



# TEACHERS' NOTES

## RECOMMENDED FOR

Primary school readers (ages 8–11; years 3 to 6)

## CONTENTS

1. Plot synopsis	2
2. About the author	2
3. Author's inspiration	3
4. Comprehension questions	4
5. Thematic class discussion questions	8
6. Further reading	10
7. Worksheets	11

## KEY CURRICULUM AREAS

- **Learning areas:** English
- **General capabilities:** Literacy; Critical and Creative Thinking; Ethical understanding; Intercultural Understanding

## REASONS FOR STUDYING THIS BOOK

- Bestselling and award-winning author Elliot Perlman has tackled big themes in his second book for children, including a gentle treatment of themes of social inclusion, anti-racism and anti-bullying.
- A charming, heartwarming and thoroughly entertaining story for young readers – whether you're a cat or dog person, you'll adore reading about the unlikely friendship between a naive, loveable Dalmatian and a pampered cat called Catvinkle, who tries her very best to be selfish and lazy, but turns out to have a heart of gold.

## THEMES

- Friendship and family
- Empathy, diversity and difference
- Identity and belonging
- Kindness and helping
- Animals
- Amsterdam
- The importance of science
- Spotting fake news
- The dangers of conspiracy theories
- The value of vaccines

## PREPARED BY

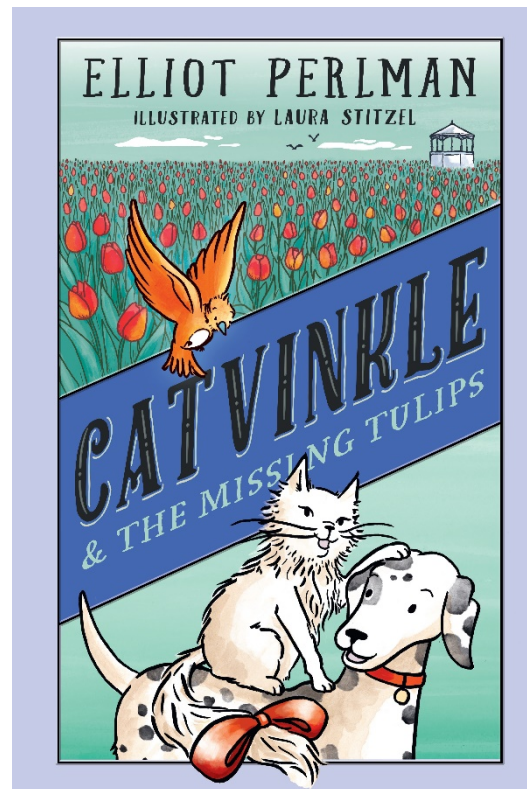
Penguin Random House Australia and Elliot Perlman

## PUBLICATION DETAILS

ISBN: 9781760894382 (hbk); 9781760147488 (ebook)

These notes may be reproduced free of charge for use and study within schools but they may not be reproduced (either in whole or in part) and offered for commercial sale.

Visit [penguin.com.au/teachers](https://penguin.com.au/teachers) to find out how our fantastic Penguin Random House Australia books can be used in the classroom, sign up to the teachers' newsletter and follow us on [@penguinteachers](https://twitter.com/penguinteachers).  
Copyright © Penguin Random House Australia 2020



## Catvinkle and the Missing Tulips

By Elliot Perlman

Illustrated by Laura Stitzel

## PLOT SUMMARY

When best friends Catvinkle, a cat, and Ula, a dog, are asked to defend two sheep accused of eating Amsterdam's tulips, they're not sure what to believe. The sheep say they're innocent, but they do look very sheepish.

To win this case, Catvinkle is going to need the help of a wolfhound, a llama, two travelling koalas, a pair of Russian bears ... and a very special bird.

### Praise for *The Adventures of Catvinkle*:

'An instant children's classic.' – *Sunday Age*

'A gorgeous book guaranteed to give great joy.' – *Better Reading*

'Engaging and fun.' – *Children's Books Daily*

## PLOT SYNOPSIS

On a cobblestoned street in Amsterdam, Catvinkle and Ula – a cat and dog who have become best friends, despite the cats and dogs of Amsterdam being suspicious of each other – live together with the barber, Mr Sabatini.

One day, the children Anja and Ferdi come to Catvinkle and Ula for help. Their aunt has two sheep, Lambkin and Shepsil, who live in her garden. Anja and Ferdi love the sheep; they are soft, fluffy and cute. But their aunt is very upset because her tulips keep disappearing, and she holds Lambkin and Shepsil responsible for eating them. Although their aunt has never actually seen the sheep eating the tulips, she thinks that they always look sheepish when she talks about the missing tulips.

Their aunt isn't the only one upset. The cats of Amsterdam, members of *Kittens Anonymous*, love to admire and smell the tulips. So they are also very upset to see the tulips disappearing and are more than happy to send the sheep away in order to protect the beautiful tulips.

Everyone blames the sheep for the tulips going missing, but they say they are innocent. Can Catvinkle and Ula help Anja and Ferdi stop their aunt, and the cats of Amsterdam, from getting rid of the sheep?



## ABOUT THE AUTHOR

Elliot Perlman's *Three Dollars* won the Age Book of the Year Award, the Betty Trask Award (UK), the Fellowship of Australian Writers' Book of the Year Award and was shortlisted for the John LlewellynRhys/Mail On Sunday Book of the Year Award (UK) as well as for the Miles Franklin Literary Award. Perlman also co-wrote the screenplay for the film of *Three Dollars*, which received the Australian Film Critics' Circle Award for Best Adapted Screenplay as well as the A.F.I. Award for Best Adapted Screenplay. *The Reasons I Won't Be Coming*, a collection of stories, was a bestseller in the US where it was named a *New York Times* Book Review 'Editors' Choice' and received the Steele Rudd Award in Australia.

Perlman's second novel, *Seven Types of Ambiguity*, was a bestseller in France where it was described as 'one of the best novels of recent years, a complete success' (*Le Monde*). In Germany it was called a 'literary sensation' (*Deutschlandradio*). It was a bestseller in the United States where it was named a *New York Times* Book Review 'Editors' Choice' and 'Notable Book of the Year' and a *Washington Post* 'Editors' Choice'. In the UK it was described as 'a colossal achievement ... a tour de force' (*The Observer*) and named a *Sunday Telegraph* 'Book of the Year'. In Australia it was shortlisted for the Miles Franklin Literary Award as well as for the Queensland Premier's Award for Fiction.

Perlman's bestselling *The Street Sweeper* was called 'Excellent . . . harrowing, humane and brilliant' (*The Times* (UK)) and 'a towering achievement: a strikingly modern literary novel' (*Entertainment Weekly* (US)).

His most recent novel, *Maybe the Horse Will Talk*, '[is a] thriller-like, stylish, compelling novel [that] manages at once to limn injustices wrought by corporate acquisitiveness, misogyny and discrimination, and to affirm the transformative capacity of empathy' (*Weekend Australian*). Perlman is the recipient of the Queensland Premier's award for Advancing Public Debate. He has been described by *Lire* (France) as one of the '50 most important writers in the world' and 'the classic of tomorrow.'

Perlman's first novel for children, *The Adventures of Catvinkle*, '[is] an instant children's classic, that you enjoy as much as the little ones you know, and that you start giving as a gift because of its inherent, feel-good message' (*Sunday Age*), '[a] charming and whimsical tale . . . [replete with] gentle lessons . . . about empathy, bravery and friendship' (*Books+Publishing*), 'a book you can cherish,' (*Sydney Morning Herald*) '[where] themes of social inclusion, anti-racism and



anti-bullying are treated gently' (*Magpies*). It was a Children's Book Council of Australia Notable Book 2019, and was shortlisted for the 2019 Children's Peace Literature Award. The sequel, *Catvinkle and the Missing Tulips*, is now available.



## AUTHOR'S INSPIRATION

Elliot says:

My primary aim with the first Catvinkle book, *The Adventures of Catvinkle*, was to make children and their parents laugh. But I was also dealing gently with issues of racism and xenophobia, social inclusion, broadly what one might call 'justice', and the need, generally, to be morally brave against a prevailing tide of bigotry and bullying. So, at least thematically, there's a connection between my books for adults and the Catvinkle books. (For the author's inspiration for *The Adventures of Catvinkle*, please click [here](#))

Given everything that was going on in the world two years ago when *The Adventures of Catvinkle* came out, and perhaps even more so today when *Catvinkle and the Missing Tulips* is published, it seemed (and seems) particularly important and even urgent to make sure we're sending these kind of messages to children; not to be afraid of difference, to put yourself in someone else's shoes (or fur), to beware of conspiracy theories and fake news designed to hurt people (or animals), and to care for the vulnerable, and to seek, defend and test for objective truth.

As a writer, I had already had a great deal of personal pleasure being in the world of Catvinkle's Amsterdam with the characters' whimsy and silliness combining with their care for each other. And ever since *The Adventures of Catvinkle* came out I would read things, hear things, or just think of things, as I went about my day, that I thought would, albeit with some tweaking perhaps, fit well into Catvinkle's world. My children allowed me to 'road-test' some new characters through what they have taken to calling 'pretend stories'. When it's my turn to read to them at night

they insist on an additional story; a 'pretend story' being an impromptu story that I'm to make up for them and recite on one of their beds, live, in the dark at bedtime. (There's got to be some advantage to having a writer for a dad!) This was, for example, how the characters, Grisha and Shivka, the Russian bears, were born.

Additionally there was the response to the book from the readers of *The Adventures of Catvinkle*, that is, from other people's children. I wasn't prepared for how this would affect me. I had letters from children from different parts of the country, including places I had never been, replete with their own illustrations of the characters, telling me how much they enjoyed the book, which characters they liked the most, and which parts they found especially funny. On school visits I was overwhelmed by the number of kids who had taken the characters and the story to heart. In their own words, in addition to finding it funny, they seemed to be responding to the emotional complexities of the characters – bearing out my suspicion that they already knew (or were starting to know) that the world was not black and white and they were grateful for the nuances in Catvinkle's world. It was as though they were thirsty and hadn't known what would quench their thirst until a drink was placed before them. I wanted to give the kids who had loved those characters and that world a new story set in the same place with the same characters and maybe even some new ones as well. These kids seemed to want to know what happened next. This was a new experience for me. It was compelling.

One weekend I took my then three-year-old son to a birthday party of a new kinder friend. We had only recently arrived and were just settling in when I saw the eight-year-old sister of the birthday boy next to their crouching mother. The mother and the eight-year-old little girl were pointing in our direction but, since we didn't really know them, my son and I just assumed they were pointing at someone behind us. But suddenly the eight-year-old girl rushed at us like a charging animal, so quickly it was almost frightening. She stopped at us and asked, without hello or any kind of introduction, 'Did you write *Catvinkle*?' 'Yes,' I admitted, unsure what was coming next. 'Cool!' she said, laying out one palm for a high five. 'When's the next one?' Nothing like this had ever happened to me before.

So, with all of this, when it became clear that Puffin would welcome another Catvinkle book and the incredibly talented Laura Stitzel was willing to illustrate a second one, I already had some new characters ready as well as the beginnings of a plot. The world was screaming at me, telling me the themes that characters and the story needed to address –



fairness, justice, anti-bullying, caring for the environment, anti-discrimination, caring for the vulnerable, caring for strangers, pro-science, pro-vaccine messages, the need to recognise the behavioural effects of greed, the pernicious nature of conspiracy theories, truth versus fake news, and, especially, the life-saving importance of empathy. All of it had to be gripping and, most important of all, it *absolutely* had to be funny.

By re-entering Catvinkle's world, would it be possible to write a story for children that adults could also enjoy, a story that was funny, engaging to the point of being gripping, psychologically nuanced – as children start to recognise how the real world is – a story set in a world of fantasy but in a place kids could find on a map and even visit, a story where moral issues animate the characters and syncopate the plot? This was the challenge I set myself. With newspaper headlines growing louder every day, it felt like there was no time to lose. This is how I came to write *Catvinkle and the Missing Tulips*.

## COMPREHENSION QUESTIONS

Use the following questions as you read the book with your class, to explore the setting and deepen your understanding of the characters and their motivations.

### Part One: The Sheep

1. What does Mr Sabatini do in the evenings that Catvinkle and Ula love because it helps them fall asleep? (p. 7)
2. Ula tells Catvinkle that it is a special day. Why is it a special day? And when did Ula last mention to Catvinkle that it was going to be a special day? (pp. 10–11)
3. Anja and Ferdi bring Catvinkle a letter. What city has it come from and who does Catvinkle think sent it? (p. 15)
4. Anja and Ferdi's aunt has a house on Prince Street. What do the humans call that Street? And what colours are the tulips that are all in a row? (p. 18)
5. Catvinkle and Ula manage to sneak into the art museum because there was a big tour bus of visiting authors of children's books. What had the authors come to the art museum to learn? (p. 31)
6. How did the famous painting, *The Night Watch*, make the cats of Amsterdam feel? (p. 33)
7. What is the name for one of those questions you throw up into the air without really expecting anyone to answer? They are perhaps Lobbus's favourite kind of question. (p. 42)
8. Anja and Ferdi are concerned when they bring the animals to meet Shepsil and Lambken because the meeting was not going the way they hoped. Why was it not going the way they had hoped? How do you think it would have gone if it had actually gone the way they had hoped? (p. 49)
9. Where do the riverine rabbits live? (p. 56)
10. Whose idea was it to say that the riverine rabbits ate the tulips? (p. 58)
11. Ula thinks that Catvinkle is looking for reasons not to help the sheep. What reasons does Catvinkle give for not wanting to help the sheep? (p. 68) Do you think these are all good enough reasons not to help someone?



12. What are the names of the doctor-scientists that spoke to Anja and Ferdi? (p. 73)
13. Which two birds does Catvinkle think of, who are known to get quite cross and might find the aunt's beehive hairstyle annoying? (p. 81)
14. What does Ketzington talk about in her letter to Catvinkle? (pp. 86–87)
15. When Ula goes over to close the window, she sees the hind legs of a cat running away. Who was the cat and how was the cat feeling? (p. 90)
16. Twinkiepaws needs to come up with a plan. What is the aim of the plan? (p. 91)
17. What excuse is often used by cats not to come to meetings that are expected to be boring? (p. 93)
18. Twinkiepaws asks the fellow cats to lend their ears. Does she want to take their ears off their heads? Why did she say this? (p. 94–95)
19. What reason does Twinkiepaws give to why Rembrandt didn't paint any sheep in *The Night Watch*? (p. 98) Were there any cats in Rembrandt's painting, *The Night Watch*? Does Twinkiepaws have the same rules for cats as for sheep? If not, why not? Is it fair?
20. The ginger cat wants Twinkiepaws to be the judge in the trial. What reason does the ginger cat give for wanting her to be the judge? (p. 103) Do you think this is a good reason and why?

21. What is a prosecutor? (p. 105)
22. Schrodinger says that they need a cat who is willing to defend the sheep in the trial. What kind of cat does Schrodinger think would be a good cat to defend the sheep? (p. 106)
23. Where does Catvinkle suggest they look for Roy Llama? (p. 107)
24. What did Catvinkle do that made her so tired and "out of energy" that she needed a rest? (p. 109)
25. What else does Catvinkle have to do that would stop her from looking for Roy Llama? (p. 110) Are these good reasons?
26. Schrodinger thinks it is best if only cats speak at the trial – what reasons does Schrodinger give for this? (p. 114)
27. Is Ula a betting dog? (p. 115)
28. Lobbus thinks the cat community needs protection. What does he think will be ruined if Catvinkle doesn't help? (p. 118)
29. Do Lobbus and Schrodinger know that Catvinkle can fly? (p. 119)
30. What is it about Catvinkle that puts her in a "special position"? (p. 121)
6. Why does Catvinkle think they need a break? (p. 134)
7. What do humans call a break in a trial? What does Ula think it is called? (p. 135)
8. Who does Catvinkle need help from and why does she need help? (p. 136)
9. Lobbus knows some special people who can help. What are their names and where are they from? (p. 137)
10. Why does Twinkiepaws want to have a re-enactment? Would it be fair to the sheep to have a re-enactment? Why or why not? (p. 139–140)
11. Does Lobbus think that a re-enactment is a good idea? How does Catvinkle know what Lobbus thinks about this idea? (p. 140)
12. Has Catvinkle been to Russia before? (p. 141)
13. Schrodinger says the animals can go to Russia so long as Catvinkle promises him something. What does he make her promise? (p. 142)
14. What options do Catvinkle, Ula and Lobbus discuss as the fastest way to get to Russia? Which is the fastest? (p. 144)

## Part Two: The Trial

1. What is a group of cats called? (p. 125)
2. Where did Twinkiepaws find her tartan vest and why does she want to wear it? (p. 126)
3. Twinkiepaws was so excited because she was getting everything she wanted. What did she get (including the lovely bonus she hadn't thought of)? (p. 128–129)
4. How did caring about people make Catvinkle's tummy feel? (pp. 130–131) What do you think this feeling is called?
5. Do the cats in the audience believe that sheep get sick when eating tulips? (p. 133)



15. How much money do Catvinkle, Ula and Lobbus have to buy plane tickets to Russia? (p. 145)
16. Who is taking care of the sheep when Catvinkle, Ula and Lobbus go to Russia? (p. 146)
17. What does Grayston want to buy with the money he will get from selling the tulips? (p. 149) Is that fair?
18. Why was Grayston trying to bark less? (p. 150)
19. Grayston hopes his tulip selling idea, and what he will buy, will make someone think he is "simply wonderful". Who does he hope will think this? (p. 151) Do you think they will be happy about a plan that hides and even ruins so many of Amsterdam's tulips?

20. What is the name for the smooth concrete parts of the airport where the planes park? (p. 152)
21. What makes an Animal Class ticket a wonderful class of ticket? (pp. 153–154)
22. When travelling on a plane Lobbus likes to play a game with a new friend about the humans and their luggage. What is it called and what is the aim of the game? (pp. 154–155)
23. Who was the best Lobbus had ever seen at the suitcase game? (p. 155)
24. Why do the koalas want to know if Lobbus is a Russian Wolf hound? (p. 157)
25. Where had the koalas kept their Animal Class round-the-world plane tickets and why was this a good place to keep them? (p. 158)
26. How does Catvinkle feel about sharing a crate with Ula on the plane? (p. 159)
6. What does Lobbus tell Lupa Volchitsa is their reason for being in Russia? (p. 181) This is not the real reason they are in Russia – why do you think Lobbus is saying this? Have *you* ever given a reason for doing something that wasn't the real reason?
7. What is the name of the famous rabbit interior designer? (p. 185)
8. Does Grace think it is fair to blame the riverine rabbits for eating the tulips? (p. 191)
9. Shivka says that fighting injustice is exactly the kind of thing the bears were born to do. What else does she say they were born to do? (p. 195)
10. Grisha and Shivka want to come to Amsterdam and see the bears in *The Night Watch*. Do Ula, Catvinkle and Lobbus think there really are any bears in the painting? (p. 196)
11. Does Schrodinger allow the re-enactment of Shepsil and Lambken eating tulips? (pp. 199–200)
12. How did Grayston feel about Schrodinger's decision? (p. 200) Why did he feel this way? (pp. 200–201)
13. Graham says that each of the puppies wear two coats. What does he say the second coat is made up of? (p. 203)
14. Why does Schrodinger have to go see his sister? (p. 206)
15. What animal were the humans crowding around outside the café? (p. 209)
16. Is Lobbus angry at Roy Llama for running away? (p. 210)
17. What colours are on the Empathy Bird? (p. 212)
18. The Empathy Bird loves passionfruit but Roy Llama doesn't like passionfruit at all. How will the Empathy Bird know how Roy Llama feels about passionfruit when they have completely opposite feelings? (pp. 215–216)
19. How does Lobbus get a message to the nearest Empathy Bird to meet them at the Kittens Anonymous section of Vondelpark? (p. 217)
20. Who knows where to find Grisha and Shivka? (p. 219)
21. Where do Grisha and Shivka see bears in *The Night Watch*? (pp. 220–221)
22. Are Grisha and Shivka experts in sheep law? (p. 222)

### Part Three: The Russian Bears

1. What did the trees in Russia seem to have on them instead of leaves? (p. 163)



2. Where do the animals need to go to find the bears and how far away is it from where they are now? (p. 168)
3. What is the *taiga* (p. 170) and why won't you find a wolf in a taiga (even though they live there)? (p. 171)
4. How is Ula feeling? Do you think Catvinkle is feeling the same thing as Ula? (p. 171)
5. Why does Catvinkle tell Lobbus to look at Lupa Volchitsa's stomach? (p. 178)



23. When going on the bus from Vladivostok to Volgograd, who forgot to buy the second bus ticket? (p. 224)
24. How many kopeks does it cost to buy a bus ticket from Vladivostok to Volgograd? (p. 226)
25. Does the bus driver really owe Grisha one kopek? Has someone been tricked and, if so, who? (pp.227–230)
26. Why do you think the bus driver keeps staring through the rear-view mirror at Grisha and Shivka? (p.225)
27. What does the human policeman say is against the rules of the bus? (p. 231)
28. Grisha says that in human law it is not enough to have done a bad or naughty thing to be found guilty. What else is needed to be found guilty? (p. 233)
29. Twinkiepaws says that all the cats and kittens would feel better if they could blame someone for the crime and see them punished. What does Schrodinger think about that opinion? (p. 235)
30. Why does Roy Llama tell the lie to the judge about the riverine rabbits? (p. 237) Have you ever told a lie for a similar reason?
31. What does Lobbus think about the lie Roy Llama told? (p. 238)
32. Lobbus tells Roy Llama that whenever you hear something, especially something bad about someone, you have to ask yourself a number of questions before you let yourself believe it. What questions does Lobbus think you should ask yourself? (p. 240) Before believing something about someone, should you too ask yourself these questions?

#### Part Four: The Empathy Bird

1. The Empathy Bird places a tiny hair in one ear of each of the sheep. Where had the Empathy Bird come all the way from, and which animal did the hair belong to? (p. 248)
2. When the Empathy Bird delivered the feelings to Lambken and Shepsil they were changed sheep. What were they able to feel that was almost as though, in their hearts, they had become riverine rabbits? (p. 250)
3. Catvinkle was amazed that the bird had delivered something more important than perhaps anything else, except what? (p. 251)
4. From whom did the Empathy Bird take a hair, a hair that was gently infused with empathy and then given to Roy Llama? (p. 253)
5. Roy Llama wants to go back to the Amsterdam Medical Centre. What does he want to offer the doctor-scientists? (p. 255)



6. Catvinkle says that the sheep are not liars just because they told one lie. What does she say you need to do to be considered a liar? (p. 257)
7. What does Catvinkle say is the real reason Twinkiepaws wants the sheep punished? (p. 259) Do you think this is a fair reason to punish them?
8. Does Schrodinger think that Twinkiepaws has proved that the sheep ate the tulips and intended to eat them? (p. 261)
9. What is the name of the group that Ketzington D. Kitten is the leader of? (p. 263)
10. Grisha doesn't know who Ketzington is. How does Shivka describe her? (p. 264)
11. Why is Ketzington proud of Catvinkle? (p. 266)
12. Ketzington wanted to see Twinkiepaws rehearse her new dance. It was said to be a big complicated dance involving the use of hundreds of what? (p. 268)

13. What street is the Kopee Cafe on? (p. 269)
14. What was the heading at the top of the page that Ketzington found with Twinkiepaws' paw prints on it? (p. 270)
15. What did the shoes look like that were on the drawing that was found with the plans for the dance? (p. 271)
16. Why does Schrodinger apologise to Shepsil and Lambken? (p. 273) Do you think it is important to apologise to someone whom we may have hurt and why do you think so?
17. Why does Lobbus think that Schrodinger can't punish Twinkiepaws? Who else agrees with him? (p. 277)
18. Now that Mr Sabatini was better, what was he keen to do? (p. 280)
19. What had Mr Sabatini already done that made him ready for the flu virus? (p. 281)
20. Where were Catvinkle and Ula leading Mr Sabatini on their walk? (p. 282)
21. Why was there only a small gathering around the new koalas and who was there? (p. 283)
22. What is Roy Llama's trick for giving a small sample of blood? (p. 283)
23. Who is the new visitor that arrives? What did this new visitor look like? (p. 285)



24. Catvinkle is excited about Lobbus' suggestion to spread the message about the urgent need to help the rabbits. What does Catvinkle suggest they do to spread the message? (p. 287)
25. What does Catvinkle think the world needs more of? (p. 288) How do you think this could help?
26. When Lobbus and Roy Llama re-joined the other animals to discuss the news of the world – what did they talk about? (p. 290)



27. What kinds of places have Grisha and Shivka sold out for their performances? (p. 291)
28. Shivka says that things aren't as easy for bears with the humans as they are for cats. What kinds of things make it less easy for the bears? (pp. 291–292) Do you think it is fair that the bears are being treated this way?
29. Describe the sweet scent that Mr Sabatini was the first to notice. (p. 292) What was it that he was smelling? (p. 293)
30. What made Mr Sabatini think that the person who left fruit in the rubbish bin cared a lot about the environment? (p. 293) Do you think it is important to care about the environment? Why?

## THEMATIC CLASS DISCUSSION QUESTIONS

Discuss the following questions as a class, once the book is finished, to explore the themes of the story, including empathy, diversity and difference, friendship, family, and ethics.

- When Catvinkle first meets Lambken and Shepsil, the sheep accused by the aunt of eating the tulips, she doesn't much like them. Why doesn't she like them? Do you think people you don't much like are more likely to be guilty of some wrongdoing?
- Why is Twinkiepaws so interested in getting the cats of Amsterdam to blame the sheep for the disappearance of the tulips?



- It doesn't take much for Twinkiepaws to get many of the other cats to be against the sheep. How does she do this? Do people ever do this in real life, either in the schoolyard or in the grownup world?
- Why does Schrodinger think Catvinkle would be a great choice for defending the sheep? Why did he think it would be best for the sheep if Catvinkle, but not Ula or Lobbus, actually speak to the judge during the trial of the sheep? If someone is telling the truth and making sense, should it matter whether they are like you or not?
- Lambken and Shepsil blame the riverine rabbits for the tulips disappearing because they think saying this will shift the blame and help them to stay in Amsterdam. Is it right and just for innocent people to put the blame onto other innocent people?
- Grayston wants to secretly gather up as many tulips as he can so that he can re-sell them for lots of money. Is there anything wrong with this when Amsterdam is running low on tulips?
- Grayston tells his puppies that he doesn't know who is going to plant and care for more tulips after he's picked his bunches but says not to worry about it. He believes someone else will take care of it because someone always does. Is there anything wrong with this kind of thinking and, if so, what?
- Lupa Volchitsa, the scary she-wolf, wants to eat Catvinkle, Ula and Lobbus because she needs her energy to find a burrow in which to have her baby wolf-cubs. Is it okay to do the wrong thing if you think it's going to help your friends or your family?
- Why does Roy Llama want to help the sheep, even to the point of re-telling the lie about riverine rabbits? Is it possible to go too far when helping someone by, for example, spreading a story you know to be untrue?
- What kind of damage can someone do by spreading false stories and telling lies about people or groups?

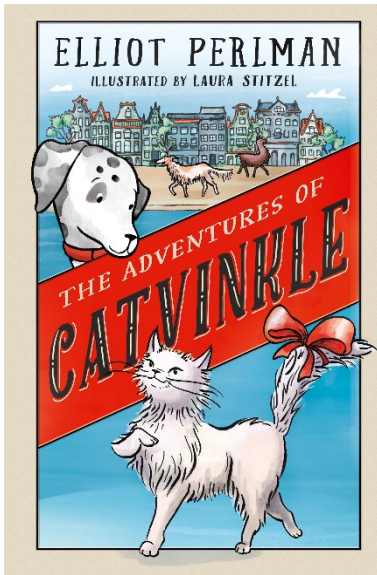


- Lobbus tells Roy Llama that not all Empathy Birds are the same, just as not all llamas are the same. Is it fair to say all people are "like this" or "like that", or should you not judge someone till you've met them?
- Can you think of any examples where someone has suffered just because they belong to a certain group?
- If someone in a group does something wrong is it right to blame everyone in that group?
- Lobbus tells Roy Llama that whenever you hear something, especially something bad about someone, you have to ask yourself a number of questions before you let yourself believe it. What sort of questions should you ask yourself or others before you believe something bad or negative about some other person or groups of people? Is it right to believe everything you hear or read or are told?



- What is the gift of empathy that the Empathy Bird brings? Do you think it would help the world if everyone had more empathy?
- Catvinkle is a cat and Ula is a dog, yet they are best friends. The earth has around 8 billion people living all over the world. Can people with different interests, cultures, languages or religions or people from different groups be friends?
- Should you ignore difference or respect it? Or does it depend on the circumstances of each case?

FURTHER READING FROM PENGUIN RANDOM HOUSE AUSTRALIA



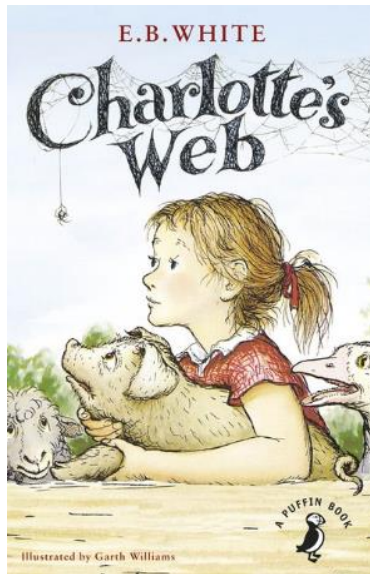
*The Adventures of Catvinkle*  
by Elliot Perlman

Elliot Perlman's first book for children is a tail-spin of a tale that will have you howling with laughter!

When a pampered cat has to share her home with a lost dog, sparks are set to fly. To her surprise, Catvinkle starts to like Ula. She even tells Ula her three secrets. But a cat and a dog can't be friends – can they?

A tail-spin of a tale that will make you howl with laughter – and remind you that if you aren't open to adventure, you might never meet your best friend.

*Teachers' notes available.*



*Charlotte's Web*  
by E.B. White

This is the story of a little girl named Fern who loved a little pig named Wilbur and of Wilbur's dear friend, Charlotte A. Cavatica, a beautiful large grey spider.

With the unlikely help of Templeton the rat, and a wonderfully clever plan of her own, Charlotte saves the life of Wilbur, who by this time has grown up to be quite a pig.

A time-honoured children's classic.



*What the Raven Saw*  
by Samantha-Elle Bound

The raven doesn't want you to read his story. What if you find out the location of his treasure? Or worse, what if you learn his secret – that ravens can talk?

But you should read it, even though the raven wants to be left alone. A pesky pigeon, a beady-eyed weatherhen, a ghost boy and a lovestruck scarecrow will make sure this story isn't just about one grumpy raven. With their help, the raven will uncover a thief, sing his own song, and discover there's more to life than being magnificent.

Just promise that you won't steal his treasure.

*Teachers' notes available.*

## CREATIVE WRITING WORKSHEET: Elliot's 'What If' Game (Part 1)

Think of something that has happened to you that caused something else to happen to you. For example, you might have been running for the bus and slipped in a puddle. Slipping in the puddle caused you to miss the bus. Let's call running for the bus and slipping in a puddle **Event 1** and missing the bus **Event 2**.

Try playing the 'what if' game. What if **Event 2** happened first and **Event 1** happened afterwards? What if you missed the bus and had to walk to your destination, and, so as not to be late, you tried running but *then* slipped in the puddle and got wet. How would your story change?

Now imagine an **Event 3** related to these events. What could that be? **What if** you caught the bus at the next stop but you're all wet from the puddle? Let's call catching the bus at the next stop all wet from the puddle **Event 3**. Can you put Events 1, 2 and 3 together next to each other to make a story?

Here's another example:

**Event 1: What if** one morning you woke up in your bedroom and you had turned into a dog but you could still talk in your own voice?

**Event 2: What if** your family came into your bedroom and they weren't surprised you were a dog and thought that you had turned yourself into a dog on purpose just to get out of going to school. Your school clothes won't fit a dog but still you are expected to go to school.

**Event 3: What if** nothing else in the world had changed except that you now seem to be a talking dog?

Now it's your turn. What three **What if** events might be the base of your story? You might like to base this on something that's happened to you, or imagine something completely new.

Try writing a story showing and telling the reader what would happen next. Remember to put one event after another after another and so on until you are finished. After each event ask yourself, 'What if something else happened?'

	Elliot Perlman's example	Your story
<b>Event 1</b>	Running and slipping in a puddle	
<b>Event 2</b>	Missing the bus	
<b>Event 3</b>	Catching the bus at the next stop ... all wet from the puddle!	



## CREATIVE WRITING WORKSHEET: Elliot's 'What If' Game (Part 2)

Here's the secret to writing a story. When you have one event causing another event causing another event (and so on until the story is over) you will have a story. The next step is to make it a *great* story, by adding the details that will keep readers interested in reading more!

When you are writing your story, it's helpful if you tell the reader what the characters in the story can **see, hear, touch, smell or taste**. It's also really helpful to tell the reader how the characters **felt** when the events happened.

Think about how you'd add description into the three events you've listed in Part 1. What kind of **questions** could you ask to add detail to your story? What **description** might you add to answer those questions? Can you put the answers to these questions together in your story to show the reader what happens next?

Try answering some of the questions about Elliot Perlman's example, then come up with your own.

	Elliot Perlman's example		Your story	
	Questions to ask	Description to answer the questions	Questions to ask	Description to answer the questions
<b>Event 1</b>	What did it feel like to slip in the puddle? Did you just get a little wet, or are you soaked? Did you hurt yourself when you fell?			
<b>Event 2</b>	How close were you to not missing the bus? Did the doors close <i>just</i> before you got there, or was the bus gone before you even reached the stop. How does missing the bus make you feel – are you frustrated, resigned, or something else?			
<b>Event 3</b>	Who's on the bus that's noticing you all wet from the puddle? What do they say to you? How does that make you feel?			



## CREATIVE WRITING WORKSHEET: Elliot's 'What If' Game (Part 3)

Now it's time to put it all together. Write your story so far in the space below, remembering to answer your 'what if' questions with each **event** you came up with in Part 1, and adding in the **description** you brainstormed in Part 2.

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

---

What might come next? Write down some 'what ifs', and see where your story takes you!

What if . . . \_\_\_\_\_

What if . . . \_\_\_\_\_

What if . . . \_\_\_\_\_

What if . . . \_\_\_\_\_

What if . . . \_\_\_\_\_

What if . . . \_\_\_\_\_



## ORDER FORM

TITLE	AUTHOR	ISBN	SCHOOL YEAR	RRP	QTY	TOTAL
The Adventures of Catvinkle (paperback)	Elliot Perlman	9780143786382	3-6	\$16.99		
Catvinkle and the Missing Tulips	Elliot Perlman	9781760894382	3-6	\$19.99		
Charlotte's Web	E.B. White	9780141354828	3-6	\$14.99		
What the Raven Saw	Samantha-Ellen Bound	9781742757353	4-6	\$16.99		
The Sweet Sweeper	Elliot Perlman	9780143790938	For adults	\$19.99		
Seven Types of Ambiguity	Elliot Perlman	9780143790921	For adults	\$19.99		
Three Dollars	Elliot Perlman	9781742752976	For adults	\$19.99		
The Reasons I Won't Be Coming	Elliot Perlman	9781742753010	For adults	\$19.99		
Maybe the Horse will Talk	Elliot Perlman	9780143781486	For adults	\$19.99		
<b>TOTAL</b>						

PLEASE NOTE THAT PRICES ARE RECOMMENDED RETAIL ONLY AND MAY HAVE CHANGED SINCE THE TIME OF PRINTING. PRICES ARE GST INCLUSIVE.

<p>NAME: _____</p> <p>SCHOOL: _____</p> <p>ADDRESS: _____</p> <p>STATE: _____</p> <p>POSTCODE: _____</p> <p>TEL: _____</p> <p>EMAIL: _____</p> <p>ACCOUNT NO.: _____</p> <p>PURCHASE ORDER NO.: _____</p>	<p>PLEASE SEND ORDER FORMS TO YOUR LOCAL EDUCATION SUPPLIER.</p>
---	--

