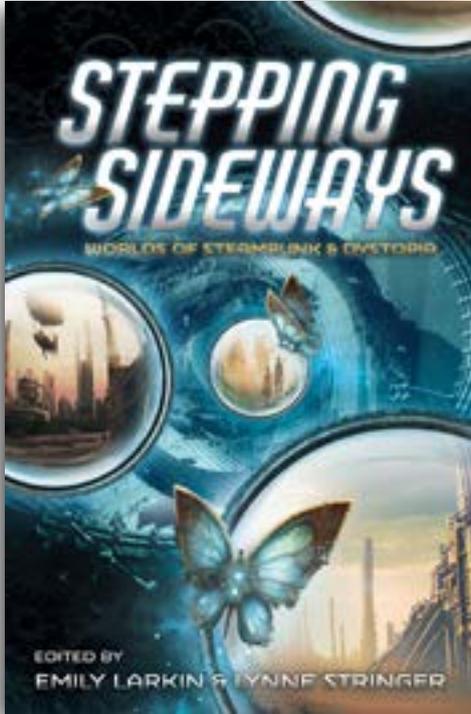


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# Teachers' Notes

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## STEPPING SIDEWAYS

Edited by Lynne Stringer and Emily Larkin

ISBN: 9781761111785

Reading level: 12+ years

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### BOOK SUMMARY

*A circus is not all it seems. A monster... and opportunity... waits in ocean mists. A friendship is out of time. A group of kids escape scavenger dogs in a brutal world. A water sprite is far from home. And a machine generates romance.*

These stories and others await in this steampunk and dystopian anthology by Australian authors, sure to transport you into worlds of danger and wonder.

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## THEMES

- Oppressive regimes ▪ Control ▪ Hope ▪ Technology ▪ AI ▪ Social Justice ▪ Friendship ▪ Romance
- Social Classes ▪ Exploitation ▪ Mental Health ▪ Isolation ▪ Ethics ▪ Industrialisation ▪ Gender Roles
- Environmental Health ▪ Fear & Bravery ▪ Nature ▪ Survival ▪ Mythology ▪ Humanity ▪ Resilience
- Rebellion ▪ Propaganda ▪ Wary of others ▪ Manipulation ▪ Mistrust

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**Lynne Stringer & Emily Larkin are available for talks and workshops.  
Contact Rhiza Edge for more information.**

*Stepping Sideways Teachers' Notes can be used in schools (independent learning, small groups, and whole classes); at home with caregivers; and as part of mental health support programs facilitated by counsellors, psychologists, children's charities, etc.*



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## EDITORS' NOTES FOR STEPPING SIDeways

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### LYNNE STRINGER

When it comes to writing a short story for an anthology like *Stepping Sideways*, if you're thinking of trying it, go for it! But before you sit down to write, see what the publisher or creators of the anthology are looking for in terms of story.

In *Stepping Sideways*, we had a specific focus on either steampunk or dystopian stories. This means stories that were straightforward contemporary, science fiction or fantasy were rejected even if they were well-written and engaging. We also had a word count of up to 5000, so stories weren't supposed to exceed that. We were a little more flexible with this one, but it was still a requirement, and if a story within that word count ticked all the right boxes (i.e. fulfilled what we were looking for in terms of genre and was well-written) it pushed out any that exceeded the word count.

If you want to write a story for an anthology, make sure you know what the creators are looking for. If they have a word count, stick to it. If they want the stories in first-person present tense, write that way. And if they're looking for specific genres, make sure your story is an accurate reflection of them.

It can be tricky to define a genre. For example, is a story with a corrupt and oppressive government always dystopian? While governmental control is definitely an important facet of a dystopian story, this should be coupled with a loss of individualism. The control that the government or controlling body exerts should be complete and dehumanising. This is an aspect that sets a dystopian story apart from one that only features corruption and oppression. For example, *Star Wars* has a corrupt government system but isn't considered dystopian, whereas *The Hunger Games*, with its full control and assignation of all the districts' population as one body to be exploited, more fully encompasses the dystopian ideal.

Steampunk is even more specific. It has many guidelines that need to be met before a story is considered part of its genre. It most frequently engages in an alternative view of the 19th century, featuring the style of this era and utilising steam and/or clockwork technology. Many specific tropes and styles have become associated with steampunk and are expected by the genre's many fans.

But don't let these specifics scare you off. Look at each genre and see if you can find a story idea that encompasses it. Consider what you could alter to fit the genre. And if you can't find a story that works in the specific genre requested, don't despair. Write your story anyway. There will be another anthology in a month or a year that could fit the story you've written perfectly and then you'll be ready for it.

So don't wait. Sit down and write!

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## EMILY LARKIN

To prepare to study *Stepping Sideways* here are some things to consider.

Introduce the story to your students before reading it as a class. For example, in the case of my story 'Time's Key':

- 'Time's Key' is a steampunk story by Queensland author Emily Larkin. Steampunk narratives often focus on Victorian aesthetics, steam and clockwork technology, and social classes.

Once you have introduced the story, read it together as a class. You may want to assign the dialogue for different characters to different students, so that they take on the role of a particular character in the story.

Consider the themes of each story and how they have been approached in the context of the genre.

The stories are broken down in the notes below, and further contextualising snippets can be found with the authors biographies.

Please note that each of the following lesson plans focuses on a different story from *Stepping Sideways*. Each lesson is designed with an assortment of exercises. Educators are welcome to choose the activities that best suit their classrooms and students' needs, and to adapt exercises as they wish.

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## DISCUSSION QUESTIONS & CLASSROOM ACTIVITIES

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### BIG TOP BREAKOUT BY LYNNE STRINGER

- Think about the circus and what you know about it. List the different acts in a circus, the roles and jobs within the circus, and what benefits and issues arise from the existence of circuses.
- Find examples in the story when Eva could have taken an alternative action.
- Find examples in the story that illustrate the subjugation the clowns experience.
- Find examples in the story where the circus setting masks the oppression the performers experience.
- Eva's parents sent her to live in the Circus because they felt it was the only option open to her. Do you think they had an alternative? Could they have made this decision in a way that made Eva feel that she's not as worthless as she perceives herself to be?
- Jonas still has a positive attitude despite his enslavement in the Circus. Why do you think this is?
- Eva has heard a rumour that CeeBee used to be in the freak show and bought his way out of it. How do you think that experience affected his attitude to the other clowns?
- Eva tries to take the initiative by approaching the Director about the danger the clowns are in, despite Jonas's warnings. If you had been her, would you have done it? Is there an alternative action you would have taken?
- From his encounter with the Director, CeeBee clearly is as much of a prisoner as the clowns he abuses. Why do you think he treats them this way, given how scared he is of the Director? Why not get them all to work together against the Director?
- What systems do you think set this kind of control in place? What do you think is the best way for people trapped in a system like this to overcome it?
- Hostler's actions likely put him in danger as well. Do you think Eva should have thought of an alternative that wouldn't put him in the firing line? What else do you think they could have done?
- For a classroom activity: put on a circus and perform the different acts featured in the story.

### LENA OF THE AIRSHIPS BY ANDREAS KATSINERIS-PAINE

- How do characters think and feel about their gender roles? How do they break out of gender roles?
- Can you think of any examples where the main characters put trust in adventure, rather than in what is expected of them? Why do they do this?
- Disobedience is often a key theme in science-fiction, but also appears often in our own social worlds. Can you think of anyone who has been disobedient for a good cause? Have you ever been disobedient for a good cause?
- How is fear created for the characters in the story? How is beauty or inspiration created in the story? Why is beauty important?
- Our environment plays a big part in how we live. What are some effects of the different environments described in the story? How do these environments affect the characters? Can you think of environments you've heard of or encountered in your life which are different to your own, and the effects it had on the

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people who lived there?

- Name three instances in the story where friendship or love is demonstrated. What effect does it have on the characters?

## **RUN BY SHAYE WARDROP**

- In *Run*, all humans have a common enemy in the Primes, yet the Thomas brothers choose to use Miram to protect themselves. What do you think the author is asking us to think about?
- After reading *Run*, list all the information you can find about the Primes and the Crow. Based on the information you find, what do you think the Primes are? What do you think their motives are for taking over the world?
- Most of the characters do both good and bad things. List all the characters and decide if you think they are either good or evil. Explain your reasons why.
- How are Miram and Toby different? How are they the same?
- The use of all power has been banned and people no longer live in the cities. What do you think happens to a city if no one lives in it for 80 years. Draw a picture of what you think it looks like (hint: the story provides some clues).
- The main character experiences several challenges. In what ways does she show courage and resilience?
- Classroom Activity: At the end of *Run*, the Crow tells all the characters to run. Why do you think it says this? What do you think comes next? Write the next 500 to 1000 words of the story.
- In *Run*, the world is a different place to what it is today. Read page 1 and list all the words and sentences that tell you the world has changed.

## **WHAT AUNT MAUD ACHIEVED BY JENNIFER HORN**

- How does Dulcie's social anxiety affect how she interacts with others in the story?
- How does/did Aunt Maud's compulsions, or Obsessive Compulsive Disorder, affect her life?
- In what ways does Dulcie find comfort and expression through her writing? How does this contrast with her social interactions?
- Hold a discussion on mental health, using the story as a starting point. Students can share their thoughts on how they think society's views on mental health have evolved from the Victorian Era and what challenges remain.
- What are the potential risks and benefits of Aunt Maud's self-experimentation?
- How does the story explore the boundaries between scientific curiosity and ethical responsibility?
- Hold a debate on the ethical implications of Aunt Maud's experiments. Students can take sides and argue for or against the morality of her actions.
- How does the setting of the grimy city and its polluted sky contribute to the overall mood of the story?
- Students can research the effects of industrialisation on urban environments and present their findings

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in visual ways.

### **TO LIGHT A MATCH, TO START THE FIRE BY BIANCA BREEN**

- Is industry bad for our world? Explore three areas of industry that have had a negative impact on the environment.
- On the planet of Bellona, nature has been eradicated by Conqueror Seki. How do you imagine our own world if there were suddenly no more trees? What can we do to ensure more trees?
- What are some small things you can do to at school or at home to make a positive difference to the world?
- Leo finds bravery within himself to be there for his friend. What are some small ways you can be brave for your friends?
- Leo is often told by Conqueror Seki that he isn't good enough, and even though it isn't true, Leo believes it. How can you believe in who you are despite the negativity in the world?

### **THE MAP-MAKER BY ELIZABETH KLEIN**

- What do you think the 'serious catastrophe' that occurred at the beginning might have been?
- Name 1 simile from the story: 'throbbing like a drum' p. 115; 'raw emotions emptied themselves like a reservoir' p. 119; 'like a shower of hailstones' p. 126
- Find 1 metaphor from the story: 'Her throat was a burning pyre' p. 115
- Name the type of workers the mining organisation picked. First the map-readers, then 5 labourers.
- Who do you believe Pender was? Give reasons for your answer.
- What words/phrases are used in the story that show it's from a futuristic world? Airships, jumping jacks, Great Global War, iron horse, flying crafts.
- What was a map-reader and what did he do? Map-readers could visualise the tunnels in 4D, employing the dimension of time which was valued by the organisation.
- Use a dictionary to locate the definitions of these words:
  - a) refugee
  - b) terminal
  - c) cloyed
  - d) gyroscopic
  - e) collusion
- Design and draw Pender's goggles. Then write a brief explanation of how it works.
- Research another important star cluster and write a report about it. Add a celestial map and pinpoint the star cluster's position on it.
- Classroom Activity: The story mentions star stories. Write your own star myth and add a painting of it.

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## MECHANICAL MAGIC BY LINSEY PAINTER

### Exercise 1 – What is a merrow?

Facilitate a class brainstorm to see what the students know about mermaids. Write down a list on the board or use Padlet to capture their understanding. Then, ask what the students know about merrows.

Discuss how stories about mermaids have continued over thousands of years, and feature in many cultures—and the Irish version of a mermaid is called a ‘merrow’. Explain that the story they are about to engage with—‘Mechanical Magic’—is about a ‘merrow’.

Place the students in small teams, and assign each team one of the websites below to visit. This will prepare students to read the short story.

- Kiddle. (2024). Merrow facts for kids. Kiddle.co. <https://kids.kiddle.co/Merrow>
- Jewelry Chic. (2023). Merrow: Unraveling the Enchanting Irish Mythology of Sea Maidens. Medium. <https://medium.com/@jenniferhallockderrig/merrow-unraveling-the-enchanting-irish-mythology-of-sea-maidens-26e717600dc6>

### Exercise 2 – Class reading

Read ‘Mechanical Magic’ together. You may want to assign the dialogue for different characters to different students, so that they take on the role of a particular character in the story. Characters in the story include Nix, Driver, Lord Scrumpton, Miss Foxy Brown, and Squid Steven.

It is recommended that the educator reads most of the narration. Encourage the students who are reading out loud to be dramatic and expressive.

### Exercise 3 – Reflecting on the story

- Lead a class discussion by choosing from the following selection of questions:
  - How does ‘Mechanical Magic’ draw on the Irish mythology of the merrow?
  - Why do you think water is often associated with transformation?
  - Did anything unexpected happen in the story? If so, what came as a surprise? If nothing shocked you, what did you see coming?
  - Nix longs for adventure, but finds herself in danger. Ultimately, what does she learn about home?
  - What are some similarities and differences between Nix and Ariel (from *The Little Mermaid*)?
  - Who is the most sympathetic character in the story? Who did you like the most, and why?
- Now ask the students to choose two of the questions above and write short responses to them (using full sentences).

### Exercise 4 – Reimagining Magical Creatures

Ask students to choose a well-known magical creature and reimagine it. They should try to draw on some existing qualities that we associate with this creature, but also throw in something unexpected or unusual, to be creative. Encourage students to talk with their peers to brainstorm. Here is a list of magical creatures to choose from:

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- Unicorn
- Merrow
- Griffin
- Sphinx
- Minotaur
- Hippogriff
- Elf
- Gnome
- Pixie
- Leprechaun
- Troll

Students can use the table below if that helps.

Common traits for this creature that I will use in my version of it	More original/unusual traits for this creature that I will use in my version of it

After reimagining a magical creature, students should write a short scene where they describe the creature in action, and capture conflict. Remind students that conflict involves problems, issues, tension, or struggle. Conflict that be external (coming from a source outside the character), or internal (coming from inside the character).

### Exercise 5 – Imagery, Similes, and Metaphors

Ask students to work individually or in small teams to find at least three examples of imagery in ‘Mechanical Magic’. Students should share their answers with the class. Discuss how the use of imagery in the story may influence the reader.

Then, revise students’ understanding of metaphors and similes by reviewing the following examples:

*e.g. She was a tiger, focussed on her prey.*

If the author is not actually referring to a tiger, then this is an example of a metaphor. A metaphor involves comparing one thing to something else that it is not really alike, and conflating the two directly to make a point.

*e.g. She was as a tiger, focussed on her prey.*

This is a simile. A simile also involves comparing one thing to something else, but instead of expressing that they are the same a simile suggests that they are similar.

Now, ask students to identify examples of similes in ‘Mechanical Magic’, by focusing only its first three pages.

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**Answers:**

- This infernal conflict was tossing her about like a wave on the sea. (p. 20)
- ... she'd spent the last three weeks covered in soot and scuttling around after orders like a crab. (p. 20)
- Every movement was heavy and laborious like she had hard coral wrapped around her body. (p. 21)
- Some said his heart was as hard and rusty as his prosthesis... (p. 22)

**Exercise 6 – Narrative Perspective**

Discuss narrative perspective by reviewing the following examples. The first two examples are variations of the first line of 'Mechanical Magic'. The third example is how the line appears in the story.

*e.g. Freedom was within my grasp.*

This is written in first person. First person involves telling the story from the point-of-view of the 'I' character.

*e.g. Freedom was within your grasp.*

This is written in second person. Second person involves telling the story from the point-of-view of a character referred to as 'you'.

*e.g. Freedom was within her grasp.*

This is written in third person. Third person involves a narrator describing the story like it is happening to someone they are watching and using pronouns to refer to. It is worth noting that there are many variations of third person, ranging from omniscient to limited.

Explain to the students that 'Mechanical Magic' is told in third person, focalised (or filtered) through the main character's perspective. This helps to offer insight into Nix and may position the reader to feel aligned with her.

Ask students to identify at least three examples where the narration uses references to water or something related to the ocean to help capture who Nix is, and how she sees the world.

**General Questions**

- Identify three times in the story that Nix is brave.
- Even though Nix's time on land didn't work out the way she expected, do you think it was still a positive time?
- Do you think Nix should have gone back for the selkie even though it meant she put herself in danger? What was the outcome for Nix and the selkie?
- Nix is scared of what Foxy Brown will do to her. Does this mean she is not brave?
- How does Nix's attitude to her situation change throughout the story?
- Who is the character in the story that helps Nix? How do they help? What makes them a trustworthy person?
- Sometimes we have to be careful about the people we trust. At first, Nix thinks that she can trust Lord Scrumpton because even though she is his slave, he treats her kindly. Later, Nix realises that Lord

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Scrumpton didn't really care about her at all. How can we tell if we can trust someone or not?

- Nix wanted to come up on land to have a fun adventure. Things didn't happen the way she was expecting them to. A lot of times in life things don't happen the way we want them to or expect them to. Is there an instance that you can think of where events didn't go to plan? How did you react? Were you able to change so that it was still a positive outcome?
- Write a short story about a mythical sea creature who ends up in a very unlikely place.

## TIME KEY BY EMILY LARKIN

### Genre in 'Time's Key'

After reading the story, ask students to reflect on the following elements:

- The clock
- The ball
- The clothes

Working in small teams or individually, students should write notes to explain how each of these elements in 'Time's Key' responds to the steampunk genre.

### Characterisation in 'Time's Key'

#### i. Round or flat?

Can you tell if the characters in 'Time's Key' are round or flat characters? Why? The following can be reviewed for information about round and flat characters:

- <https://www.britannica.com/art/flat-character>
- <https://www.masterclass.com/articles/round-vs-flat-characters-in-fiction>

Ask students to complete the following table by ticking either 'round' or 'flat' for each character, and explaining why they suit this classification in the final column.

Characters	Round	Flat	Reasons
Algernon			
Desiree			
The Earl (Algernon's father)			

#### ii. Who am I?

Hold a class discussion in response to the following prompts:

- What kind of person is Desiree? What adjectives would you use to describe her?
- What are Algernon's flaws? What are his strengths?

#### iii. Physical descriptions

Physical descriptions are often used in stories to help the reader create a mental picture of characters. As a class, review the following description of the Earl:

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*As always, he was dressed immaculately, in a tailored grey suit, with a crisp white shirt and a thin tie the colour of pale summer sky. (Larkin, p. 75)*

What impression does this description create? What does it tell the reader about the Earl?

Next, consider descriptions of the main characters in 'Time's Key'. What do Algernon and Desiree look like? Find and highlight descriptions of them.

Now, write short answers (in full sentences) to the following:

- a) How do their outfits set Desiree and Algernon apart? What do their clothes reflect about each character's social standing?
- b) Why do you think Desiree is compared to a crow? How does this influence the reader's perception of her? (See p. 72.)

### **Discussion Questions about Themes in 'Time's Key' (Memory, time, social class, friendship, and romance)**

\*You may want to discuss some of these as a class and set other questions for students to respond to in a short writing exercise.

1. Why do you think Algernon struggles to remember what he has done in the present when he travels to the past? What does this represent about time or memory?
2. The Earl is certain that Algernon will never be able to change the past. At the story's end, Algernon changes the future. How does he achieve this?
3. Which elements of the story's setting make it seem old-fashioned, instead of contemporary?
4. Algernon and Desiree are from different social classes. How does this impact their relationship?
5. Have you ever wanted to time travel? If you could, what would you do?
6. What do you think Algernon loves about Desiree?
7. How do you think Desiree sees Algernon?
8. What do you think is most important in a friendship? What about in a romance?
9. Do you want the same things in a romantic partner that you want in a friend?
10. What does Algernon learn by the story's end? How did you respond to the ending?
11. What do you think 'Time's Key' conveys about friendship or love? Keep in mind that the ending of the story is of special importance.

### **DEAR SOUL CATCHER BY ANNALIESE HUDSON**

- Why do you think Auntie Clove might be scared of rebelling against Father Immor?
- How is Theo and Auntie Clove's relationship impacted by the story's conflict?
- How does Theo's perception of the Soul Catchers change over the course of the story?
- In what ways does Father Immor manipulate people into fearing the Soul Catchers?
- What are some examples of class division throughout the story?

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- At the end of the story, Theo chooses to abandon his Aunt and instead run away from the hospital with Vivette. Would you have done the same? Why or why not?
  - What do you think the butterflies might symbolise or represent?
  - Find three examples of imagery used in the text.

'Dear Soul Catcher' is a story which explores several themes such as rebellion and abuse of power, as well as how those themes can impact an individual's family. It shows how manipulative and selfish leaders can coerce people to fear and hate those who may be deemed as 'different', and the importance of independent thinking and human empathy. Taking these themes into consideration

- Can you highlight a link between the themes of the text and real life situations wherein abuses of power in society lead to collapses in government trust and impact real families?
- Does rebellion have a place in society? How does rebellion help or harm, and why do you think this way?
- Within the narrative what role does rebellion function? Is it successful or unsuccessful?
- How does the human capacity for empathy change how we relate to one another? Is there a moment in the text that highlights this sentiment?

## SEEKING MISS KITTY

### Innovative Technology

As a steampunk science fiction story, Seeking Miss Kitty, is crafted around typical styles and historical elements consistent with the 19th century era of steam, whilst featuring futuristic technology in the form of innovative gadgets and machines. Throughout history, resourcefulness and innovation have been a feature of human society, redefining life age-by-age. On a smaller scale, individual resourcefulness is often a trait that rises in the face of lack or an insurmountable problem—and not only in the sense of technical advances, but quick thinking too.

- i. In this story, we see ship's boy, Patrick Felton, thinking quickly on his feet to rescue himself, Miss Kitty and Jonathon, from the want-to-be kidnappers using a personal translocator.
  - a) Imagine you are in the same situation, cornered by burly seamen intent on Shanghaiing you and two of your friends. Imagine the full chase and escape scene with a different type of gadget that would still fit with a steampunk scenario. Rewrite your escape.
- ii. "Anachronistic" is a word used to describe the technology featured in steampunk fiction. Define this word, then write a 500-word short story set in a modern-day era that features a technology that would be futuristic for our time.
3. Modern inventions have brought great advances to our world. Is there an invention you feel our world could have done without? Write a 400 to 500-word persuasive essay to explain the reasons behind your position.

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## Pets and mental wellness

Throughout history pets have not only provided humans companionship, they have long been recognised as beneficial for rehabilitation for emotional, mental and physical wellbeing. Pets can reduce feelings of isolation and loneliness, a sense of purpose, and better coping capacity in challenging circumstances. Three key ways pets bring these benefits are by: 1) Offering unconditional love; 2) Lifting our mood; 3) Warding off loneliness.

- i.** Reflect on a pet that was/is significant in your life and write a list of five ways your pet has made your life better and/or helped you in your life. Using visceral responses, show how you felt in a particularly special moment with that pet.
- 2.** Consider the nature of a seafaring life and Patrick Felton's position as ship's boy. In this context and specific to each of the noted benefits of pet ownership below, write two to three sentences to explain how Patrick Felton's pet, Miss Kitty, may help him in his life aboard ship.
  - a)** Purpose
  - b)** Loneliness
  - c)** Coping in a stressful situation

## Bravery [in the face of danger]:

Bravery is closely related to purpose and individual responsibility in bringing significance to a chaotic world by embracing meaning and freedom through human agency to define life and shoulder responsibility in our choices. Research has demonstrated that bravery and courage are linked to resilience and a sense of personal competence, it is also associated with psychological healing, a sense of humour and empathy for others. Bravery involves facing and acting upon challenges, whether this brings popularity, or not, with bravery able to be assigned to three primary categories:

- 1.** Physical bravery
- 2.** Psychological bravery
- 3.** Moral bravery

These distinct aspects of bravery are key to embracing the vulnerability that enables the formation of close relationships.

- i.** In the story there are several instances when Patrick Felton displays bravery. Name three traits he exhibits that, based on the above information, are characteristics linked to bravery.
  - a)** Reflect on a situation where you have had to be brave and apply this same criteria. Write down the three traits you associate with you being brave.
  - b)** Get in pairs and compare your traits. Assign each of the names traits to one of the three categories of bravery listed above and explain to your partner why you think each one belongs in the category you have given it.
- ii.** Select a scene where Patrick Felton had to take risks by demonstrated bravery anyway. Consider the scene as if he had succumbed to his fears and either run away, done nothing or some other fear-based

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reaction. In 200 to 300 words explain what he would have missed out on.

### **Belonging/Team Work:**

Teamwork is a core aspect of the seafaring life and given the amount of time shipmates spend with each other for extended periods of time, they usually develop a strong bond unique to life aboard a sailing vessel. In the age of sail, teams of sailors exerting coordinated effort was required to work sails and rigging, employing rhythmic work songs called sea shanties for key tasks that also provided some relief from boredom. However, life at sea is challenging and presents significant physical risks, whilst being mentally demanding, requiring lengthy time away from family for a life in enclosed spaces. Research has found one of the most important aspects of maintaining good physical and mental wellbeing and safety amongst a ship's crew is development of good working relationships and belonging between the individuals aboard.

- i.** Research some of the sea shanties historically used in the age of sail, then select one of those work songs and briefly detail the steps of the task each part of the song relates to.
  - a)** Reflecting on the task, why do you think the work song might be helpful?
- ii.** Strict measures were traditionally enforce to maintain discipline aboard a ship in the age of sail.
  - a)** Research one of the methods used for discipline in that era and compare it to the actions of the bosun in the story. In 200 to 300 words, state whether you think this was appropriate, and why.
  - b)** Do you believe the measures applied in the story were reasonable in light of accepted practices of that age? In 50 to 100 words explain your response.
- iii.** Using the information gathered for the previous question, imagine it was discovered a ship in Australian waters was reported to be enacting such disciplinary measures on their crew. Write a 200-word report for a local newspaper detailing imagined public and political responses to this finding and legal action, based on current maritime law.
- iv.** Did you feel Patrick Felton had a close relationship with his shipmates? Explain.

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## KEY CURRICULUM AREAS

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### CURRICULUM V9

#### YEAR 7

##### English, Civics & Citizenship, Science

AC9E7LE01	AC9E7LE02	AC9E7LE03	AC9E7LE05
AC9E7LE06	AC9E7LA03		
AC9HC7K05	AC9HC7S01	AC9HC7S03	
AC9S7H01	AC9S7H02	AC9S7H03	AC9S7H04

#### YEAR 8

##### English, History, Civics and Citizenship, Science

AC9E8LA02	AC9E8LE01	AC9E8LE02	AC9E8LE03
AC9E8LE05	AC9E8LY05		
AC9HH8K09			
AC9HC8K05	AC9HC8S03	AC9HC8S04	
AC9S8H01	AC9S8H02	AC9S8H03	AC9S8H04

#### YEAR 9

##### English, Civics and Citizenship, Science

AC9E9LA02	AC9E9LA03	AC9E9LA05	AC9E9LA08
AC9E9LE04	AC9E9LY01	AC9E9LY03	AC9E9LY05
AC9HC9S03	AC9HC9K05	AC9HC9K06	AC9HC9S01
AC9S9H02	AC9S9H03	AC9S9H04	

#### YEAR 10

##### English, Civics and Citizenship, Science

AC9E10LA01	AC9E10LE01	AC9E10LA03	AC9E10LY03
AC9E10LE06	AC9E10LE05	AC9E10LE04	AC9E10LE03
AC9HC10S03	AC9HC10S04		
AC9S10H02	AC9S10H03	AC9S10H04	

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## CURRICULUM 8.4

### SENIOR SECONDARY

#### English

*Stepping Sideways* can be used as a text for Years 11 and 12. It can be used in English, Literature and Essential English. The applications can include the intersection of history, social sciences, law, science (environmental) and language as well as the genres of science fiction and subgenres such dystopia and steampunk. Character arcs and motivations can also be observed. Themes are indicated at the beginning of this document, but differ for each individual story.

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## ABOUT THE AUTHORS

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### LYNNE STRINGER

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Lynne Stringer has been passionate about writing all her life, beginning with short stories in her primary school days. She began writing professionally as a journalist and was the editor of a small newspaper (later magazine) for seven years, before turning her hand to screenplay writing and novels.

Lynne is the author of **The Verindon Trilogy**, a young adult science fiction romance series released through Wombat Books, and *Once Confronted*, a new adult contemporary drama. Lynne also wrote *The Verindon Alliance*, a prequel to her trilogy, in 2020. *The Verindon Conspiracy*, released in 2022, is a sequel to her trilogy and is her sixth novel.

### EMILY LARKIN

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Emily Larkin is a Queensland author who holds a Doctor of Creative Arts (Creative Writing) from the University of the Sunshine Coast. She writes fiction for children, teens, and adults – and loves holding writing workshops with the Queensland Writers Centre. Emily's young-adult novel, *Within the Ward*, explores mental health in a dystopian future. Emily is also the author of *The Whirlpool*, a picture book illustrated by Helene Magisson and published by Wombat Books. Emily's short fiction and poetry has featured in Australian and international literary journals, including *Idiom 23*, *Meniscus*, *Seizure*, *Number Eleven Magazine*, *Flumes*, *The Zodiac Review*, *Streetlight Magazine*, *Literary Orphans*, *Black Fox Literary Magazine*, and *After the Pause*. Emily has worked as a Sessional Tutor in Creative Writing, English Literature, and Communication at the University of Queensland, QUT College, and USC.



To follow Emily, visit <https://www.facebook.com/ehlarkinauthor>, or [www.ehlarkin.com](http://www.ehlarkin.com).

### AUTHOR NOTE FROM EMILY LARKIN

When I wrote this story, I was thinking about different kinds of love, about memories, and about whether it's possible to really learn from our mistakes.

It seems to me that, in romance stories, persistence is often portrayed as a wonderful thing. So often the guy 'gets' the girl because he doesn't take 'no' for an answer. But isn't this sometimes problematic? I understand that sometimes a first impression is not accurate, or people change or grow, or feelings may develop over time. But these things don't always happen. Romantic feelings don't always run two ways, and no one should feel pressured into a relationship they don't truly want.

I think true love is caring about someone else, wanting them to be happy and to succeed, and trying to put them first. I enjoyed playing with these ideas in a story with time travel.

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## ABOUT THE AUTHORS



### JENNIFER HORN

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Jennifer Horn is an illustrator and children's writer based in Brisbane. Her debut picture book *The Precious Plum* was shortlisted for the 2022 Little Pink Dog's Authorstrator Prize. Her first Young Adult short story, 'Faulty Connection', was published in Rhiza Edge's dystopian and sci-fi anthology, *Crossed Spaces*. Jen enjoys reading books to her young son as well as over community radio station Reading Radio, where she gets to do all the voices.

### ANDREAS KATSINERIS-PAINE

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Andreas Katsineris-Paine is a writer of short stories and one novel, *Unable To Sleep*. A sociology graduate, his writing uses imagination and the supernatural to explore real social ideas and the complexities of human relationships. He loves the Australian bush and reading beside fountains on sunny days. He lives in Eaglemont, Victoria.



#### AUTHOR NOTE FROM ANDREAS KATSINERIS-PAINE

My short story took a lot of inspiration from the Japanese films of Studio Ghibli, especially *Nausicaä of the Valley of the Wind*, a personal favourite! If you've seen a few of these films you'll have noticed their strong female characters and their environmental awareness, as well as their beautiful colours and landscapes. I wanted to recreate some of that kind of imagery with Lena, but within the Australian context (hence the wattles and wedge-tailed eagles!) and with my own story and characters.

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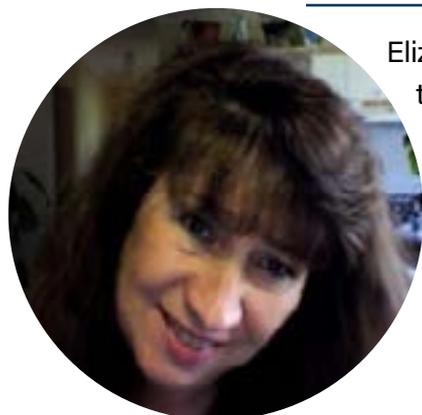
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## ABOUT THE AUTHORS

### ELIZABETH KLEIN

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Elizabeth Klein grew up in a small village in New South Wales, Australia. She trained as a teacher and taught for almost thirty years. She also taught writing to adults at a Community College for two years and home tutored for about five. In 2015, she and her husband left Sydney and now travel in a caravan full time. Besides having written many short stories, articles, plays and poems, she's also authored YA and junior fiction books, as well as educational books and has over 70 published works.

### BIANCA BREEN

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Bianca Breen is a professional book nerd. Bianca is passionate about the book community, founding YA for WA in 2021 and previously holding the position of Communications Director at the Australian Young Adult Literature Alliance (#LoveOzYA) and co-host of The YA Room. In 2021 she was the winner of the ASA Award Mentorship, and has won several residencies, including with KSP Writers' Centre, Vancouver Arts Centre, and the City of Swan. Her short works have been published with Dragon Soul Press, Night Parrot Press, and more. Bianca devours stories with magic, adventure, forests, and a dragon or two. She holds a Bachelor of Creative Arts in Writing from La Trobe University and lives in Perth, Western Australia.



### AUTHOR NOTE FROM BIANCA BREEN

The characters and world in this short story are from my novel *The Inventor and the Comet*, which is releasing with Stag Beetle Books in 2025 (though I submitted this short story before receiving the book contract!). When I saw the call out for *Stepping Sideways*, it was perfect because I already had a YA dystopian/steampunk world to play in. Writing the short story helped me further develop the novel as I got to know Leo and Hadrian even better.

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## ABOUT THE AUTHORS

### SHAYE WARDROP

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Shaye Wardrop writes for kids who love the fantastical. We're talking cool creatures, superpowers and everything in between. With a passion for dreaming up magnificent beasts and worlds for them to stomp around in, she writes to spark imagination, curiosity and courage to walk into the wild.

You can find Shaye's stories in *It's a Kind of Magic: Stories and Spells by Second-Rate Sorcerers* (2022), *Hot Diggety Dog! Tales from the Bark Side* (2023), *The School Magazine* and *PaperBound Magazine*. She's also a children's book reviewer and senior editor at *Kids' Book Review*, where you'll find reviews and bookish interviews from a team of book-obsessed readers.

Find out more at [www.shayewardrop.com](http://www.shayewardrop.com)

#### AUTHOR NOTE FROM SHAYE WARDROP

The line between good and evil isn't always clear-cut. We are all capable of both good and dark actions, and so are our enemies, especially when something important to us is at stake. I wrote *Run* to explore the concepts of good verses bad, right verses wrong, hero verses villain. I wanted to push the characters to their limits in a challenging future and see what side of the line they fell on.

### LINSEY PAINTER

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Linsey Painter loves to write stories that explore joy and courage in the face of life's challenges. She and her husband live in Far North Queensland with their three rambunctious boys. Linsey grew up in Indonesia and has since lived and worked in four different countries, most of them islands. Hopping on an aeroplane and ending up in an entirely new place is something that fuels Linsey's love of writing fantasy stories set in exotic locations.

Linsey's picture book *We'll Still be a Family* is about transition and moving overseas. Her short story *To Free a Mermaid* appears in *A Glimmer of Uncommon Fairy Tales* anthology.

Connect with Linsey on Instagram: @linseypainter or on Facebook <https://www.facebook.com/LinseyPainterAuthor>



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## ABOUT THE AUTHORS

### ANNALIESE HUDSON

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Annaliese Hudson is a seventeen-year-old student who lives in Canberra with her family and dog, Sunny. Her interests include travel, language, reading, netball, psychology, media and of course writing. Her passion lies in fantasy and dystopian fiction, and she spends two hours after school writing in hopes of extending her skills. She has had a passion for writing since she was very young and aspires to be a full-time novelist once she finishes school.

### ADELE JONES

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'Science fiction for the real world.'

Australian author, Adele Jones, writes young adult fringe, science-fantasy and near-science fiction that explores the underbelly of bioethics and confronting teen issues, including disability, self-worth, loss, domestic conflict, and more. She also writes historical fiction, poetry, inspirational non-fiction and short fictional works, with themes of social justice, humanity, faith, natural beauty and meaning in life's journey. Adele's first YA novel *Integrate* (book one of the Blaine Colton Trilogy) was awarded the 2013 CALEB Prize for unpublished manuscript. As a speaker she seeks to present a practical and encouraging message by drawing on themes from her writing.



To find out more visit [www.adelejonesauthor.com](http://www.adelejonesauthor.com)

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