

Polly and Buster: The Wayward Witch and the Feelings Monster

TEACHERS NOTES

Written and illustrated by Sally Rippin

Published by Hardie Grant Egmont in June 2017

LEARNING OBJECTIVES

Students will:

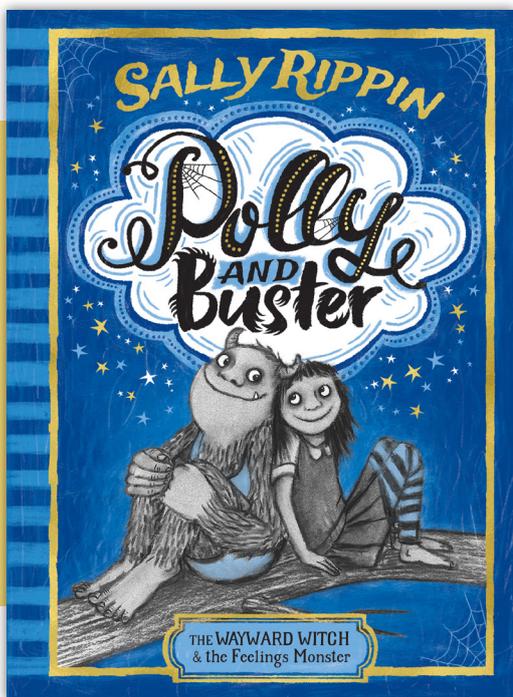
- Create a cause-and-effect flowchart to look at the way our feelings influence our actions and the feelings of others.
- Make a feelings body map and think about the connection between feelings and the different parts of the body.
- Keep a feelings journal.
- Learn about the connection between text and illustrations.
- Learn to explore reality using imagination and storytelling.

ABOUT THE STORY

Polly Progett is terrible at spells. Her teacher, Miss Spinnaker, tells her that she just needs to be patient and to practice. But while everyone else in her class is making a spell to melt the warts off toads, Polly ends up creating one that causes more warts and makes her toad explode! Worse still, Polly has a terrible time keeping a cool head. When Malorie Hallaway teases Polly for her mistake, Polly feels a fiery rage, and flings the potion all over Malorie's face!



The one person who makes Polly feel as if she fits in is her best friend, **Buster**. Buster and Polly have been friends forever – they have a secret call, a special meeting spot, and Buster always knows how to make Polly feel better. Buster feels what Polly feels so strongly that he shrinks when she's sad, and blows up, big and pink, when she's happy. But Buster is a monster. And everybody knows that witches aren't friends with monsters. Polly and Buster have to keep their friendship a secret.



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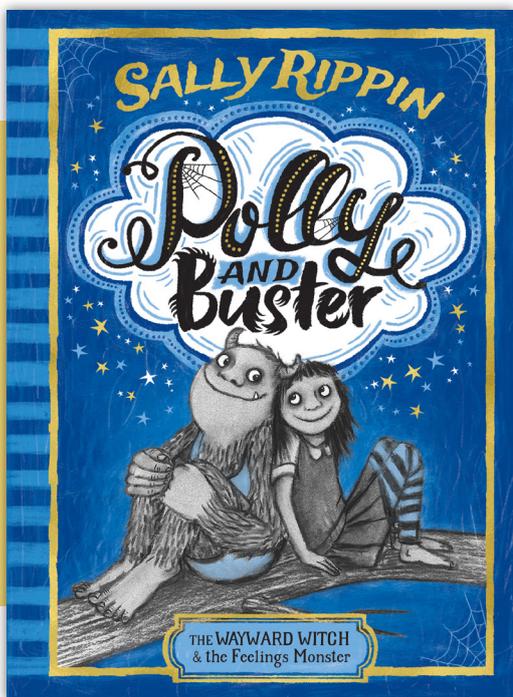
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At Polly's house, Polly always feels like the odd one out. Her sister, Winifred, is good at everything, and is always sucking up to their mother. And her mother makes her eat horrible healthy food. But at Buster's house she feels welcome and at home. Buster's mother is always looking after extra monsters, saying, 'It's all very well to love monsters who are lovable, but it's the unlovable ones who need it the most.' And Buster's mum doesn't care if monsters are friends with witches. Polly doesn't understand why monsters and witches can't be friends.

One morning, Polly wakes up to bright yellow sunshine; it's going to be a beautiful day. But things go wrong, fast. Polly gets paired with mean Malorie Halloway for a school excursion to the National Gallery. At first, neither of them are happy about it, but when they start working together, Malorie is impressed by Polly's artwork – she even offers to help Polly with her spells in exchange for drawing lessons. It looks like Polly might finally be making friends.

But a busload of monsters are visiting the museum too. Buster is so excited to see Polly that he calls out to her loudly. Polly is angry. Buster knows they can't be friends in public! So she ignores him, and tells Malorie that she and Buster are not friends. Buster is so sad at Polly's reaction, he changes colour and begins to shrink. The other monsters in the group gather around Buster, watching his strange behavior. Polly grabs Malorie and gets out of there as quickly as possible.

Polly is angry at Buster for embarrassing her, and relieved that Malorie didn't realise that the two of them were friends. But when Polly and Malorie go back through the room that the monsters were in, there's a huge commotion. The other monsters are still gathered around Buster, and are pointing, laughing and teasing him. Polly has never seen Buster so small, or so grey. She calls out to the monsters to stop, but this just makes things worse, because when Buster hears her voice, he turns a hopeful shade of pink, making the others tease him even louder for loving a witch. Polly feels her head fizz. The noise gets louder and louder until her arms fly upwards, and a shower of sparks shoot from her fingertips. She roars, 'STOP!' When she opens her eyes, the monsters have all been flung against the walls of the gallery.



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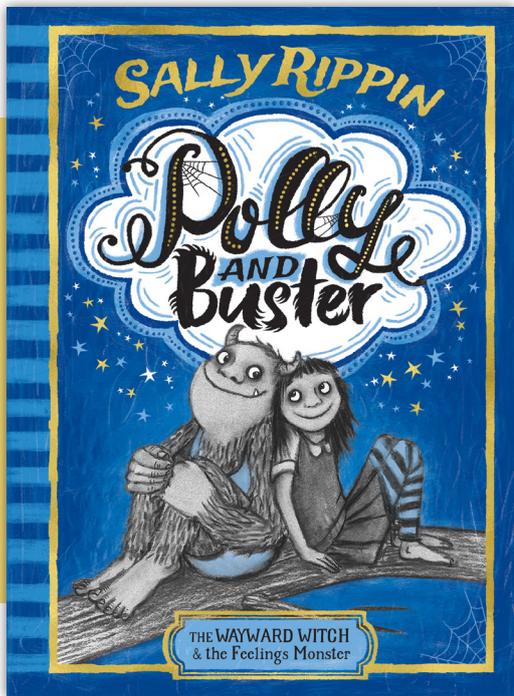
Polly faints, and wakes in the sick bay. She tells Miss Spinnaker how frightened she is by what happened, and about her friendship with Buster. She's surprised to find out that Miss Spinnaker has monster friends herself, and doesn't think there's any reason monsters and witches can't be friends. Even so, Polly is relieved to find out that Malorie thought Polly's spell was to protect her, and not Buster. In Malorie's mind, Polly is a hero!

Buster sneaks up to Polly's window that night to see if she's OK. Polly's happy to see him, but when Buster finds out that Polly is still keeping their friendship a secret, he can't hide his disappointment. Polly's sad she's disappointed Buster, but relieved they're still friends. Plus she's got a friend at school. It seems as though things are looking up for Polly!

When Polly returns to school, she's a hero. There's even been a newspaper article about her 'spell' at the gallery. The article makes Polly sound fantastic, but it makes monsters sound horrible, and when Polly sees Malorie and her friends, she's dismayed to find out that they've started a club called 'Witches Against Monsters'. Polly is sick of having to choose between her friends, but she doesn't know how to make Buster feel better, without becoming an outcast herself.

Things escalate fast. Soon Buster isn't talking to Polly, and Polly's new friends are taking every opportunity to remind her that being friends with a monster would be a big mistake. She finds her voice, and stands up to Malorie, and the club. She notices other students agreeing with her. Outside of school, groups of witches are rallying together to control the monster problem. Polly wishes she could talk to her dad about her choice, but he died years ago, leaving her a small pouch of gemstones.

Polly is at home alone with Winifred when she discovers that a group of witches are on their way to Buster's house to confront him. Polly knows she needs to get Buster to safety, and to fix this terrible mess, but she doesn't know where to start. When she gets to Buster's house, she finds him curled up on his bed, grey and pale. She tries to convince him to come with her, but it's too late; the house has been surrounded by witches, and they're demanding that Polly give Buster up. It's like the museum all over again.



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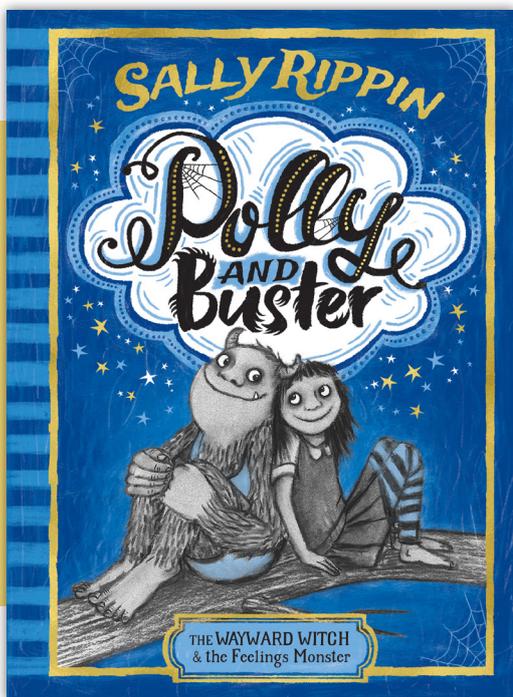
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Polly's anger boils up inside her, and she climbs out onto the windowsill to tell the world that Buster is her best friend. When the older witches don't listen, Polly loses control, and another spell bursts from her in a flash of light.

This time when she wakes up, she and Buster are floating high in the starry night sky. Buster has forgiven Polly, but she still needs to fix the feud she's created between the witches and the monsters. They are found on a rooftop by Miss Spinnaker, who helps Polly see that she is an especially powerful witch, and that her power is made stronger by her friendship with Buster. Polly is afraid of what's ahead, and she knows that she'll have a lot of work to do to make witches accept monsters ...

'But somehow, knowing Buster will be by her side makes everything feel OK.'





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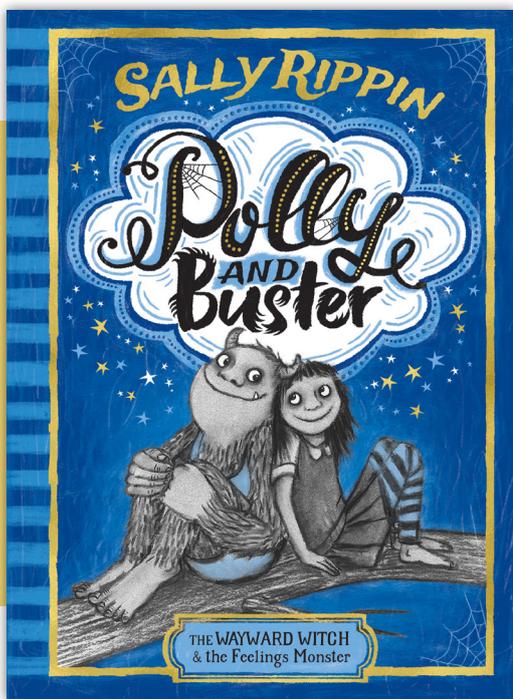
ABOUT THE AUTHOR/ILLUSTRATOR

Sally Rippin was born in Darwin, but grew up mainly in South-East Asia. She has a very clear memory of herself as a child. She remembers the details of her primary school years with surprising clarity: the trials, the treasons, the tribulations, as well as all the lovely things that exist in childhood friendships. Perhaps this is the main reason behind why she is the successful author and illustrator of over 50 published children's books; many of them award winning, including two novels for young adults. She aims to write stories with heart.

Her most recent books include the best-selling *Billie B Brown* early-reader series and its recent spin-offs, *A Billie B Mystery*, *Billie's Adventures* and the *Hey Jack!* series. These are quality stories with characters that have struck a chord with children, their parents, teachers and librarians alike, and have gone on to cement Sally's position as Australia's highest selling female author, third-highest selling children's author, and eighth-highest selling author overall.

Sally's brand new junior-fiction series *Polly and Buster* is very close to her heart as it's a story she's wanted to write for some time. As a bonus to fans, Sally – who spent three years studying fine art in China as a young adult – has stunningly illustrated *Polly and Buster* herself!





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THEMES

- Feelings
- Friendship
- Loyalty
- Acceptance
- Magic
- Family

READING QUESTIONS

Chapter One

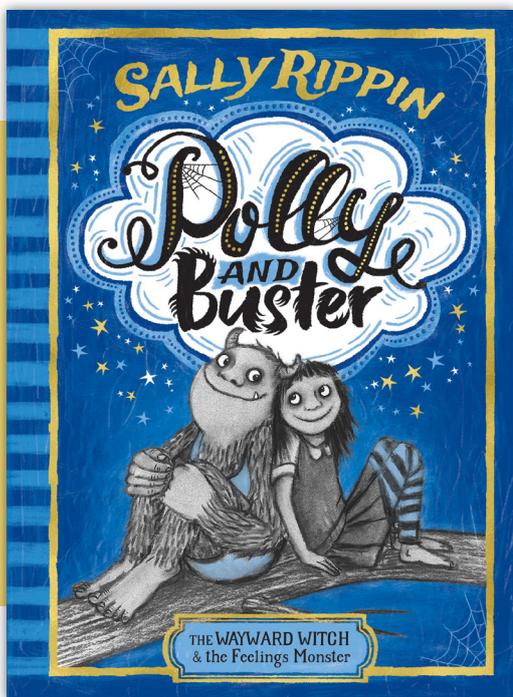
1. What are the ways that Polly struggles when she is trying to do a spell?
2. Look at the picture on page four. Can you tell how Polly feels by looking at this picture? What are the clues in the picture that make you think this?
3. Why doesn't Polly ask Valentine for help?
4. When has feeling embarrassed stopped you from doing something?

Chapter Two

1. Why do Polly and Buster pretend not to be friends with each other?
2. What is Polly and Buster's secret call? Have you ever had a special call or code that you've used to communicate with friends?
3. What makes Buster notice that something's wrong with Polly?
4. What happens to Buster when he feels happy or sad? Could his reactions be a metaphor for how big you feel when you're happy or sad?
5. How does Buster make Polly feel better?
6. How are Polly and Buster the same? How are they different?

Chapter Three

1. How does Winifred make Polly look bad? Why do you think she does this?
2. Why doesn't Polly's mum want Polly to play with Buster?
3. How do you think Polly feels around her family?



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Chapter Four

1. How is Buster's house different from Polly's house? How does this make her feel?
2. What does Buster's mum say about unlovable monsters?
3. Do you think monsters (at least in this book) are thought to be bad? Why do witches feel ashamed of being seen with them?

Chapter Five

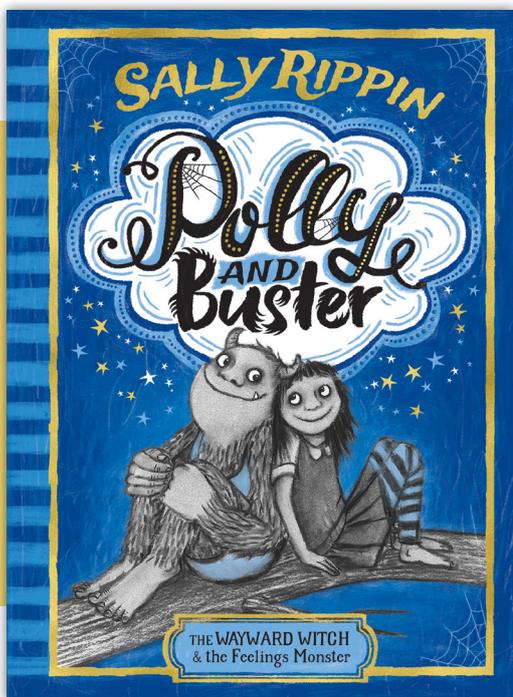
1. When Polly gets home from Buster's house, what is on the television? What does this tell you about Polly's mum and sister?
2. How does watching *Nastiest Witch on the Block* make Polly feel? What is unusual about this?
3. Have you ever felt different from everyone around you? Did it feel bad, or good?
4. Should Polly try harder to fit in with other witches?

Chapter Six

1. What makes Polly think that this will be a good day? What other things make you think of a good day?
2. What words does the author use to show how Polly is feeling?
3. What is the first bad thing to happen?
4. What do you think a monsters 'place' is in the sentence: 'After all, a monster must always know their place'?

Chapter Seven

1. Why do you think no one ever sits next to Polly on the bus? How does this make her feel?
2. What is Polly good at?
3. Why does Polly think she's bad at spells? What does Miss Spinnaker think will help?
4. What does Polly learn about Miss Spinnaker that surprises her?
5. What are the rules for Polly's school excursion? What rules do you have when you go on an excursion? Why do we have these rules?
6. Why do you think Miss Spinnaker puts Polly and Malorie together at the head of the line?



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Chapter Eight

1. Who is on the new bus? Why does it make Polly anxious?
2. What does Miss Spinnaker say about monsters?
3. What does Polly notice in the painting? What is unusual about this?
4. How do Malorie and Polly work together?

Chapter Nine

1. Why does Polly want to go upstairs when she sees the monsters?
2. What makes Buster shrink?
3. Do you think that Polly is right to be angry at Buster?
4. Why are the other monsters teasing Buster? What does Polly do when she sees this happening?

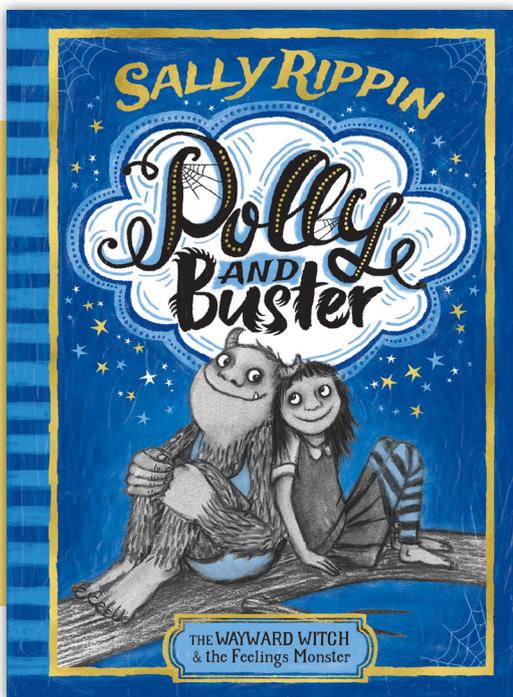
Chapter Ten

1. Why is Polly afraid of her power? What does Miss Spinnaker say about it? Where do you think it came from?
2. How does Miss Spinnaker feel about monsters mixing with witches?
3. Who did Malorie think Polly's spell was to protect? Who was it really for?
4. How does Miss Spinnaker define 'being a hero'? Can you think of other qualities that would make someone a hero?
5. What will the Committee think about the unsupervised monsters at the gallery? What could this mean for Polly and Buster?

Chapter Eleven

1. How did Buster look when Polly pretended not to know him?
2. Why does Winifred suddenly take an interest in Polly?
3. Is Winifred being mean to Polly? Why?





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Chapter Twelve

1. Why does Buster come to check on Polly? How is this visit different to when Winifred checked on her?
2. What is Buster being called at school? What does it mean? Is it a nice name?
3. Why is Buster disappointed?
4. Is Polly being a good friend to Buster?

Chapter Thirteen

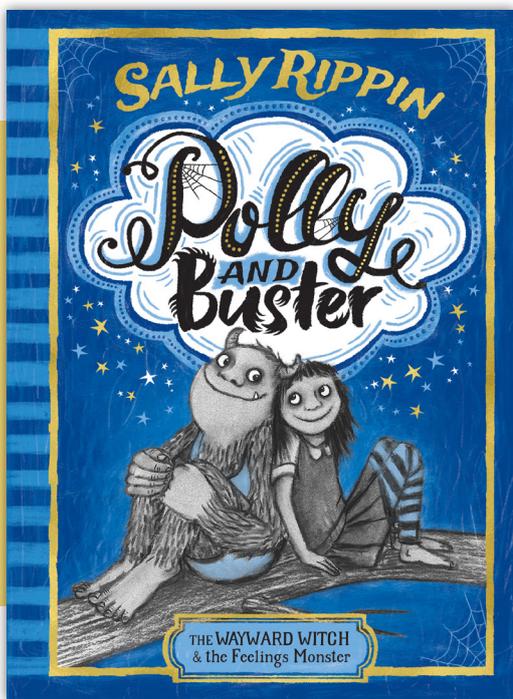
1. How does Polly feel about seeing Doctor Firestone?
2. What is Samba?
3. What instructions does Doctor Firestone give Polly to make her feel better?

Chapter Fourteen

1. Who is Polly's visitor?
2. Which parts of the newspaper article about Polly are not true?
3. What does Malorie give Polly as a gift?
4. Is Malorie Polly's best friend?
5. How does Malorie act when she realises that Buster and Polly are friends? Is this the way a best friend would act?
6. What does Polly say to make Malorie still like her? Why is it so important to her to be friends with Malorie?

Chapter Fifteen

1. What new club has Malorie started? What kinds of things do you think the club will do?
2. How do you think it will make Buster feel if he sees Polly wearing a badge?
3. Are monsters dangerous? Why do Malorie and her friends believe they are?



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Chapter Sixteen

1. Why does Polly feel lucky? Is she really lucky?
2. When does the attention start to make Polly feel uncomfortable? Why do you think this is?
3. How does Polly feel when she gets tagged as a monster in the game? Is it really just a game?

Chapter Seventeen

1. What makes someone a true friend? Why is Malorie not a true friend? Has Polly been a true friend to Buster?
2. What does Polly do to show that she is a true friend to Buster?
3. How do other students show Polly that she isn't alone?

Chapter Eighteen

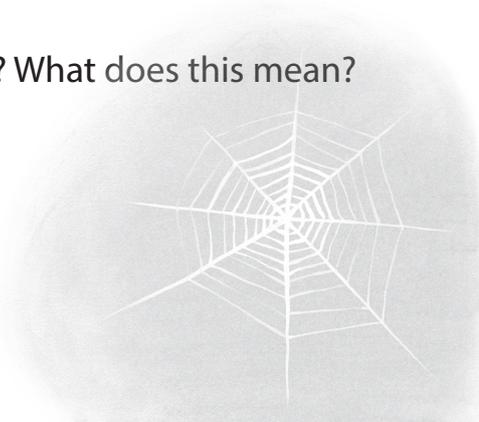
1. What happens when Polly calls Buster? Why doesn't he come?
2. Why does Polly feel that the meeting at the Town Hall is her fault? Is there anything she could do to make things better?
3. What is the special gift that Polly's father left her? What makes it so precious?

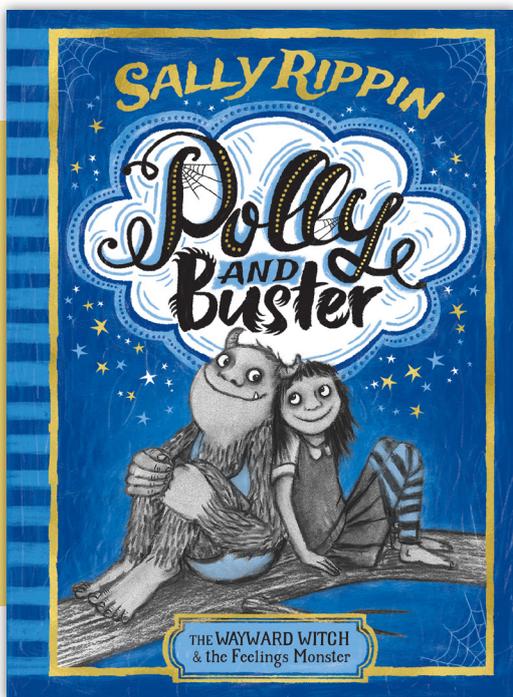
Chapter Nineteen

1. Why is Buster in trouble?
2. Why does Winifred want Polly to help Buster?
3. What does Polly think will happen if the witches see the bite on her arm?
4. Where do you think Polly's magic comes from?

Chapter Twenty

1. What does Polly notice about Buster when she opens her eyes? What does this mean?
2. How does Polly know that Buster has forgiven her?





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Chapter Twenty-One

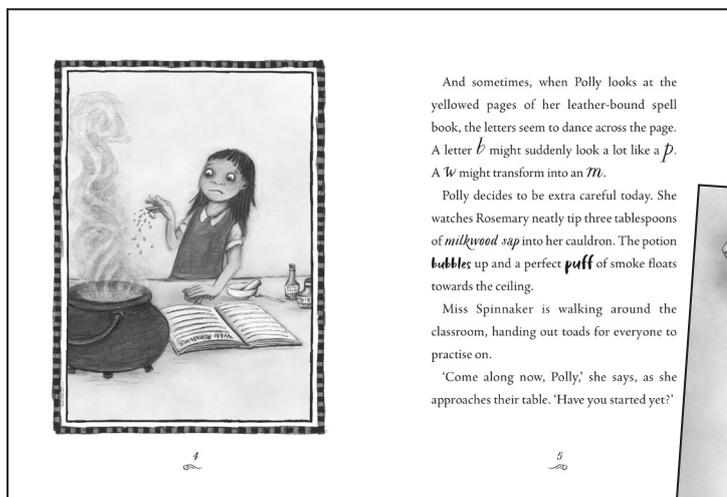
1. What do Polly and Buster need to keep them afloat?
2. How did Polly and Buster rescue each other?
3. Why is Polly glad when Miss Spinnaker shows up? What do you remember from earlier in the book that helps Polly know she is safe to trust?

Chapter Twenty-Two

1. Why is Miss Spinnaker angry that Mrs Halloway pointed a wand at Polly?
2. How many spells has Polly done outside of school? What will happen if she does any more?
3. Can you guess what the special thing Polly's father gave her was?

Chapter Twenty-Three

1. What are the stones that Polly's father gave her?
2. What does Polly realise when she holds the stones?
3. What is special about Polly and Buster?

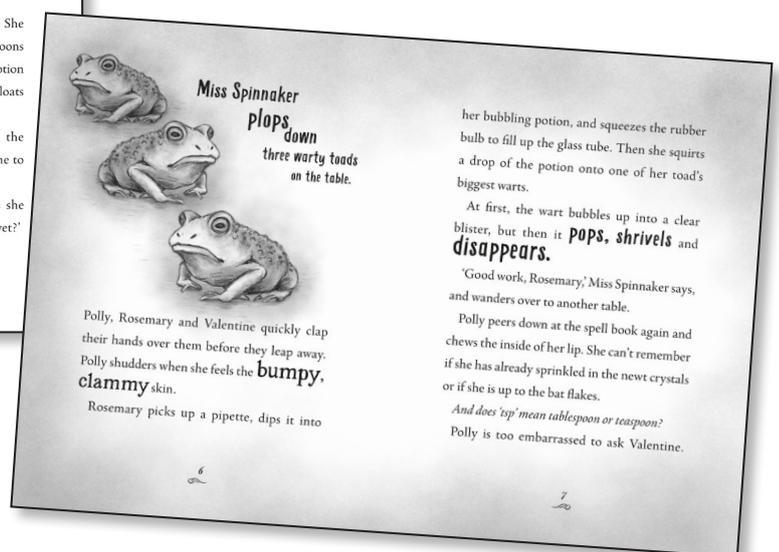


And sometimes, when Polly looks at the yellowed pages of her leather-bound spell book, the letters seem to dance across the page. A letter *b* might suddenly look a lot like a *p*. A *W* might transform into an *M*.

Polly decides to be extra careful today. She watches Rosemary neatly tip three tablespoons of *milkwood sap* into her cauldron. The potion **bubbles** up and a perfect **puff** of smoke floats towards the ceiling.

Miss Spinnaker is walking around the classroom, handing out toads for everyone to practise on.

'Come along now, Polly,' she says, as she approaches their table. 'Have you started yet?'



Miss Spinnaker
plops
down
three warty toads
on the table.

her bubbling potion, and squeezes the rubber bulb to fill up the glass tube. Then she squirts a drop of the potion onto one of her toad's biggest warts.

At first, the wart bubbles up into a clear blister, but then it **POPS, shrivels** and **disappears**.

'Good work, Rosemary,' Miss Spinnaker says, and wanders over to another table.

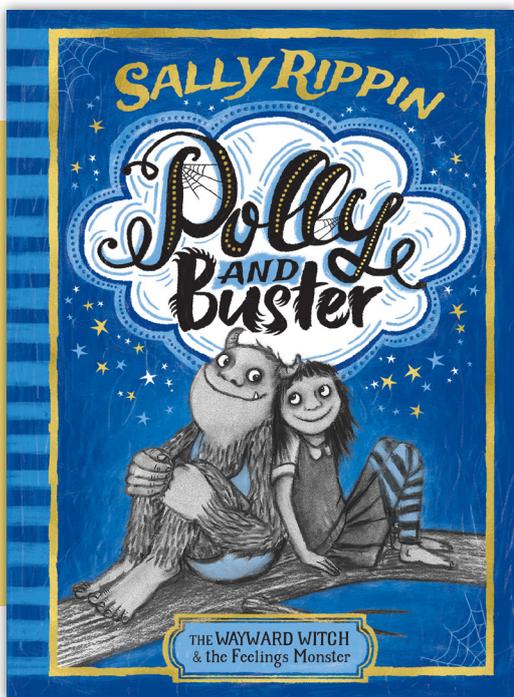
Polly peers down at the spell book again and chews the inside of her lip. She can't remember if she has already sprinkled in the new crystals or if she is up to the bat flakes.

And does 'tsp' mean tablespoon or teaspoon?

Polly is too embarrassed to ask Valentine.

Polly, Rosemary and Valentine quickly clap their hands over them before they leap away. Polly shudders when she feels the **bumpy, clammy** skin.

Rosemary picks up a pipette, dips it into



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ACTIVITIES

Feelings:

In Chapter One, Polly feels embarrassed at the thought of having to ask Valentine for help, she feels a fiery rage when Malorie laughs at her, and she feels ashamed at having let Miss Spinnaker down again.

- Make a list of the ways the author describes these feelings in the text. Look for clues about how Polly feels physically and the kinds of words used to describe her feelings.
- For each of these three feelings, make a cause-and-effect flowchart using the prompts below:

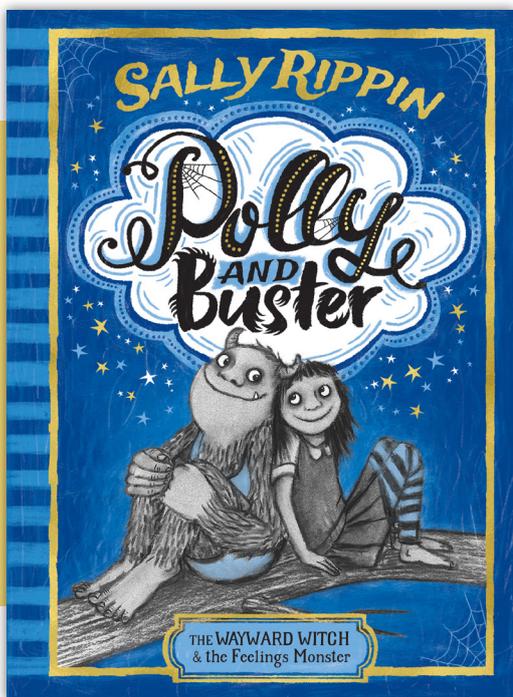
What happens? > How does it make Polly feel? > What does she do in response to her feelings? > What impact do her actions have on the way others feel?

- Think of a time when you've felt the way Polly has felt. Make a cause-and-effect flowchart of what happened. Use this to write a scene as if you were the author telling a story. Think about the way the author of Polly's story has described Polly's feelings.
- Share your stories with your classmates and talk about how you could have handled your feelings differently to change what happened afterwards.

Create a body map of your feelings:

In Chapter Two, the author writes that Polly cares 'secretly, deep down in that small place at the bottom of her tummy ...'

- On a large piece of paper, draw the outline of your body. Make a list of ten feelings, using a different colour to write each one.
- On your piece of paper, colour in the part of your body you feel each feeling in, using the same colour you used to write them.



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Keep a feelings journal:

- Make a list of the feelings you read about in the book. Write each feeling at the top of a new page.
- Whenever you feel one of the feelings, write (or draw) the memory into your feelings journal.
- At the end of the project, choose one example from your feelings journal that you would like to illustrate and share with the rest of the class.

Story through pictures:

In Polly and Buster, we can see what Buster looks like when he is sad in the pictures, or we can imagine the night sky when the writing becomes white on a black page. Choose another scene from the story and illustrate it, thinking about the hints in the text that tell you what the picture should look like. What can you add to your picture to make readers understand what's happening in the story by looking at it?

Magic:

Witches and monsters might not exist in real life, but we feel a connection to Polly and Buster because we have similar experiences in our own lives. Talk about empathising with others in class, and about the importance of being able to imagine yourself in someone else's shoes. Think of something that's happened in your life, and try to turn it into an imaginary story like Polly and Buster – the characters could be animals, you could include magic – just use your imagination!



Teachers Notes written by Bec Kavanagh.
To contact Bec, please visit www.beckavanagh.com.