

# Scribblers Festival



TEACHER RESOURCES

## IDEAS FOR YOUR CLASSROOM

YEAR 7+

TUESDAY 4 MAY 2021

YEARS

7 +

04  
MAY

# TUESDAY



THE STUDIO  
SUBIACO ARTS CENTRE

## SESSION:

### STORYTELLING ON THE STAGE

9.50AM – 10.35AM

**Sukhjit Kaur Khalsa** knows storytelling isn't limited to books, and poetry isn't just for the page. Sukhjit is a spoken word artist who has performed at the Opera House and on national television as part of *Australia's Got Talent*. Sharing her poetry globally, she has used her words to tackle diversity, visibility and the importance of self-expression.

## CURRICULUM LINKS:

**English:** poetry; listening to performance poetry, literature & context, language devices, experimentation & adaptation

**Themes:** diversity, self-expression, identity, multiculturalism

## SESSION:

### FATHER OF THE LOST BOYS

10.45AM – 11.30AM

During the course of the second Sudanese civil war, around 20,000 boys were orphaned and displaced, with many becoming refugees or child soldiers. One man, Mecak Ajang Alaak – a teacher and community leader – cared for thousands of these 'lost boys', guiding them to the safety of a Kenyan refugee camp. His son **Yuot Alaak** was witness to this incredible mission and shares how the actions of one man impacted so many.

## CURRICULUM LINKS:

**English:** eyewitness accounts, point of view, personal responses, literature & context, autobiographical writing

**Themes:** refugees, migration, the power of education, multiculturalism

**History:** immigration, refugees, rights & freedoms

**Geography:** variations between countries, human wellbeing in developing countries

## SESSION:

### THE WORLD OF MISCHIEF

12.15PM – 1.00PM

When sisters Jessie and Kay discover an old book in their grandmother's house, they have no way of knowing how it will impact their lives... 12 years in the making, **Rebecca Higgin**'s *The History of Mischief* celebrates the power of stories and the complexities of family, blending history and mystery with a little bit of magic. Join this scholar of satire and practitioner of mischief as she shares her journey to publication.

## CURRICULUM LINKS:

**English:** historical fiction; character development, responding to texts

**History:** ancient civilisations, Australian stolen generations, rights & freedoms, world histories & cultures

**Themes:** grief & loss, family, friendship

**Health:** wellbeing, managing emotions, dealing with grief & loss

# Scribblers Festival

3–9 MAY 2021



## Sukhjit Kaur Khalsa

Sukhjit Kaur Khalsa is a playwright, poet, and screenwriter. Her passion for storytelling and authentic representation has led her to compete in the *Australian Poetry Slam Competition* (2014) as a finalist, perform on *Australia's Got Talent* (2016) as a semi-finalist and speak at *TedxUWA* (2017) as well as *TedxNewtown* (2019).

She has performed with notable artists such as Missy Higgins and L-FRESH the Lion, and her poetry and community arts projects have led her to tour globally and across her nation. In 2019, Sukhjit premiered her debut theatre show, *Fully Sikh*, with Barking Gecko Theatre Company and Black Swan Theatre Company.

Sukhjit is currently developing two TV projects. 'What would Suki do?' is a dramedy series based on her childhood and has received funding and support from Screenwest and ABC. And her rom-com 'One of the Good Ones' is being developed through a US accelerator program 'Imagine Impact'.

@SukhjitKhalsa | @thesukimonster | @sookjeet

hello@scribblersfestival.com.au | scribblersfestival.com.au

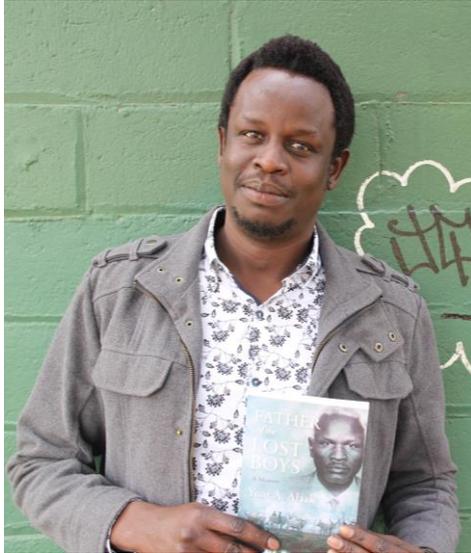
@scribblersfest | PO Box 443, Claremont WA 6910 | 08 9385 2200

Scribblers Festival is an initiative of  
FORM: Building a State of Creativity

**FORM.**  
building a state of creativity

# Scribblers Festival

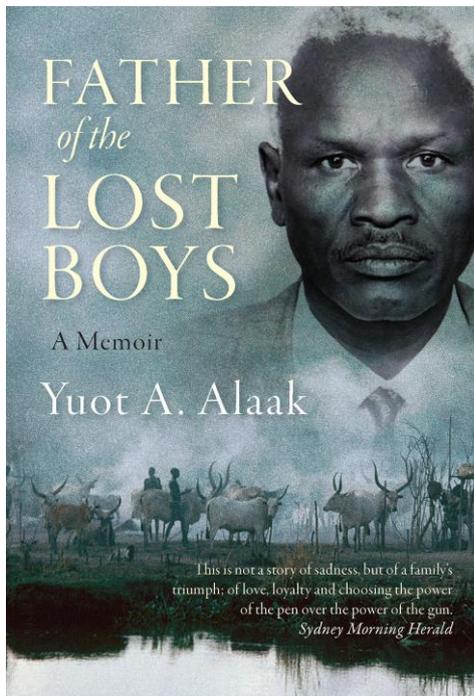
3–9 MAY 2021



## Yuot A. Alaak

Yuot A Alaak is an emerging Western Australian writer whose short story 'The Lost Girl of Pajomba' was anthologised by Margaret River Press in *Ways of Being Here*. He was a panellist at the 2017 Perth Writers Festival and his memoir *Father of the Lost Boys* was shortlisted for the 2018 City of Fremantle Hungerford Award and was published in 2020.

Yuot is a former child refugee from South Sudan and was part of the globally known 'Lost Boys of Sudan'. He currently lives in Perth with his family where he works as a mining professional, having attained degrees in the geosciences and engineering. When not writing or mining, Yuot loves to relax with family and friends over a barbecue.



## Father of the Lost Boys

Fremantle Press

During the Second Sudanese Civil War, thousands of South Sudanese boys were displaced from their villages or orphaned in attacks from northern government troops. Many became refugees in Ethiopia. There, in 1989, teacher and community leader Mecak Ajang Alaak assumed care of the Lost Boys in a bid to protect them from becoming child soldiers. So began a four year journey from Ethiopia to Sudan and on to the safety of a Kenyan refugee camp. Together they endured starvation, animal attacks and the horrors of landmines and aerial bombardment.

This eyewitness account by Mecak Ajang Alaak's son, Yuot, is the extraordinary true story of a man who never ceased to believe that the pen is mightier than the gun.

@yuotajangalaak | @yuotalaak

hello@scribblersfestival.com.au | scribblersfestival.com.au

@scribblersfest | PO Box 443, Claremont WA 6910 | 08 9385 2200

Scribblers Festival is an initiative of  
FORM: Building a State of Creativity

**FORM.**  
building a state of creativity

## FATHER OF THE LOST BOYS

YUOT A. ALAAK

ISBN (PB): 9781925815641

YEAR LEVEL: Y11–12

### ABOUT THE BOOK

During the Second Sudanese Civil War, thousands of South Sudanese boys were displaced from their villages or orphaned in attacks from northern government troops. Many became refugees in Ethiopia.

There, in 1989, teacher and community leader Mecak Ajang Alaak assumed care of the Lost Boys in a bid to protect them from becoming child soldiers during Africa's longest running civil war. So began a four-year journey from Ethiopia to Sudan and on to the safety of a Kenyan refugee camp. Together they endured starvation, animal attacks and the horrors of landmines and aerial bombardment.

This eyewitness account is by Mecak Ajang Alaak's son, Yuot, himself a Lost Boy. It is the extraordinary true story of a man who never ceased to believe that the pen is mightier than the gun.

### ABOUT THE AUTHOR

Yuot A. Alaak is an emerging Western Australian writer. His short story 'The lost girl of Pajomba' was anthologised by Margaret River Press in *Ways of Being Here*, and in 2017 he was a panellist at the Perth Writers Festival. His memoir, *Father of the Lost Boys*, was shortlisted for the 2018 City of Fremantle Hungerford Award and published in 2020 by Fremantle Press.

Yuot is a former child refugee from South Sudan and was part of the globally known 'Lost Boys of Sudan'. He currently lives in Perth with his family where he works as a mining professional, having attained degrees in the geosciences and engineering.

### THEMES

- South Sudan cultures and histories
- Second Sudanese Civil War
- Lost Boys of Sudan
- East African histories
- Refugee experiences
- Migration
- Australian multiculturalism
- The power of education

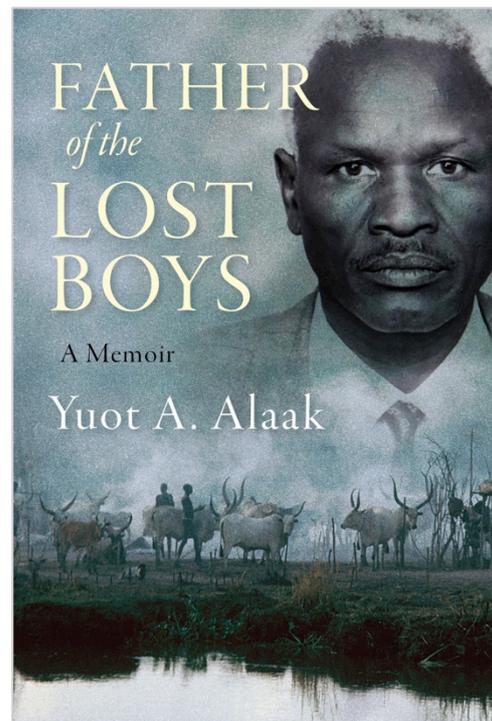
### AUSTRALIAN CURRICULUM OUTCOMES

Y11–12 English

Y11–12 Humanities and Social Sciences (Geography; Modern History)

### USEFUL WEBSITES

- Author's Twitter: <https://twitter.com/YuotAlaak>
- BBC – South Sudan country profile: <https://www.bbc.com/news/world-africa-14069082>



## CLASSROOM IDEAS

### Discussion questions

1. *In a place that has endured so much conflict for so long, there are as many points of view as there are stories to be told.* (p. 11) What do you think the author means? What other points of view might exist for this story? (Consider, for example, how the story might have been told from the point of view of the author's sister, or his grandmother, or a Lost Boy recruited to fight with the Rebels, or a northern Sudanese resident of Khartoum, or an Ethiopian living near the border, etc.)
2. What aspects of Dinka (Jieng) life and customs are described in the book's early chapters (pp. 13–29)? List as many as possible, including rites of passage (traditions relating to birth, marriage, death), family life, gender roles, daily duties / work, housing, dress, food, sports, and other aspects of Dinka (Jieng) culture described by the author.
3. What threats do the Lost Boys face throughout their exodus from Pinyudu to Kakuma? What measures do Mecak Ajang Alaak and others take to protect these unaccompanied minors?
4. *As some of the boys reach their early to mid teens, they are looked upon as potential soldiers by commanders under pressure on the frontlines in South Sudan. But my father is adamant. He doesn't want any of his boys going to war. To him, the pen is a more powerful weapon than the gun.* (p. 79) In what ways is the pen mightier than the gun? Why does Mecak Ajang Alaak insist on giving the boys the chance of an education?
5. What is a TKK in Kenya (pp. 158–161)? Why are refugees particularly vulnerable to it?
6. What is the difference between the terms 'migrants' and 'refugees'?
7. What challenges do Yuot and his family face as newly arrived refugees in Australia?
8. What does the term 'multiculturalism' mean in an Australian context?
9. Reread the book's ending on p. 208. What impact does the author's telling of his grandmother's story have on the reader? What aspects of identity are examined here?
10. What does the term 'intercultural understanding' mean? How can we improve our intercultural understanding to reap the benefits of cultural diversity?

### History and geography

1. Study a map of Africa. Which countries does South Sudan share a border with? Make a list.
2. On a photocopy of the maps on pp. 8–9, chart the journey made by author Yuot A. Alaak throughout the book, starting in Bor Town and ending in Nairobi (from which he flew to Adelaide).
3. Create a country profile for each of these four countries: South Sudan, Sudan, Ethiopia, Kenya. Include the following information: official name, capital city, population, area, flag, currency, life expectancy, major languages, major religions, customs and traditions, national holidays, food, geography, climate, flora and fauna, resources, current leaders, interesting facts.  
(Useful link: <https://www.bbc.com/news/world-africa-16833769>)
4. Research the history of southern Sudan (South Sudan since 2011) from 1800 to the present day.
  - a. Present your findings in a report.
  - b. List all sources consulted in your research.
  - c. Assess the extent to which each source gives an accurate insight into this history, and each source's strengths and weaknesses.
  - d. Identify any gaps in the information you were able to obtain.
5. Research Australia's immigration policies from 1945 to today. How has migration contributed to Australia's changing identity as a nation?
  - a. Present your findings in a report.
  - b. List all sources consulted in your research.
  - c. Assess the extent to which each source gives an accurate insight about this subject, and each source's strengths and weaknesses.
  - d. Identify any gaps in the information you were able to obtain.
6. The author describes his experience of living in refugee camps for most of his childhood, including Pinyudu in Ethiopia (p. 55) and Kakuma in Kenya (p. 147). View images of these camps online.  
(Useful link: <https://www.unhcr.org/ke/kakuma-refugee-camp>) Research information about refugee camps in the world today. What is a refugee camp? Who administers it? What are living conditions like? How many people today live in refugee camps? Why did they arrive there? By what means did they arrive, and where from? How long did it take them to reach the camps, and what threats did they face on the way? How long are they likely to stay in the camps and where will they go subsequently?  
(Useful link: <https://www.unrefugees.org/refugee-facts/camps>)

## INTERVIEW WITH THE AUTHOR

***Describe your manuscript in your own words.***

*Father of the Lost Boys* tells the story of my family and especially my dad, Mecak Ajang Alaak, who led almost 20,000 unaccompanied minors out of danger during Africa's longest running civil war. It is an eyewitness account by me, who trained as a child soldier and walked by my father's side, clutching an AK-47 as I slept next to him.

Before taking on his central role with the now-famous Lost Boys of Sudan, Dad was a prominent educator imprisoned by a government that served its own propaganda interests by announcing his death over the radio. We conducted his funeral, only to discover he was still alive. Dad returned to a hero's welcome and to one of the most challenging tasks imaginable.

The story follows the Lost Boys as they journey through rainforests, savannah and desert to escape a genocidal war and devastation. I saw my father at times of immense stress, but also witnessed his determination to guide the Lost Boys towards a brighter future. Although many succumbed to starvation and thirst, drowned in treacherous rivers, or died as the result of aerial bombardments, landmine explosions, gunshot wounds and wild animal attacks, the majority of the Lost Boys survived. Their story is of global significance and has featured on the BBC, CNN and the *Oprah Winfrey Show*. But Dad's remarkable story as leader, teacher and father of the Lost Boys has never previously been told, until now.

***What inspired you to write it?***

Maya Angelou! Her words, 'There is no greater agony than bearing an untold story inside you' rang true to me. I wrote this story to free myself of that agony. I've refused to let my past define my future but I think this is an important story and I believe it will resonate with many of my fellow Aussies – most of whom have their own migrant stories, dating as far back as 1788 or as early as yesterday.

***How long have you been working on it?***

I've been wanting to write this story for what seems like an eternity but I only started to get serious in the last twelve to eighteen months. My romantic fantasies about the writing process have since been thrown out the door. Writing is quite a slog but the joy of seeing a story come to life far outweighs any pain, which for me was quite emotionally draining at times.

***What does it mean to you to make the shortlist of the 2018 City of Fremantle Hungerford Award?***

It means a great deal and is beyond my wildest dreams! I sent in my manuscript knowing the chances of making the shortlist were pretty much non-existent, but I used the submission deadline as motivation to keep writing. I've grown up hearing, 'Maaate! You've got to be in it to win it', so I submitted and I am super stoked at making the shortlist.

The **CLASSROOM EXPRESS** FREMANTLE PRESS  
EDUCATION NEWS

 [fremantlepress.com.au/classroom-express](http://fremantlepress.com.au/classroom-express)

   @FremantlePress  Sign up for enews  [fremantlepress.com.au](http://fremantlepress.com.au)

# Scribblers Festival

3–9 MAY 2021

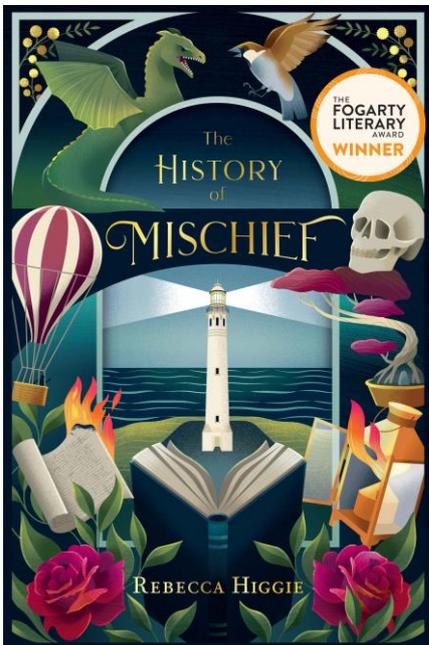
## Rebecca Higgle



Rebecca Higgle is a writer from Perth. Her whole life has been spent in the company of books, with careers in libraries and universities. Formerly an academic at Curtin University and Brunel University London, she has published research on satire and politics. She has worked in the stacks of the State Library of Western Australia and fostered childhood literacy as the Library Officer at Guildford Primary, WA's oldest public school. Her creative work combines whimsy and play with extensive research and critical insights. Her stories and poems have appeared in publications such as *Westerly*, *Stories of Perth* and *Visible Ink*. Her novel, *The History of Mischief*, won the 2019 Fogarty Literary Award for an unpublished manuscript.

## The History of Mischief

Fremantle Press



Following the death of their parents, Jessie and her older sister Kay move to their grandmother's abandoned house. One night they discover *The History of Mischief* hidden beneath the floor: it is like no book they have ever seen.

From Ancient Greece to war-torn China, from the Ethiopian Empire to Victorian England, the pages reveal a world of mischief and mystery, adventure and adversity – stolen bones and fiery dragons, feisty philosophers and tempestuous tyrants, shape-shifting trees and scorched scrolls.

But not everything is as it seems, in the book or in her life, and Jessie is determined to find the truth. *The History* has a history of its own. Unravelling its secrets might be the biggest mischief of all.

*The History of Mischief* is about the many things we do to try to escape grief, and the stories we tell in order to protect ourselves and those we love.

[rebeccahiggle.com.au](http://rebeccahiggle.com.au) | [@rebeccahiggleauthor](https://twitter.com/rebeccahiggleauthor) | [@rebeccahiggle](https://twitter.com/rebeccahiggle)

[hello@scribblersfestival.com.au](mailto:hello@scribblersfestival.com.au) | [scribblersfestival.com.au](http://scribblersfestival.com.au)

[@scribblersfest](https://twitter.com/scribblersfest) | PO Box 443, Claremont WA 6910 | 08 9385 2200

Scribblers Festival is an initiative of  
FORM: Building a State of Creativity

**FORM.**  
building a state of creativity

## THE HISTORY OF MISCHIEF

REBECCA HIGGIE

ISBN (PB): 9781925816266

YEAR LEVEL: Y9+

### ABOUT THE BOOK

Following the death of their parents, Jessie and her older sister Kay move to their grandmother's abandoned house. One night they discover *The History of Mischief* hidden beneath the floor: it is like no book they have ever seen. From Ancient Greece to war-torn China, from the Ethiopian Empire to Victorian England, the pages reveal a world of mischief and mystery, adventure and adversity – stolen bones and fiery dragons, feisty philosophers and tempestuous tyrants, shape-shifting trees and scorched scrolls. But not everything is as it seems, in the book or in her life, and Jessie is determined to find the truth. *The History* has a history of its own. Unravelling its secrets might be the biggest mischief of all.

### ABOUT THE AUTHOR

Rebecca Higgie is a writer from Perth. Her whole life has been spent in the company of books, with careers in libraries and universities. Formerly an academic at Curtin University and Brunel University London, she has published research on satire and politics. She has worked in the stacks of the State Library of Western Australia and fostered childhood literacy as the Library Officer at Guildford Primary, Western Australia's oldest public school. Her creative work combines whimsy and play with extensive research and critical insights. Her stories and poems have appeared in publications such as *Westerly*, *Stories of Perth* and *Visible Ink*. Her novel *The History of Mischief* won the 2019 Fogarty Literary Award for an unpublished manuscript.

### THEMES

- Family relationships
- Friendship
- Grief and loss
- Magic and play
- Libraries, books and reading
- World histories and cultures

### AUSTRALIAN CURRICULUM OUTCOMES

Y9+ English

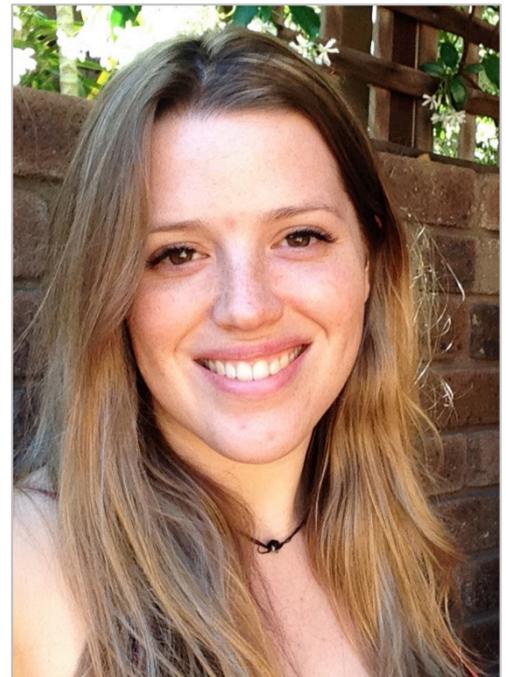
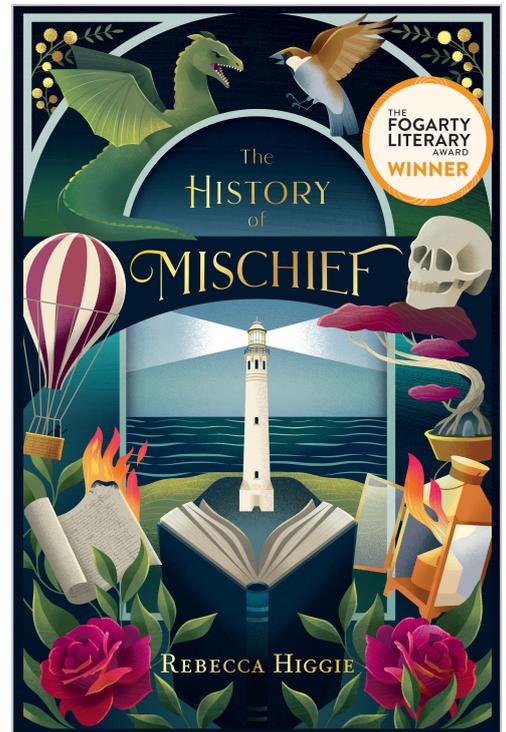
Y9+ Humanities and Social Sciences (History; Geography)

Y9+ Health and Physical Education (Mental health and wellbeing)

Y9+ Art

### USEFUL WEBSITES

- Author's Twitter: <https://twitter.com/rebeccahiggie>
- Author interview on the Fremantle Press Podcast: <https://player.whooshkaa.com/episode?id=371895>
- Headspace National Youth Mental Health Foundation – Grief: <https://headspace.org.au/young-people/dealing-with-grief-and-loss-and-the-effects-on-mental-health>
- Youth Beyond Blue – Grief and Loss: <https://www.youthbeyondblue.com/understand-what's-going-on/grief-and-loss>
- Reachout – Grief and Loss: <https://au.reachout.com/tough-times/grief-and-loss>



## CLASSROOM IDEAS

### Discussion questions

1. How would you describe the book's main narrator, Jessie? How does her character change from the beginning of the novel to its end?
2. *Mischief was something these sisters used to escape their grief. It was what Kay and I used too.* (p. 368) What is the role of grief in the story? How does *The History* help Jessie heal from her own loss?
3. What is the significance of Jessie's friendship with Theodore? How do they help each other?
4. Consider all libraries mentioned in the story, from ancient times to now. What role do books, libraries and reading play in the novel?
5. Each of the A. Mischiefs has different powers, applied in different contexts. Do the Mischiefs have anything in common? In what ways are they different? Why might the author have chosen these particular stories and narrators?
6. What effect does the inclusion of multiple narrators have on your reading experience?
7. Who is your favourite character in *The History of Mischief* and why?
8. What does the term 'folklore' mean? What are examples of folklore featured in the novel?
9. What challenges does Bezawit's point of view as narrator pose to British perceptions of Ethiopia? Consider, in particular, the book's treatment of the matter of Prince Alemayehu's bones.
10. Many of the characters in the story are charged with caring for others under difficult circumstances (e.g. Kay for Jessie, Yingtai for Hu, Feliks for Serafin, Lou for Chloe). What does this suggest about the nature of love?
11. How is the notion of morality made complex in the novel? Are there times when readers are not positioned to identify with one character but rather to reflect on several ways of seeing a situation?
12. What did you think of the story's final chapters? How did the revelation of Grandma's real history change your understanding of earlier chapters?
13. Reread the last two paragraphs of pp. 362–363. What do you think the narrator means? How do we use storytelling to make sense of our experiences?
14. What does the novel have to say about truth-telling in our own lives?
15. How are notions of redemption and 'making good' explored in the novel?

### History and geography

1. *The History of Mischief* references scrolls, papyrus and the codex. Research the evolution of the book. Present your findings in an illustrated report, and list all sources consulted.
2. Choose one of the following topics to research. Present your findings in a report and list all sources.
  - a. The history and philosophy of the Cynics in ancient Greece, including Diogenes of Sinope.
  - b. Aristophanes of Byzantium's life and his contributions to the field of orthography.
  - c. The history of China's Northern Wei dynasty.
  - d. The Wieliczka Salt Mine.
  - e. The history of Jewish people in Poland.
  - f. The Franco–Prussian war and the 1870–1 Siege of Paris.
  - g. The history of ballooning.
  - h. The Italo–Ethiopian wars, including the role of Balcha Safo.
  - i. The Battle of Maqdala, including Prince Alemayehu's history.
  - j. The River Thames frost fairs.
  - k. The history of Sister Kate's Children's Home in Western Australia, or another Stolen Generations history relevant to your area.
  - l. The history of forced adoption in Australia.

### Mental health and wellbeing

1. What is grief?
2. What are some of the ways we can constructively deal with our grief?
3. What help is available for us as we deal with grief?
4. How can we help those around us who are dealing with grief and loss?

### Critical thinking

1. *I find many mistakes online. Wikipedia says Diogenes met Alexander in a place called Corinth, not Athens ... 'Wikipedia is wrong,' I tell Neil. He laughs. 'Yes. You can't trust Wikipedia!'* (p. 97)

- a. Why can't we trust all information we read online? What reasons are there for information to be incorrect (e.g. poor research, poor editorial standards, propaganda, advertising)?
- b. Why do misinformation and disinformation spread especially fast online?
- c. How can we establish whether or not a source is credible?
- d. Visit a reputable myth-busting/fact-checking website (such as snopes.com) and check the validity of a claim or a quote you've seen online. For example, did Steve Jobs really say 'the non-stop pursuit of wealth will only turn a person into a twisted being, just like me'? Did Sweden really 'ban Christmas lights to avoid angering Muslim refugees'? Why did people make up these false rumours, and how did they spread around the world so quickly?

## Creative writing

1. Write your own history in the style of *The History of Mischief*. Name the place and date of your story, and name your narrator 'A. Mischief the [number]'. Remember to research the historical period in which your story is set to make it as convincing and detailed as possible.

## Art

1. Choose a scene from *The History of Mischief* and illustrate it in a medium of your choice.

## INTERVIEW WITH THE AUTHOR

### ***Describe the genesis of The History of Mischief – how did you come to write this book?***

When I turned 18, my parents changed their will so I would become the legal guardian of my siblings if they both died. It made me imagine what it would be like, to care for my siblings while also grappling with my own grief and the legal issues that come with a deceased estate.

This combined with my love of books, magic and play. I loved the idea of a book that speaks of magic hidden under the floorboards. I have always been enchanted by unseen surprises, by leaving gifts or notes for people and then scurrying away. Mischief, as a magical thing, was inspired by this.

I also have a great fondness for the town of Guildford. When I first visited in 2005, it felt like a different world entirely. It felt natural for the book to be set there.

### ***Your book explores many places and eras in world history. What kind of research did you undertake in order to write about these?***

I searched for every resource I could find: books, academic articles, souvenir guides, fictional accounts, radio programmes, documentaries, government reports, poetry, plays, memoirs, newspaper articles and quality online sources. I used my local library extensively to order books via inter-library loan, just like Jessie. In fact, all of the books and research materials that Jessie references in *The History of Mischief* are real!

Where possible, I also visited the places where the histories were. For instance, I visited Augusta in Western Australia many times, and I went to local libraries and historical societies to do research.

### ***What was the hardest thing about writing The History of Mischief? What was the funnest?***

The research was the hardest part. Sometimes I would spend months researching something that only ended up being a sentence or two in the book. Many of the resources I wanted also didn't have English translations, so I had to find other works that talked about those works, or find different sources.

The funnest thing was definitely writing Jessie's parts. Jessie is a lot like I was at that age, except a lot more fearless and bold. I enjoyed imagining I was a 9-year-old on a mission, and I enjoyed being a kid. I found her voice fun to write.

## ***Books and libraries play a central role in your novel. Why is that?***

I have always loved books, and I love books *about* books. There is something very special about a good book. It has the ability to change how you think and feel. Books I read as a child still impact me today. I therefore believe that libraries are magical places, full of possibilities.

I also used to work in the stacks of the State Library of WA, just like Kay, and saw the beautiful old books of the rare book rooms.

## ***What do you hope readers will take away from *The History of Mischief*?***

I hope readers will think about how all of us experience loss and grief, and how small acts of kindness can make a big difference. Empathy is very important to me, so I hope the book will encourage readers to be more empathetic. I hope they will be inspired to see the magic in everyday things, like a book, a lump of salt, or a square piece of paper. I hope they will see that beautiful things can come out of dark places.

And, of course, I hope they will conduct their own loving mischief.

## ***What does it mean to you to have won the Fogarty Literary Award?***

Winning the Fogarty Literary Award was very surreal. Still today, when I see the 'Winner' certificate I got at the award ceremony, I laugh out loud in disbelief. It means I get to be something I've wanted to be all my whole life: a published author.

*The History of Mischief* took 12 years to write. While I was doing a lot in those 12 years, including a PhD and working overseas, it was hard grappling with a novel for so long. I kept going because I was determined to finish. I was passionate about the story and I loved my characters. I wasn't sure if it would ever be published, but I needed to tell the story, even if it was just to myself. Winning the Fogarty meant that all the mischief could finally escape to the world. The prize has brought recognition and affirmation after a long period of doubt.

## ***What other projects are you currently working on?***

At the moment, my major project is being a mum! My baby boy keeps me very busy, so I don't have much time for writing. However, I have an idea for my second book and have been thinking about it for some time. Often, my stories start with images and feelings. The next book features the following: blue whales swimming through cities, a hanged criminal and a world leader, immense longing and constant searching.

*The* **CLASSROOM EXPRESS** FREMANTLE PRESS  
EDUCATION NEWS



**fremantlepress.com.au/classroom-express**



@FremantlePress



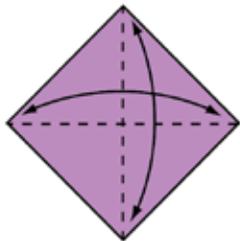
Sign up for enews



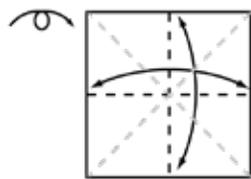
fremantlepress.com.au

# Let's create some mischief!

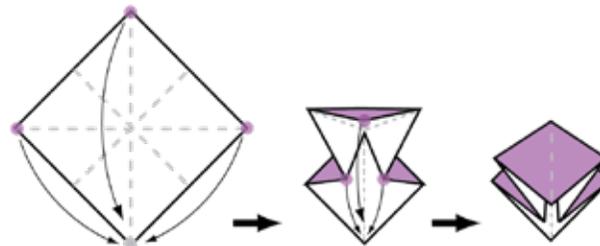
In *The History of Mischief* Jessie leaves dozens of paper cranes on the front porch of her neighbours house to cheer her up. Follow the instructions on how to make paper cranes, write a positive message on the wing and leave it anonymously in someone's locker, letterbox or front doorstep to give their spirits a lift.



1. Start with a square piece of paper, coloured side up. Fold in half and open. Then fold in half the other way.



2. Turn the paper over to the white side. Fold the paper in half, crease well and open, and then fold again in the other direction.



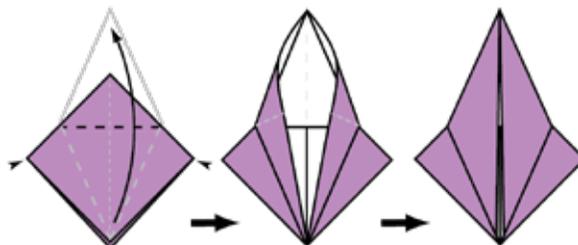
3. Using the creases you have made, bring the left and right corners together, then bring the top corner down and flatten so you are left with a square.



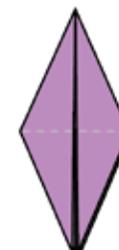
4. Fold top triangular flaps into the centre and unfold.



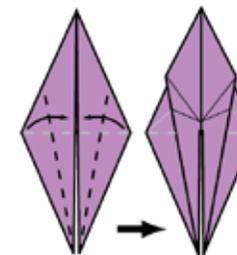
5. Fold top downwards, crease well and unfold.



6. Open the uppermost flap, bringing it upwards and pressing the sides inwards along your fold lines at the same time. Flatten down, creasing well.



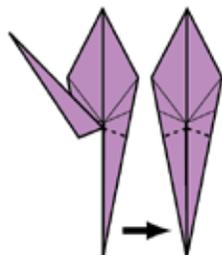
7. Turn model over and repeat steps 4-6 on the other side.



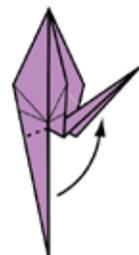
8. Fold side flaps into the centre.



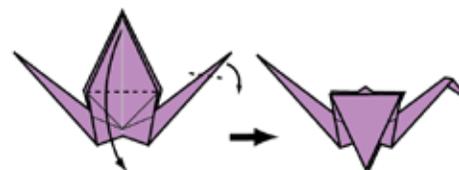
9. Repeat on other side.



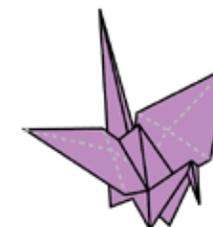
10. Fold both 'legs' up, crease very well, then unfold.



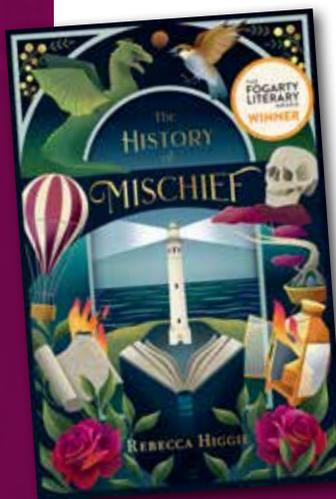
11. Open the side flaps a little and invert the 'legs' folding them up along the crease you just made so they sit inside the flaps.



12. Fold down a small section of one leg and invert it for the head, then fold down the wings.



Here's what your paper crane should look like. Don't forget to write your message on the wing for someone special.





# Scribblers Festival

@scribblersfest | #scribblersfest  
[scribblersfestival.com.au](https://scribblersfestival.com.au)