

## HATCHED

Foreword by Tim Winton

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THEMES: creative writing, young writers, short stories

### About the Book

A wonderfully eclectic mix of fantasy and reality, adventure and reflection, this anthology collects together the stories of the overall winners of the Tim Winton Award for Young Writers from 1993 to 2012.

### About the Award

Fostering youth involvement in the literary arts, the Tim Winton Award for Young Writers encourages creativity and imagination, and provides young writers with an opportunity to develop their writing skills. The award attracts a large number of entries each year and 2013 marks the award's 20th anniversary.

### About Tim Winton

Tim Winton is one of Australia's foremost authors with a strong local and international reputation. Four times winner of the Miles Franklin Award and twice shortlisted for the Booker Prize, Winton's work continues to be critically admired and loved by Australian and international readers alike.

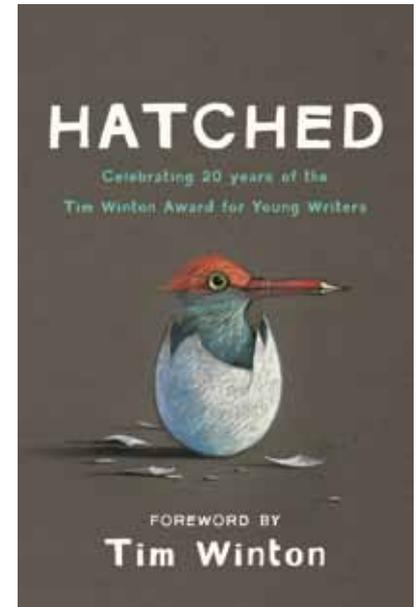
### Study Notes

#### Foreword

1. Tim Winton describes how storytelling was an important part of growing up in his family. Why is knowing the 'stories' of your family's history important in establishing our identity?
2. What is a story? What is the difference between a story and a report?  
Write down as many synonyms for STORY as you can – you may wish to use a graphic organiser to set out your ideas. Do all of the words mean exactly the same? For example, is a tale the same as an narrative? or a saga? or a fable? Discuss the subtle (but important) differences in the words' meanings.
3. Reflect on times when you have been asked, or have tried, to write a story. What challenges did you face? What aspects were enjoyable and which were unpleasant?
4. Who is your favourite author? What do you like about the way they craft their stories? Look up their website (if they have one) and investigate what they say about writing. Does their attitude or approach surprise you at all? Why or why not?

#### 2012: 'The Broccoli Tree' by Merry Li

1. In this story the point of view changes several times. Make a note of where this happens. Why do you think that the author has done this? How does it affect your reaction to the character of Barry?
2. In what ways do the beginning and ending of the story reflect each other? What is being communicated to you about family?
3. Do you think Barry is lonely? Provide evidence for your answer from the story. How is Barry's loneliness reflected in the structure of the narrative?
4. This narrative lacks the usual structural element of a climax; what is the effect of this on the reader? How does it make you feel? How does this differ from other stories you have read?



5. Choose an element of your own day and describe it in detail. Pay attention to the little things that you might normally not notice – how does something smell, taste, sound, and feel?
6. How does Barry seem to see himself in his world? Use evidence from the text to support your ideas.

## 2011: 'Orwell's Children' by Michelle Aitken

1. In this story the author has described everyday objects and activities in futuristic ways. Identify as many as you can and indicate what they are in our world.  
For example, what would we call a 'transqualiser'?
2. Using your ideas from the previous question, try to determine what aspects of the object or activity are being highlighted by their new name.  
You may like to use a table such as the one below to organise your ideas.

Futuristic object/activity	Contemporary object/activity	Characteristics highlighted by futuristic name
Transqualiser	Bus or public transport	<ul style="list-style-type: none"> <li>• Sounds like tranquiliser</li> <li>• Cause drowsiness</li> <li>• People often don't talk when on them – seem sedated</li> <li>• Someone else is in control of where you are going</li> <li>• Trans = movement</li> <li>• qualiser – sounds like equaliser: see people from all parts of society on the bus</li> </ul>

3. What is the significance of the title? If you are not familiar with the works of George Orwell, conduct some research to gain a basic understanding of the way he saw the future and his present. What are some specific aspects of this story that reflect Orwell's warnings about the future?
4. Who was Rosa Parks? Why was researching her the first thing Tiggy did after stealing the Equality Control key? What is Tiggy inspired to do after finding out about her?
5. What is the significance of the names of the two main characters, Tiggy and Pea? What did Tiggy love about the name Sid Vicious and Pea Lovely?
6. What is ironic about the overseeing agency, Equality Control? Why is their form of 'fairness' unfair in Tiggy's eyes?
7. Do you think that the driver is going to help Tiggy or betray her? Give reasons for your answer.
8. When do you think this story is happening? What clues are there to this? What is the significance of the author never specifying a particular date?
9. Think about what happens to Tiggy next and write a passage that could accompany this story. Try to incorporate the futuristic language and ideas of restriction that the author has written into her narrative.

## 2010: 'The Untouchable' by Poppy Damon

1. What does this story suggest about the importance of language? How does the narrator differentiate between 'dysfunctional' and 'unfunctional'? What is the irony she sees in the words unthinkable, untouchable, dysfunctional and unspeakable?
2. Deflects. Can't use prefixes correctly. Easily affected by current affairs. Perceptive. (p. 31)  
The narrator imagines that this is what her therapist writes about her. Is this how she sees herself? How does this story explore the idea of identity? What does it suggest about what makes us who we are?
3. What words do you think someone impartial would write about you? How would this be different to what someone who loves you or dislikes you would write? How would you describe yourself? What does this suggest about our identity?
4. What is the effect of the narrative device of 'So.' at the end of several sections? (e.g. p. 26)
5. Reread the paragraph beginning, 'At least I'm not in a cellar.' on page 33. What emotional effect does this paragraph have on the reader? Do you think that the narrator is actually as grateful as the words suggest? What is the subtext?
6. What is the effect of the final line of the story? What does it suggest about the narrator's life? Can you relate to this? Explain.

## 2009: 'The Piano Man' by Rachel Hao

1. Mrs Across-The-Road was a nosy woman ... The Cul-De-Sacs were an average enough family. (p. 36)  
What does this story suggest about modern suburban life? Read Tim Winton's 'Neighbours' and compare and contrast the way the two stories describe the (dis)connection between people.
2. Why did Mrs Across-The-Road, Son, and Daughter all step in when the Debt Collector threatened to take the Piano Man's piano from him? Was it really a selfless act to protect the Piano Man? What reasons did they each have?
3. Do you have a favourite piece of music that transports you to a different place? Write a paragraph, create a poem, or draw a picture that illustrates how it speaks to you.
4. Compare the ways that the man who plays piano is named: the Piano Man, and Mr 'I-Love-The-Piano-And-Can't-Stop-Playing-It'. What does each of these names suggest about the way the neighbours feel about the man? What characteristics does each name encompass?
5. Who do you think the Piano Man is? Read the various descriptions of him given in the story and imagine his history. For example, why does he always wear a suit? Where did he learn to play the piano? Why do you think that the author left out this information from her story?

## 2008: 'Mrs T's Shoe Collection' by Amberley Sparkes

1. What do you think is the difference between a healthy and an unhealthy obsession? What is something you are obsessed with? Do you think it is a positive or negative fixation? Is Mrs T's shoe 'habit' damaging to her health physically or mentally?
2. Other than stating that Mrs T loves shoes, how has the author suggested to the reader that Mrs T is fascinated by footwear? Give examples from the text.
3. After selling all of her shoes, Mrs T feels the grass beneath her feet and says, 'I don't want to wear shoes again.' (p. 47). What else had she been missing out on by having such an obsession with shoes?
4. Design your own pair of perfect shoes. What is most important to you? Comfort? Style? Colour? Function? Create a poster advertising your shoes to display around the classroom. Make sure your poster is attractive visually, as well as being informative.

## 2007: 'The Feeling of Defeat' by Karla Pit

1. Reread the opening of the story (up to 'going and going and going ...' on page 49). How has the author appealed to the five senses?

Sense	Charlie's experience
Sight	
Taste	
Smell	
Hearing	
Touch	

Concentrate on one short period of your day – no more than a few minutes – for example, brushing your teeth, eating a bowl of cereal, waiting for the bell to ring. Write a short paragraph that incorporates what you can see, smell, taste, hear and touch.

2. How has the author constructed Steve and Charlie as working-class men? Find evidence of their actions, dialogue and descriptions that characterise them in this way.
3. In what ways are the men of this story being defeated? How is this defeat reflected in the environment the author has created? Use evidence from the text.

4. What do you think has happened to Charlie and his family? What hints to this are given in the story? How does the ending of the story change your understanding of Charlie's conversation with Steve? What do you think Charlie is going to do when he gets back into his ute and drives away?
5. The author describes the feeling of defeat Charlie experiences as, 'His heart felt like it was spilling out of his mouth.' (p. 52). Choose three strong feelings, not necessarily negative ones, and try to describe the way you physically experience them.

## 2006: 'Prima Facie' by Amy Steinpreis

1. After reading the story carefully, construct a timeline of the events related to the crimes. Use different colours for Ned (Percy) and for Ronald. What has actually happened? Why has Sarah really come to the lawyers' office?
2. How has the author characterised the lawyers and the defendants? What social prejudices are evident in their actions, speech, descriptions, and the way others react to them?
3. What does 'prima facie' mean? How does it relate to this story?
4. One of the defendants is described as having changed his name to 'Ned Kelly'. What does this suggest about how he sees himself in the world? How could this relate to his case?
5. What is the effect of the present tense narration? In what way is it jarring for the reader? Why do you think the author has written her narrative in this way?

## 2005: 'Shadow Boxing' by Avril Davis

1. Reread pages 64–67 (ending at 'with each other ...'). How does the author create a sense of unease and furtiveness in the first pages of her story? Pay particular attention to the use of sentence structure and descriptive language.
2. I feel like a dancer, on my toes ... Like a boxer with my fists up ... (p. 67). In what ways are boxing and dancing alike? What is the effect of the narrator using these two seemingly mismatched descriptions to illustrate their sense of discomfort and unease?
3. How has the author established a connection between Ish and Alex (and later also with Noah and Cora) and hence also the disconnection the narrator feels?
4. This story does not follow a traditional narrative arc – there is no definitive climax or resolution. Why do you think the author has constructed her story this way? How does it make you feel as the reader, and what is the significance of this for the theme of the story?
5. I feel like the moth. Like a shadow boxer. (p. 74) What is shadow boxing? What do you think the narrator means?
6. What does this story say about identity? What role does the narrator seem to see herself playing in her world? What does she mean on page 74 by, 'His Ishness fading into nothing.'?
7. What role do you play in your friendship group? Which character do you most relate to in this story and why?
8. Instead of using dialogue, the author has let the narrator describe what her friends are saying. Why do you think that is?

## 2004: 'The Discovery' by Stephen Farr

1. What contextual elements does the author include in this story to locate it in a time and place?
2. In what ways is Alex punished for his actions in taking Claw from his home on the reef? What other consequences could he have faced and which do you think would be the most effective in teaching him a lesson? Explain your answer.
3. Do you think Alex did the right thing in taking Claw home with him? Why or why not? Discuss this as a class. What are some other situations you have faced with no clear-cut right or wrong course of action?
4. Can you think of a time when you have been plagued by guilt about something you have (or haven't) done? Use this memory as the inspiration for a short story of your own.
5. Research the wildlife protection zones in your local area. What restrictions are placed on people in these areas? Why are these rules in place? Does everyone respect and obey the rules? What happens to them if they break them?

## 2003: 'Like My Dad' by Isabelle Rivette

1. The narrator of the story says several times, 'I don't know why I joined the army.' Is he a reliable narrator? What reasons does he give for joining up? What does he really mean when he says he doesn't know why he joined the army?

- In which war do you think the narrator had served? What details in the story lead you to this conclusion?
- They said I was a hero. I don't know why. (p. 83)  
In what ways is the narrator a hero? Why do you think he disagrees with being called one? How do we honour the men and women who serve in Australia's armed forces?
- What is the significance of the title? In what ways was the narrator like his dad?
- Visit the Australian War Memorial's website ([www.awm.gov.au/people](http://www.awm.gov.au/people)) to learn more about the experiences of four servicemen and women. Choose a story that particularly appeals to you and write a report about that person, for display in your classroom. Where possible, include pictures that relate to the person and their experiences.
- What are the symbols that represent our servicemen and women? What is the significance of each of them?

Symbol	Significance
Poppy	
Rosemary sprig	
Rising sun medal / slouch hat	
Tomb of the unknown soldier	

The Australian Army website may assist you with this activity: [www.army.gov.au/Our-history/Traditions](http://www.army.gov.au/Our-history/Traditions)

## 2002: 'Frogs in Brown Suits' by Heather Crawford

- Reread the opening of this story (ending at, 'Just left of civilisation.' on page 85). How has the author established the tone of dismay and disrepair? What other emotions or ideas are elicited by this part of the narrative?
- The title of this story at first seems playful and innocent. How does your understanding of the title change after reading the story?
- What is the subtext inherent in this narrative? Why is what the narrator and his student are doing so disturbing? What hints at greater evil are there in the story?
- Read Susan Hawthorne's 'Rhinoceros Beetle'. What links can you make between the two stories? What do you think the author of each is trying to communicate about the importance of role models and experiences in childhood?
- Rewrite this story, beginning and ending at the same moment in time as the original, but from the perspective of the student. What understandings of the gaps and silences in this story are needed in order to be able to successfully do this? Why has the author chosen to write it in the first person from the teacher's point of view?
- What power do adults, especially teachers and educators, have in shaping the future? Do you think that the teacher in this story is abusing this power? Explain your answers.

## 2002: 'Looking for Yourself' by Lesley Emery

- What does the ending of this story suggest to you about the relationships present within Claudia's family? How do you think that this moment would change the way that Claudia and Bully relate to each other?
- What does 'looking for yourself' mean to you? In what ways have you looked for, and perhaps found, who you are? Does who you are change in different situations? Explain your response.
- In what ways does the opening (up to '... and I spun back into reality.' on page 89) mirror the ending of the story?
- What themes does the story explore? What is the author trying to communicate? Use evidence from the text to support your ideas.
- Is there a song or poem that speaks to you in the way that 'Drops of Jupiter' spoke to Claudia (and Bully)? Write out the lyrics or verses and illustrate them with images that represent how the song or poem is special to you. The pictures could be literal and directly show your feelings or experiences, or they could be symbolic.

## 2001: 'School Daze' by Alex Malkovic

1. Fill in the table below and then create a character profile for Alex, including a drawing of what you think he looks like.

Alex ...	Evidence from the story
Sounds like ...	
Looks like ...	
Acts like ...	
Is treated by others as ...	

2. Think of some words to describe Alex. With a partner, come up with as many as possible, and find evidence from the story to support your ideas.
3. Alex was given five weeks of detention for his naughty behaviour. Think creatively about what punishments he might have had to endure during this time and write a short story describing it. Perhaps he had to cut the school oval's lawn with a pair of nail scissors; maybe he had to clean gum off the bottoms of desks with a toothbrush! (Alex sounds like something of a rebel—do you think he'd just get on with the punishment without complaint or creativity?)

## 2000: 'Seeing through Sticky Tape' by Jessica Edelman

1. What do you think the author is trying to communicate to the reader about what we value in people? How does she do this?
2. The narrator, Tim, often states that he is happy as a 'nerd'. What clues are there that he is perhaps not as content as he tries to have us believe?
3. Why do you think Mrs Frances doesn't tell her class about her other daughter, Alison? Do you think it is because she doesn't love her? What other reasons could there be?
4. The story ends abruptly, with Tim and Alison being friends. Write a chapter that could be inserted between Tim seeing Alison at dinner, and the ending, which describes how they came to be best friends.
5. What is the significance of the title of the story? Think first about its literal meaning, and then also consider what it might mean figuratively.

## 1999: 'Wild Riders' by Laura Wisniewski

1. What environmental challenges does the author address in her story?
2. What does this story actually describe? How does the author transition from the fantasy world to reality? What is the effect of the use of white space?
3. What hints are there in the story that what is being described isn't real?
4. What fantasy games did you enjoy playing as a child? (or now!) What was the 'story' of your game? What everyday objects did you use and what magical, fantastical items did they transform into during your game?
5. Fill a bag or box with ordinary, common items and have each student choose one. Use it as a stimulus for writing a creative story, or have them demonstrate to the class how it is actually an amazing, outrageous, special item with great usefulness or powers!

## 1999: 'Rory and Albert Find the Yeti' by Rory Maclean

1. Read the article about the yeti found at [www.scaryforkids.com/yeti](http://www.scaryforkids.com/yeti)  
After reading about the creature, create a 'Wanted' poster that includes the yeti's description, likely hunting grounds, diet, and other relevant information. Make sure you also draw a picture so that your hunters know what they are looking for. Display your posters around your classroom.
2. Have you ever known about something but no one else believed you? Write a story about how you proved them wrong, just like Rory did in the story. If you can't think of a real event, make one up!
3. What information did the author include in their story to make it more believable? What parts of the story were obviously made up?
4. How do you think the yeti looks, sounds, smells, feels and behaves? In a group, decide on each of these aspects and demonstrate them to the class – have at least one group member act the part of the yeti. Try to be as convincing and creative as you can!

## 1998: 'What Else Could I Do?' by Tracey Carroll

1. I'm trapped in this horse stable of a classroom which is meant to be a home room. (p. 119)  
What does this metaphor suggest about the classroom in terms of its size, tidiness, smell, and so on?
2. Why do you think the author used a numbered list in their story? What aspect of the plot do you think it reflects?
3. Imagine you are Sam and write a letter to an 'Agony Aunt' asking for advice about his situation. Swap your letter with a partner and write back to him, suggesting things he might do to make his situation better.
4. Have you ever been in a situation like Sam? Describe what happened using as many adjectives as you can to really paint a picture.
5. Then yesterday we had a fight and almost ruined us ... (p. 127)  
What do you think Sam and Amanda fought about? Do you think that she was right for him? Give reasons for your answer and use evidence from the story to help make your point.

## 1997: 'The Gift' by Erin McDonnell

1. The beginning of the story gives a detailed description of a dragon, but doesn't name the creature until the end of the paragraph. Choose your favourite animal (real or imaginary) and describe it in as much detail as you can – without naming it. Think of the way it looks, the way it moves, its smell, its abilities and its environment.
2. What was the gift to which the title refers? Is there more than one?
3. What features of the fantasy genre are evident in this story? Create a detailed list that cites examples from the text.
4. Dragons often feature heavily in fantasy novels and short stories; why do you think they are so popular? Discuss as a class the common traits of dragons. Are they creatures of good or malice? (Or perhaps somewhere in between?)
5. How has the author successfully transported the reader to another time and place? Discuss the use of figurative and descriptive language in particular.

## 1996: 'Francie's Fear' by Siobhan Dell

1. This story has an important message. What does the story teach you?
2. Do you think James was a bully? Do you think Mr McClafferty handled the situation appropriately? Give reasons for your answers.
3. What is something you are afraid of? Why does it scare you? Write an acrostic poem, such as the one below, that describes what is frightening about it. Illustrate your poem and display it in your classroom.

Stealthily sneaks across my bedroom floor, ready to  
Pounce when  
I least expect it. My mum calmly, evenly says  
Don't be scared, it's too small to hurt you!  
Easy for her to say: It's not in her  
Room!

4. Write a diary entry from the perspective of either James or Francie. How do you think each of them felt in the situation? Try to imagine how the chasey game felt for each of them.

## 1995: 'Tapestry' by Emily Nicol Tsokos

1. I said it as though the event had occurred only yesterday, and I had witnessed it too. (p. 151)  
Why do you think the author included this sentence? Why would it have been important in the families being reunited?
2. The author describes the tapestry as 'Our tapestry' at the end of the story, and explains how it symbolises the bond between the families. In what ways did the tapestry symbolise the discord between them previously? (Look beyond the story Yiayia tells)
3. In what ways are the grandparents and their families the same? How has this contributed to their forty-year feud?
4. This story follows a traditional narrative arc. Identify the exposition, rising tension, climax and resolution. In what ways is this type of narrative structure satisfying? In what ways is it unsatisfying?
5. How many other stories can you think of where the main conflict is between families? What is common about the outcomes of family feuds? What do you think the author of this story is trying to communicate to her readers?

## 1994: 'When We Were Young' by Alan Lau

1. How does the author create his foreign and exotic setting of the kampung? How is it contrasted with the urban landscape of the city?
2. The author makes a number of references to Classical Literature. Identify them and as a class discuss their significance.
3. Do you think that the author is critical of arranged marriages? Why or why not? Use evidence from the text to support your answer.
4. Is there a time when you decided to 'seize the day'? Or perhaps a time when you wish you had? What caused you to go ahead or to remain inert? When Mr Canning suggests that, 'It has its connotations, of course.' on page 157, what does he mean? While the story seems to suggest that seizing the day is to be celebrated, what does Mr Canning's remark imply about the consequences of doing so?
5. The title of the story gives the narrator's past greater significance than his present. Why do you think the author has called his story 'When We Were Young'? What has changed now that the two protagonists are adults?
6. In what ways are the protagonists' pasts reflected in their present, as described in the opening of the story?

## 1993: 'The Punished' by Andrew Malcolm

1. Reread the story from the beginning until '... down in a gutter.' (p. 166). How has the author used language to create an image of the city as unpleasant and desolate? How has he appealed to the five senses?
2. What is the effect of switching between the stories of Edward and the Aboriginal boy? Why do you think the author has combined their stories in this way?
3. How do you respond to the ending of the narrative? What emotions and ideas does it elicit? Who is to blame for the outcome the two boys face? Give reasons for your answers.
4. He was [...] free to come and go as he pleased, his own man. (p. 172)  
What is the author saying about the early years of Australian colonisation? Why is this important?
5. Why did Edward shoot the Aboriginal boy? How do you think Edward was changed afterwards?