freedom Clío finds with the horses.

It is also used very effectively as a countdown or 'ticking clock' leading to the sacrifice made to the Goddess. The days are counted down and the moon's cycle is described.

- Students find examples in the text. [These include pp128, 149, 157, 215.]
- Students then analyse how repetition and the countdown effect influence the reader and enhance the purpose of the text.


ASSESSMENT: Digital Montage

Students use the examples from the novel of the countdown or 'ticking clock' method used above.

They find existing still and/or moving images and digital resources to create a montage to emulate the countdown effect. They could incorporate repeated images of the moon, the cuckoo call and horses. They could experiment with repetition and pacing to create the countdown effect.


Some ideas and techniques could be used from online resources about montages such as

<https://www.studiobinder.com/blog/what-is-a-montage-definition/>

 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

LANGUAGE

Natural and Built Settings

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

Aesthetic: Relates to a sense of beauty or an appreciation of artistic expression.

The setting of *Cuckoo's Flight* sets the scene and establishes the tale in its historical period. It also moves between natural and built environments. Clio has an affinity for the natural world, wanting to work outside in the fresh air, (p23) and dreads the thought of being underground as a sacrifice (pp37, 38).

'Biophilia' is the term for an innate affinity for nature and landscapes, as well as living things and animals. Clio clearly has this affiliation. (This concept is also explored by the famous Ancient Greek philosopher Aristotle.)

Here we will focus on the natural and outside settings of the novel and how they are described in the book to create a particular aesthetic, and its consequent impact on the characters and reader. It will also be contrasted with the town. (Examples of outside and natural world are found in the text on pp9, 39, 82, 106, 199, 235, 245; town p18, 110-11)


The following two quotes may also assist students' understanding and ideas about the aesthetics and contrast between natural and built environments:

Fear hangs over the town like a storm cloud over the sea, pressure building as if the thunder god is waiting to tantrum. p50

Clio had forgotten that Mika hasn't been to town since she was seven. She hears it now, the background hum that is as much part of life as the beating of her own heart: shouting, singing, talking and laughing; a quarrel of dogs and a complaining baby; the clatter of a heavy, rock-loaded sledge dragged along the blue cobblestones; the clang of bronze from the armorers and thump of stone from the axe makers. People jostling in the street, children running, a girl with a huge bundle of dirty washing on the way to the river. The herb scent of the hills is lost here, with the stink of molten bronze overlaying the more subtle smells of cooking pots, the sea and Mika's own fishy skin. The girl stumbles as the barrage of sensations hits her. pp110-11

- What aesthetic is created in the descriptions of the natural world of the countryside? How does this contrast with the town setting? How do Clio and other characters feel and react in each setting?
- Students select colours that suggest the natural and built settings and the responses they create in the characters and also in themselves as readers. Using these colours, students draw or paint either realistic or abstract scenes of each setting – natural and built settings.

Greek Chorus

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

The Greek Chorus is an integral feature of Greek drama. It is still used in some plays today.

- In small groups, students choose sections of free verse or prose from the novel that show sorrow, pain or tragedy. (Note that *Cuckoo's Flight* is closer to a tragedy than comedy.)
- They adapt (and possibly extend) these extracts as scripts for the group to perform as a Greek chorus. Note that the role of the Greek chorus is to speak in unison as one actor commenting on the events of the narrative.
- A single narrator could be used for some lines to create contrast.

- The short mourning chant from p35 below could be used as a model for scaffolding before students adapt their own passages (students will need to adapt longer extracts).

*Farewell to life,
the sun and sky,
Farewell to toil,
to sea and soil.
Your days are done
your life here gone;
for now you rest
in our mother's breast.
Live with her there
and leave us here.*

- Explore the Greek chorus at <https://www.theatrefolk.com/blog/exploring-greek-chorus/>
- Explore the comedy and tragedy masks at <https://www.onstageblog.com/editorials/comedy-and-tragedy-masks-of-theatre>

ASSESSMENT: Present a Greek Chorus

Students now adapt the passage they have presented as a Greek chorus, as a comedy (i.e. more light-hearted, with a happy ending). Students can use an alternative passage if needed.


Write the script and perform this.

When performing, they should speak precisely in unison and use vocal inflections, varied expressions and pacing to emphasise the aesthetics and emotion.

Enrichment: Students could incorporate appropriate gestures and movement and make and wear the Greek tragedy and comedy masks while performing (see 'Visual Arts' below).

HISTORY: THE ANCIENT WORLD – ANCIENT GREECE

Ancient Crete

 Historical knowledge and understanding: the evidence for the emergence and establishment of ancient societies, including art, iconography, writing tools and pottery; key features of ancient societies.

Cuckoo's Flight is set on the island of Crete in Greece, in about 1560 BCE. This time period is called the Minoan Bronze Age.

Students are unlikely to be familiar with this place and time so the following online resources will help orientate them into this part of the ancient world.

- Students could view Wendy Orr's interviews about the companion books to *Cuckoo's Flight* if not already viewed.:

<https://www.ancient.eu/article/1652/interview-dragonfly-song-by-wendy-orr/>
<https://www.ancient.eu/video/2194/swallows-dance--an-interview-with-author-wendy-orr/>

The video, 'The Minoans: A Civilization of Bronze Age Crete' could be viewed by students or used as a teacher resource. <https://www.ancient.eu/video/2076/the-minoans-a-civilization-of-bronze-age-crete/>

This Heraklion Archaeological Museum is an important source of information about Ancient Crete: <https://heraklionmuseum.gr/>


The Heraklion Archaeological Museum Booklet is a recommended teacher resource. It features photographs of Minoan artefacts: https://www.latsis-foundation.org/content/elib/book_12/heraklion_en.pdf

To further understand and appreciate Crete's cultural history, students could read the article 'Exploring Western Crete's Archaeological Treasures': <https://www.ancient.eu/article/1391/exploring-western-cretes-archaeological-treasures/>

- In small groups, students use the information from the resources above and the historical fiction novel *Cuckoo's Flight* to answer the following questions:
- What do we know about ancient Crete?
- How do we know about ancient Crete – what evidence is there for the existence of (and what we know about) ancient Crete?
- Compare and contrast ancient Crete with ancient Australia.
- What legacy has ancient Crete left?

VISUAL ARTS

Greek Tragedy and Comedy Masks

 Develop and apply techniques and processes when making their artworks. Plan the display of artworks to enhance their meaning for an audience.

- Students make Greek comedy and tragedy masks to use when performing as a Greek chorus (see 'Language' earlier in the teacher notes). Display these after use.
- Explore the comedy and tragedy masks at <https://www.onstageblog.com/editorials/comedy-and-tragedy-masks-of-theatre>.
- The process of mask-making using either paper plates or cardboard, paper mâché or plaster bandages is explained well at <https://www.wikihow.com/Make-Greek-Theatre-Masks>

AUTHOR BACKGROUND AND MOTIVATION

ABOUT THE AUTHOR

Wendy Orr was born in Canada, and grew up in France, Canada and the USA. After high school, she studied occupational therapy in England, married an Australian farmer, and moved to Australia. They had a son and daughter, and now live on five acres of bush near the sea. Her books have won awards in Australia and around the world, and have been translated into twenty-six languages.

Although Wendy first learned to read and write in French, her family spoke English at home. She clearly remembers the excitement of reading a story in her own language for the first time. She immediately started writing stories, and hasn't stopped since.

Wendy has had many highlights in her writing career, including winning the Prime Minister's Award for Children's Literature and walking a red carpet with Jodie Foster, but believes that nothing compares to the thrill of the first vision of a new book.

WRITING MOTIVATION

Wendy Orr was born into a family that loved books and stories: her mother read bedtime stories to Wendy, her sister and brother, from modern to classical children's literature, until Wendy was twelve, and her father made up crazy stories about the exploits of the family dog's great-great-great-grandfather (animals, especially dogs, were also very important in the family!).

However, her father being in the Royal Canadian Air Force meant constant moves for the family, and between kindergarten and Year 12, Wendy attended eleven schools in Canada, France, and the USA. When she finished high school, Wendy travelled to England for a holiday and decided to stay there to study occupational therapy. In the second year of her course she went on a short holiday to Wales, where she met an Australian named Tom – six months later they were married, so as soon as she graduated, Wendy migrated to Australia. Although Wendy reflects on this as a happy life, it also means that to some extent she has been a migrant all her life.

Wendy credits her time in France with her desire to write, as she clearly remembers the excitement of picking up a book in English one morning, and reading a story in her own language for the first time. She immediately started writing stories and poetry (how thrilled her grandmother must have been to receive a poem on death for her 60th birthday!). She was particularly fascinated by ancient history and mythology, an interest that has continued to this day, and finally came to fruition in *Dragonfly Song*, *Swallow's Dance* and now *Cuckoo's Flight*.

After several years in Albury, New South Wales, Wendy and her husband bought a dairy farm in the Goulburn Valley Region of Victoria. They had a son and daughter, and Wendy continued practising as an occupational therapist.

After putting the writing dream on hold for those few years, in 1986, Wendy decided that it was time to start again. She experimented with various things throughout the year – including an adult novel set in Minoan Crete – and in December entered a contest for a picture book text with *Amanda's Dinosaur*. It shared first prize and was published in 1988 with illustrations by Gillian Campbell. She will never forget the thrill of seeing her first book in print, and became increasingly passionate about the craft, continuing to learn and experiment with the books written over the next few years. As well as the highlights of winning awards such as the CBCA Book of the Year award, in 2008 Wendy also had the thrill of seeing her characters come to life when her book *Nim's Island* become a Hollywood feature film, starring Jodie Foster, Abigail Breslin and Gerard Butler. In 2013 the sequel, *Nim at Sea*, was released as *Return to Nim's Island* with Bindi Irwin as Nim. However, as exciting as the film experiences have been, Wendy still believes that the greatest thrill of a writing life is the first vision of a new book idea.

In 1991 Wendy was severely injured in a car accident, fracturing her neck, skull, thumb and ankles, using this experience in fiction for *Peeling the Onion*. She has pursued treatment and has recovered far better than all medical prognoses predicted, after being told that she was too disabled to ever work again. In *Cuckoo's Flight*, Wendy has explored the experience of having to deal with ongoing pain and physical limitations, and of how these affect our image of ourselves.

Wendy and her husband now live on a small bush block in the Mornington Peninsula, south of Melbourne. They built a house and have restored the bush to its natural state as a home for wildlife. Wendy writes in her office overlooking the bush, but two small hairy dogs ensure that she has a walk before and after every day's work.

She writes because it's the best way she knows of to explore ideas and find out what life's about.

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 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 & Literacy. Joy is fascinated by ideas and images and how authors and illustrators express these with truth and originality.

CORRESPONDING LITERATURE

Dragonfly Song, Wendy Orr
Swallow's Dance, Wendy Orr

OTHER BOOKS BY WENDY ORR

PICTURE BOOKS

Amanda's Dinosaur
Aa-choo!
Arabella
The Princess and Her Panther
The Tin Can Puppy
The Bully Biscuit Gang
Alroy's Very Nearly Clean Bedroom
Sally's Painting Place
Jessica Joan
Too Much Stuff!

JUNIOR NOVELS

Bad Martha
Micki Moon and Daniel Day
Ark in the Park
Laziest Boy in the World
Yasou Nikki
Paradise Palace

Paradise Gold
Nim's Island
Nim at Sea
Poppy's Path
Spook's Shack
Across the Dark Sea
Mokie and Bik
Raven's Mountain
Rescue on Nim's Island

NOVELS FOR TWELVE AND UP

Leaving it to You
Mindblowing!
Dragonfly Song
Swallow's Dance

YOUNG ADULT NOVEL

Peeling the Onion