

CLASS READS

Level 3

(Suitable for Key Stage 2: Primary 5,
Key Stage 2: Primary 6,
Third Class and Fourth Class)

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About Children's Books Ireland

At Children's Books Ireland, we believe that every child should have access to the joy of reading, regardless of their circumstances. Our mission is to make books central to every child's life on the island of Ireland. We work with families, teachers, libraries, publishers and communities all across the island to get books into children's hands and to inform adults who can make a big impact on their reading. We advocate for the changes Ireland needs to grow a new generation of readers, and we support artists so that they can make excellent work for children and young people. Sign up to our newsletter to stay in touch!

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Children's Books Ireland has made every effort to ensure that all information is correct at the time of print. However, we cannot be held responsible for any errors or omissions.

Tá gach iarracht déanta ag Leabhair Pháistí Éireann le cinntiú go bhfuil an fhaisnéis sa treoir seo cruinn. Ní féidir le LPÉ a bheith freagach áfach as aon earráid ná easnamh.

INTRODUCTION/RÉAMHRÁ

Children's Books Ireland is frequently asked by teachers and librarians to recommend class novels for students of all ages, and it has long been an ambition of ours to give due consideration to the supports needed to reinvigorate how children in primary and secondary school engage with books and reading. Our ultimate aim is for students to find books that will delight, entertain and connect with them, and for teachers and librarians to feel supported and to have useful resources to draw from. We want students all over the island to feel excited about reading, to pick up a book or have it read to them and to say 'This book is class!' Hence the title – we have selected books that we think are class reads for classrooms.

In developing Class Reads we consulted with teachers at primary and secondary level in the Republic of Ireland and Northern Ireland. The package we designed following this process includes recommended reading lists focusing on great class novels, broken down by class groupings, including texts in English and Irish and highlighting excellent artists including many from the island of Ireland. Each list includes reviews of twenty-four books, four of which have been selected as the subject of a detailed resource guide including suggested ways to interact with the novels. Being conscious of budget and real ways of working, these guides will also give you the tools to facilitate high quality creative engagement with *any* work of children's literature. These downloadable, printable packs are supported by five short videos featuring authors and illustrators from all over the island of Ireland, some directed at the adults who influence children's reading and others speaking directly to children and young people in classrooms and giving them creative activities to help them engage with any book they have to hand.

The objective of Class Reads is to inform and support teachers and librarians, to build knowledge of excellent children's literature and to bring some of the best voices in Irish writing into the classroom through both the recommended texts and activities and the video pieces. So much is asked of teachers across all areas of the curriculum, as well as extracurricular activities; Class Reads will help to showcase appropriate texts that are excellent, diverse and contemporary and that will spark students' imaginations in the classroom. The resource guide will build confidence to bring literature into the classroom in new and exciting ways by giving you fresh tools to play with and opening the door to a wealth of wonderful literature that can excite and draw in young readers, giving them not just space to learn to read, or to engage with English as an examinable subject, but also access to a rich artform through poetry, prose and illustration.

We welcome your feedback on Class Reads – if you have suggestions for how we might improve future iterations or books that have worked well in your classroom or want to let us know how these resources have impacted on your teaching practice, please get in touch by emailing us at info@childrensbooksireland.ie

Thank you for taking the first step and downloading Class Reads. For more recommended reading, including themed lists and our annual reading guide, visit www.childrensbooksireland.ie

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Denotes an Irish author/illustrator/publisher/údar/maisitheoir/foilsitheoir as Éirinn



Denotes dedicated resource pack within this guide/Pacáiste acmhainní tiomnaithe sa treoir seo

GENERAL PICTUREBOOK QUESTIONS AND ACTIVITIES

QUESTIONS

Before You Read: Anticipating

1. Look at the title, typography and illustration on the front cover. What do you think this book is about? What atmosphere is created?
2. Does the title and/or cover make you want to read the book? Why or why not?
3. What is your first impression of the character(s) on the cover? What do you think the relationship is between them, if more than one is present?
4. Look at the back cover and the illustrations inside the covers (if any). How do they add to your overall impression of the book? Do they change what you think the book will be about?

After You Read: Reflecting

1. Look back at your answers to the earlier questions. Have your views changed since reading the book?
2. Did you enjoy the story? Why or why not?
3. What part of the story did you enjoy the most?
4. Were there any parts of the story where you really wanted to turn the page to find out what happened next? What made you feel this way?
5. What did you think of the ending? Why do you think the writer ended the story this way?
6. Who was your favourite character and why?
7. How would you describe the setting? Would you like to visit this setting?
8. What was your favourite picture or spread (two facing pages) from the book? Describe it.
9. Did you like the typography? Can you point out cases where the illustrator played with font? Why might they do this?
10. Do you think the cover illustration was strong? Would you have picked something else? Why or why not?
11. Do you like the colours used in the pictures?
12. How do the pictures make you feel?
13. Do you think this picturebook is best read at any particular time of day?
14. Why do you think the illustrator included so many of a particular item in the pictures?
15. Does the illustrator show us anything that the writer does not mention?

For Older Readers

1. What words would you use to describe the different characters in the book?
2. Could you relate to any of the characters?
3. Who is telling the story? Is this a good choice?
4. What is the main conflict or problem at the heart of this story?
5. What techniques do the author and illustrator each use to make you want to turn the page?
6. Do you think the illustrator does a good job of giving personality to the characters or of showing us how they are feeling? How do they try to achieve this?
7. How would you describe the atmosphere of this book? How do the author and illustrator each create this atmosphere?
8. How do you think the artist created the pictures? What media and tools did they use – for example, pencil, ink, pastels, paint, collage? What surface did they use – for example, paper, canvas, digital tablet? What technique did they use – for example, drawing, painting, printmaking and so on? Do you think they made good choices? What effect do their choices create?
9. How would you describe the illustrator's style? Are they influenced by any art movements – for example, impressionism, surrealism, Cubism?
10. What colour scheme does the illustrator mainly use? Why? Does it ever change? If so, why?
11. Does the illustrator make use of shading? Why or why not?

12. How does the illustrator make use of space? Are the pages cluttered or sparse? Do they mainly use full or empty backgrounds, or alternate between both? Do they mainly use full bleeds (where the images expand right to the edges of the pages), framed panels or vignettes (small illustrations that fade into the background without a definite border or small ornamental designs) or alternate between all of these? Are there any montages (images arranged to create a new picture)? Why do you think they made these choices? What effect do they have?
13. Why do you think the author included so many or so little background details in some of the pictures? Which are your favourites, and why?
14. Is the left page of the spread (two facing pages) used differently to the right page? Are they evenly balanced? Does anything ever cross the gutter (middle) of the spread? Why or why not?
15. How does the illustrator show size and scale? How close are we to the characters, and what angle are we viewing them from? What effect does this create? Do the size and position of figures ever change from page to page? Why or why not?
16. What sort of shapes are most common in the pictures? How would you describe them – for example, round, angular, organic, geometric and so on? What effect does using these shapes have?
17. What sort of line is most common in the illustrations – for example, bold, harsh, soft, broken, scratchy, curvy and so on? How would you describe the texture of the drawings? What effect does this have?
18. What do you think of the choice of typography? Think about the typeface, font, spacing, colour, size and placement of the text. How do these add to the story, if at all?
19. If the illustrator plays with typography in terms of typeface, font, colour, size, spacing, placement, capitalisation, bolding and italicisation, and so on, why do they do this? What effects does it have?
20. Did you enjoy looking at the pictures alongside the text? If you were to take away the words, would you still be able to understand what was happening in the story? If you were to take away the pictures, would anything be lost?
21. Are there any parts of the story that you think should have been illustrated but were not?
22. How do the words and images work together to create a certain effect? Give examples.
23. When do the illustrations depict the action of the story? When do they expand upon the story? When are they decorative? Do the text and illustrations ever oppose each other?
24. Look at the endpapers. How do they relate to the story? Do you think they were a good choice?
25. Consider the physical book itself. What size and shape is it? Is it portrait or landscape? Is it a hardback, paperback or boardbook? Do you think these choices suit the story?
26. Consider how the author and illustrator separately deal with some of the themes of the book. Does one contribute more to a particular theme than another?
27. Are sound effects or rhyme used in the book? If so, what effect do they have?
28. Is there any repetition in the book? If so, what effect does it have?
29. What age group do you think this book is intended for and why?
30. Do you think older readers can enjoy picturebooks too?

GENERAL ACTIVITIES

- Read the book aloud, and do voices for each of the characters. How does this change your experience of the story, if at all?
- Have a look at some other picturebooks by the author or illustrator. Note the similarities and differences.
- Describe the book in three words, and give it a star rating.
- Draw an alternative cover for the book, and change the title if you wish.
- Draw a picture of something that was said in the text but not illustrated.
- Think of an alternative ending for the book.
- Can you create your own picture using the same media, technique and/or style as the illustrator?

TIPS FOR READING ALOUD

It can be daunting reading a book to young children if you haven't done it before or if it is with a new group. We have gathered a few tips to help you. The main thing is to take your time, take a deep breath ... and go for it!

You Are the Voice!

Don't be afraid to act out the story: use different voices for the different characters, shout, whisper, put on accents. Feel free to sing the words on the page or to make them up as you go. The livelier the better. And don't be shy: the audience is already on your side!

Make a Guess

As you read a story, ask the children questions about what they think will happen next. You will be amazed by their answers, whether they get it right or invent something entirely different! Congratulate them either way and find out together if they were correct.

Read the Pictures Too

Work little breaks into your reading – before you start reading the text on a new page, before turning to the next page and also within each page. Look, point at and talk about the pictures together. Sometimes they say more than the words; sometimes they say something else entirely!

Stop

Try stopping reading at a crucial moment – pretend the suspense is too much or the twists too exciting or that you're too scared to turn the page ... Make the kids make you go on.

DIY

If you find the book's text too long, too complicated or too boring, make it up! Pre-readers are unlikely to point out that your words don't match those on the page, and they'll enjoy the book a lot more if you enjoy it too!

Join the Dots

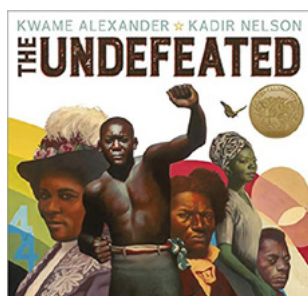
As you read together, make connections between what's in the book and what's outside, and encourage the children to do the same. 'There's a cat, like my own cat, only this one is black ...' 'Look, this baby has a red car just like you ...' This is a great way to build up vocabulary, attention to detail and pattern recognition (what's the same, what's different).

We Like to Move It, Move It

Storytime doesn't have to be about sitting around. Model all the actions happening in the book: jump like bunnies, prowl like lions, stand tall like trees, walk the plank like doomed pirates. It's fun and a great way to develop gross motor skills and balance. For a quieter version, why not use yoga poses as you tell the story? Stories with animals work best for this and story time becomes relaxation time.

How to Encourage Engagement with the Book

- Connect the book to the children's own life experience. 'This book reminds me of all the birds I see in the sky. Can you see any out the window?' 'What is your favourite bird?' 'Can you name any birds for me?' 'Have you seen any exotic birds at the zoo?' and so on.
- Connect the book to other books they might have read, TV shows they might have seen, toys they have with them and so on. You could use topical books, or books that match the season or relevant festivals.
- Connect the book to thoughts, memories or feelings: 'This story helps me when I am feeling a bit lonely/scared.' 'This is my favourite story when I want to laugh.' 'When I was little my brother used to read this to me.'



KWAME ALEXANDER illustrated by KADIR NELSON THE UNDEFEATED

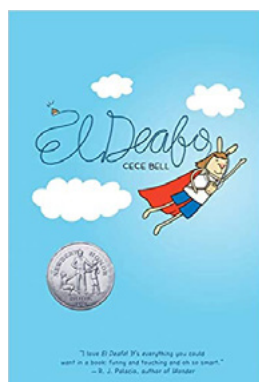
ANDERSEN PRESS 2020 (PBK) 36PP £7.99 ISBN 9781783449293

Adopting a picturebook format, this stunning poem pays tribute to the historical struggles and survival of African Americans. These are 'dreamers and doers' who overcame prejudice and oppression to achieve great things in politics, literature, music and sport. Supported by a detailed glossary, we encounter significant movements and moments in African American history and meet icons such as Martin Luther King Jr, Billie Holliday and Jesse Owens. The writing has a captivating rhythm and anthemic quality, while the photorealistic oil paintings are stark and striking. Exceptionally moving and powerful.

THEMES: activism, art, equal rights, history, poetry, Black Lives Matter, African American history, famous figures, historical figures, racism, injustice, homage, intertextuality

READ ALSO: *Young, Gifted and Black* by Jamia Wilson and Andrea Pippins; *The Dam* by David Almond and Levi Pinfold

SEE ALSO: <http://www.theclassroombookshelf.com/2019/10/poetry-as-history-in-the-undefeated/>
<https://clpe.org.uk/corebooks/undefeated>
<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Politics-and-Activism.pdf>
<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Rhyme-and-Verse.pdf>



CECE BELL EL DEAFO

AMULET BOOKS 2014 (PBK) 248PP £8.99 ISBN 9781419712173

Exploring friendship, family, self-esteem and the difficulties faced by difference, *El Deafo* is a unique graphic novel based on the author's childhood. Told from the perspective of Cece, a young rabbit who loses most of her hearing due to an illness, this book mixes humour and insight in equal measure to paint a vivid and oftentimes hilarious picture of coping with school, friends and first love. A sensitive and insightful narrative about growing up and finding your place in the world.

THEMES: deafness, identity and difference, friendship, graphic novels, growing up, school, superheroes

READ ALSO: *Smile* and *Guts* by Raina Telgemeier

SEE ALSO: https://www.abramsbooks.com/pdfs/academic/El_Deafo_TeachingGuide.pdf
<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Graphic-Novels.pdf>
<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Different-Abilities.pdf>
<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Superheroes.pdf>



EMMA CARROLL SECRETS OF A SUN KING ★

FABER 2018 (PBK) 304PP £7.99 ISBN 9780571328499

It's 1922 and London is recovering from the Great War while waiting on news about the discovery of Tutankhamun's tomb in Egypt. Lil's granddad is struck down by a terrible illness after receiving a mysterious package from a famous Egyptologist, now found dead. Lil soon finds herself wrapped up in an ancient mystery, and with the help of two new friends, she sets out to right some past wrongs. A spellbinding historical adventure that skilfully interweaves a thrilling 1920s tale and a moving subplot set in ancient Egyptian times.

THEMES: ancient Egyptian culture, Egyptian mythology, archaeology, history, ethics of excavation, secrets and lies, justice, revenge and curses, ownership, greed, power, friendship, family, identity, imperialism, effects of war, post-war Britain, class, the good life, the afterlife, honouring the dead, social norms, diversity and racism, humanity

READ ALSO: *The Wild Way Home* by Sophie Kirtley; *When the Mountains Roared* by Jess Butterworth

SEE ALSO: dedicated resource in this pack



JOHN CHAMBERS **MUCKING ABOUT** 🍀

LITTLE ISLAND BOOKS 2018 (PBK) 129PP €10.00 ISBN 9781912417056

With hints of old-world magic and the constant threat of being sent away to become a monk, life is never dull in Manchán's village, especially with him falling into and out of adventures and trouble on a daily basis. The stories are told almost entirely from Manchán's point of view, so things that happen to him are almost never his fault (of course), and are brought to life with beautiful illustrations throughout. This is a lovely collection of stories that will keep any young reader engaged.

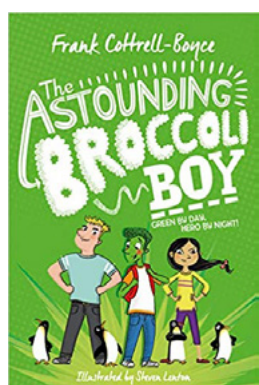
THEMES: medieval Ireland, Irish history and Irish legends, storytelling, unreliable narrator, mischief and adventure

READ ALSO: *Young Fionn: Small Kid, Big Legend* by Ronan Moore; the *How to Train Your Dragon* series by Cressida Cowell

SEE ALSO: <http://littleisland.ie/book-guides/>

<https://cbi-junior-juries-archive.s3-eu-west-1.amazonaws.com/2019-Shadowing-Pack.pdf>

<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Historical-Fiction.pdf>



FRANK COTTRELL-BOYCE illustrated by STEVEN LENTON **THE ASTOUNDING BROCCOLI BOY**

MACMILLAN CHILDREN'S BOOKS 2019 (PBK) 416PP £6.99 ISBN 9781529008807

When comics-lover Rory suddenly turns a spectacular shade of green, he thinks of the other people who sport the unusual skin tone: the Hulk, Green Lantern ... See a pattern? Rory certainly does. What if turning green actually means you've turned into a superhero? Rory can't wait to discover exactly what his superpower might be! Hilarious, heartwarming and a great page turner, this is Frank Cottrell-Boyce at his best. Highly recommended!

THEMES: difference, superheroes, friendship, bullying, science fiction, genetic mutation, humour, wackiness

READ ALSO: *Runaway Robot* by Frank Cottrell-Boyce; *What Not to Do If You Turn Invisible* by Ross Welford; *Bubble Boy* by Stewart Foster

SEE ALSO: <https://b0f646cfbd7462424f7a-f9758a43fb7c33cc8adda0fd36101899.ssl.cf2.rackcdn.com/reading-guides/RG-9780062400178.pdf>

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<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Superheroes.pdf>



SHARON CREECH **LOVE THAT DOG**

BLOOMSBURY CHILDREN'S BOOKS 2001 (PBK) 112PP £6.99 ISBN 9780747557494

Jack hates poetry. Only girls write it, and every time he tries, his brain feels empty. But his teacher won't stop giving poetry assignments, and Jack soon discovers the more he writes, the more he has to say on all sorts of things, but especially about his late dog, Sky. Written as a series of free-verse journal entries from Jack's point of view, and with classic poetry included in the back matter, this is a poignant and inspiring read that skilfully balances lyricism and accessibility.

THEMES: verse novel, poetry, self-expression, pets, processing difficult emotions, grief, inspiring teacher, catharsis, finding your voice

READ ALSO: *Hate That Cat* by Sharon Creech; *The One and Only Ivan* by Katherine Applegate

SEE ALSO: https://d195xzopy6hwbld.cloudfront.net/wp-content/uploads/2016/11/30114729/LoveDogHateCat_TG.pdf

<https://www.scholastic.com/teachers/lesson-plans/teaching-content/love-dog-discussion-guide/>

<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Rhyme-and-Verse.pdf>



JUDI CURTIN LILY AT LISSADELL 🍀

THE O'BRIEN PRESS 2019 (PBK) 288PP €12.99 ISBN 9781788491280

In 1913 County Sligo, thirteen-year-old Lily has to leave school and go into service to help with the family finances. She starts working as a housemaid in Lissadell for the glamorous Gore-Booths and learns more about two very different worlds through her new acquaintances. Another housemaid, the sullen Nellie, makes life difficult for her at first, while carefree Maevie, daughter of the mysterious Countess Markievicz, decides to paint Lily's portrait. A tale that will appeal to fans of this prolific author.

THEMES: class, historical fiction, friendships, servants and housemaids, big house, Irish history, Constance Markievicz and niece of the Gore-Booths, child workers, Irish history

READ ALSO: the Friends Forever series by Judi Curtin; *The House on Hawthorn Road* by Megan Wynne; the Amelia series by Siobhán Parkinson

SEE ALSO: <https://www.obrien.ie/lily-at-lissadell>
<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Historical-Fiction.pdf>



KATE DICAMILLO RAYMIE NIGHTINGALE

WALKER BOOKS 2016 (HBK) 272PP £9.99 ISBN 9781406363135

Raymie's father has run away with a dental hygienist, and she thinks that if she can win the Little Miss Florida Central Tire contest he will come home. Timid Louisiana and her eccentric granny are on the run from social services. Tough nut Beverly wants to sabotage the contest. This unlikely trio meet at baton-twirling classes and quickly become friends, united in daring schemes to rescue a book, a cat and each other. A gorgeous, heartwarming tale of adversity and friendship.

THEMES: friendship, family, bravery, everyday life, emotions, baton-twirling, good deeds, contests, parental separation

READ ALSO: the rest of the Three Rancheros series by Kate DiCamillo; *Little Bits of Sky* by S.E. Durrant

SEE ALSO: https://www.candlewick.com/book_files/0763681172.btg.1.pdf



CATHERINE DOYLE THE STORM KEEPER'S ISLAND 🍀

BLOOMSBURY CHILDREN'S BOOKS 2018 (PBK) 320PP £6.99 ISBN 9781408896884

Fionn and his sister are sent to stay with their eccentric grandfather on the remote island of Arranmore for the summer. Each generation, the island chooses a new Storm Keeper to wield its power and protect its magic from enemies. As Fionn's grandfather steps down, the battle to become his heir unleashes an ancient war. Combining fantasy, adventure and myth, Doyle offers a gripping plot, an immersive setting and charming characters. Fionn's relationship with his grandfather is especially compelling, heightening the tale's humour and heart. The first in a series.

THEMES: family, heritage, intergenerational relationships, place and locality, myth and legend, ancient magic, adventure, landscape, secrets

READ ALSO: the rest of the Storm Keeper series; *The Girl of Ink and Stars* by Kiran Millwood Hargrave

SEE ALSO: https://media.bloomsbury.com/rep/files/SKI_teacher_notes.pdf
<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Adventure-Stories.pdf>
<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Fantasy.pdf>



HELENA DUGGAN

A PLACE CALLED PERFECT

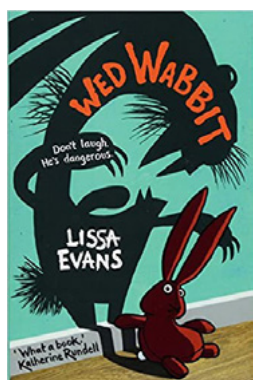
USBORNE PUBLISHING 2017 (PBK) 352PP £6.99 ISBN 9781474924160

Violet Brown has moved with her family to a town called Perfect. Her father is starting a prestigious new job and the neighbourhood seems beautiful, but all is not what it seems. Violet's father disappears, her mother starts behaving oddly and her school is very unusual. Violet is soon dodging authority and finds herself caught up in an adventure with a mysterious boy. With hints of *Stepford Wives*, this novel questions our society's obsession with perfection and our desire to exclude those who don't fit.

THEMES: conformism, consumerism, friendship, identity, family, perfectionism, appearance vs. reality, imagination, individuality, bravery, outsiders and social outcasts

READ ALSO: the rest of the Perfect series; *The Wordsmith* by Patricia Forde; *How to Bee* by Bren MacDibble

SEE ALSO: dedicated resource in this pack



LISSA EVANS

WED WABBIT

DAVID FICKLING BOOKS 2017 (HBK) 250PP £10.99 ISBN 9781910989432

Fidge has anger issues and hasn't been able to give hugs since the death of her dad. She has landed in Wimbley Land accompanied by Graham, her anxious, pampered cousin. Before they re-emerge they must solve a series of cleverly orchestrated tasks and riddles that will empower them to become stronger, less anxious characters, better able to cope in the real world. Emotional issues such as loss, fear and anger are dealt with in a sensitive way, while creating a funny, heartwarming page turner. A modern classic.

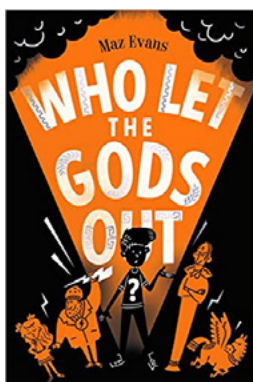
THEMES: loss, fear, anger, fantasy, humour, family, magic, rhymes, puzzles, toys coming to life, symbolism

READ ALSO: *The Imaginary* and *The Afterwards* by A.F. Harrold and Emily Gravett; the Podkin One-Ear series by Kieran Larwood and David Wyatt; *Alice's Adventures in Wonderland* by Lewis Carroll

SEE ALSO: <https://clpe.org.uk/sites/default/files/Wed%20Wabbit%20Talking%20Points.pdf>

<https://www.amnesty.org.uk/files/Books/CILIP%20resources/WED%20WABBIT%20Carnegie%20CILIP%20teaching%20notes%202018.pdf>

<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Fantasy.pdf>



MAZ EVANS

WHO LET THE GODS OUT?

CHICKEN HOUSE 2017 (PBK) 368PP £6.99 ISBN 9781910655412

Elliot's mother is developing dementia and their home is drowning in debt. When Virgo, the Zodiac goddess, crash lands in his shed, Elliot's life gets even more chaotic. After the pair accidentally release Thanatos, evil Daemon of Death, they turn to the Greek Olympians in the hope of saving both of their worlds. This action-packed, funny adventure is full of witty in-jokes, zany characters and clever reworkings of myth. Evans skilfully combines realism and fantasy to offer a surprisingly fresh story.

THEMES: Greek mythology, updating myth to a modern setting, humour, magic and modern technology, risk taking and making bad decisions, young carers, adventure, fantasy, mental health

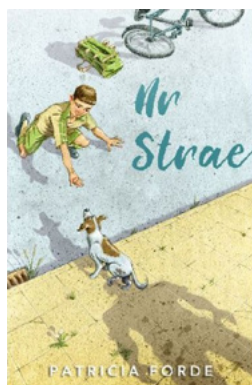
READ ALSO: the rest of the Gods series by Max Evans; the Percy Jackson series by Rick Riordan; the Darkmouth series by Shane Hegarty

SEE ALSO:

<https://www.scottishbooktrust.com/learning-resources/maz-evans-activity-pack>

<https://www.chickenhousebooks.com/wp-content/uploads/2019/08/Who-Let-the-Gods-Out-chapter-by-chapter-resources.pdf>

https://www.nationalbooktokens.com/uploaded_files/shared/BAMBRA%20schools%20resources/WLTGO%20teachers%27%20notes.pdf



PATRICIA FORDE maisithe ag JOHN WHITE **AR STRAE** 🍀 ⭐

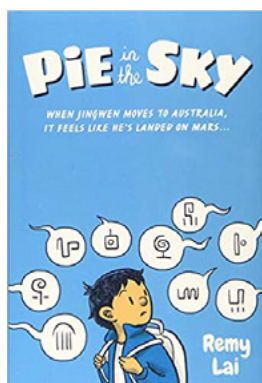
FUTA FATA 2019 (BOG) 64LCH €7.95 ISBN 9781910945513

Seo scéal cumhachtach chun saol an teifigh a iniúchadh. Tagann Nizar agus a mhuintir go hÉirinn ón tSiria. Níl a athair leo agus tá Nizar mar fhear an tí anois go dtí go dtagann sé ar ais. Tá siad ina gcónaí in óstán agus tá a lán rialacha ann, dar le Nizar. Tugann an scéal fíorspléachadh ar an gcineál saoil a bhíonnag teifigh. Tugann sé léargas dúinn ar a dtaobhsa den scéal. Más rud é go bhfuil tú ag iarraidh léargas ar shaol na dteifeach nach bhfuil ródhommhain ná dorchá, is leabhar iontach é seo.

TÉAMAÍ: taisteal, saol an teifigh, cairdeas, peataí

LÉIGH FREISIN: *Eachtra i gCaireo* le hIsobel Ní Riain

FÉACH FREISIN: an pacáiste acmhainní



REMY LAI **PIE IN THE SKY** ⭐

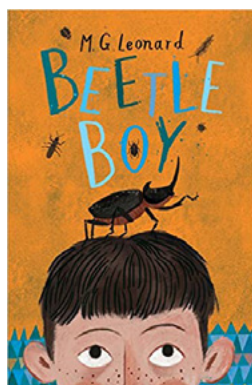
WALKER BOOKS 2019 (PBK) 384PP £7.99 ISBN 9781406389616

Moving to Australia, Jingwen feels like an alien. Everyone speaks Martian and, as the butt of incomprehensible jokes, he's desperately lonely. He dreams of baking his way to belonging – except that his mother has banned the use of the oven while she's out. This funny, moving almost-graphic-novel dances along in words and pictures that chart Jingwen's transition from alienation to acceptance. Lai fuses familiar tropes – the irritating younger brother, classroom politics – with the less-explored terrain of immigration to inspire empathy and understanding.

THEMES: bullying, bereavement, family, food, immigrant experience, slice of life, identity and belonging, difference and diversity, graphic novels, comics, brotherhood, language

READ ALSO: *Sputnik's Guide to Life on Earth* by Frank Cottrell-Boyce; *Just Jack* by Kate Scott

SEE ALSO: dedicated resource in this pack



M.G. LEONARD illustrated by JÚLIA SARDÀ **BEETLE BOY**

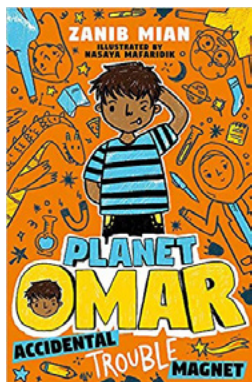
CHICKEN HOUSE 2016 (PBK) 336PP £6.99 ISBN 9781910002704

Darkus is amazed when a huge insect drops out of his horrible neighbour's trouser leg – it's a giant beetle, and it wants to communicate. But what does a beetle have to do with the disappearance of Darkus's scientist dad? Beetle Boy is a quirky, strongly plotted, Roald Dahl-esque adventure about a boy who learns that beetles are magical. And Júlia Sardà's illustrations – quite like Nick Sharratt's – with the added surprise of beetles down the book's outside edge, are visually gorgeous.

THEMES: insects, adventure, humour, mystery, quests, mad scientists, bravery

READ ALSO: the rest of the Beetle series by M.G. Leonard; *Max and The Millions* by Ross Montgomery; *Aubrey and the Terrible Ladybirds* by Horatio Clare and Jane Matthews

SEE ALSO: <https://www.scottishbooktrust.com/learning-resources/m-g-leonard-activity-pack>
https://www.worldbookday.com/wp-content/uploads/2018/02/WBD-Lesson-Plans_-Beetle-Boy.pdf
<https://www.teachwire.net/news/ks2-book-topic-creative-classroom-activities-with-mg-leonards-the-beetle-collectors-handbook>



ZANIB MIAN illustrated by NASAYA MAFARIDIK **PLANET OMAR: ACCIDENTAL TROUBLE MAGNET**

HODDER CHILDREN'S BOOKS 2018 (PBK) 224PP £6.99 ISBN 9781444951226

New house (new bedroom – and new nasty neighbour), new school (new best friend – and new bully) – Omar's life is suddenly full of what he hates: change. Thankfully, between his loving family, his healthy imagination and his infectious sense of humour, Omar can conjure up (imaginary) steam dragons and (real) human support to keep him sane and safe. Peppered with fun doodles and illustrations, Omar's story also touches on the serious sadness that prejudice and ignorance can bring.

THEMES: humour, family, food, bullying, school, everyday life, religion and culture, doodles, diversity, prejudice and ignorance, imagination

READ ALSO: the rest of the Omar series by Zanib Mian; the My Friend the Alien series by Zanib Mian and Sernur Isik; the Storey Street series by Phil Earle and Sara Ogilvie; the Granny Samurai series by John Chambers

SEE ALSO: https://storage.googleapis.com/classroom-portal-production/uploads/2020/05/de2b8c09-planet-omar_dg-1.pdf



ÁINE NÍ GHLINN **HATA ZÚ MHAMÓ** 🍀

COIS LIFE 2016 (BOG) 62LCH €7.00 ISBN 9781907494604

Scéal maith chun an caidreamh idirghlúine a phlé mar aon leis an dul in aois. Is í Siobhán agus a mamó príomhcharachtair an scéil seo. Nuair a theastaíonn óna mamó éalú ón teach altranaís caithfidh sí dul i muinín an chailín óig. Le teann crógachta agus grá, éiríonn leo lá iontach a chaitheamh i measc cairde agus ainmhithe spéisiúla an zú. Ní dhéanann an t-údar iarracht deacrachtaí inchinne, ná taithí an duine atá ag dul in aois, a cheilt ar dhaoine óga. Siméadracht dheas atá sa chomhrá faoi hata iontach a mamó ag tús agus deireadh an scéil.

TÉAMAÍ: caidreamh le seantuismitheoirí, eachtraíocht, dul in aois, an zú

LÉIGH FREISIN: *Boscadán* le hÁine Ní Ghlinn

FÉACH FREISIN: <https://soundcloud.com/cois-life-teoranta/sets/hata-zu-mhamo>



TOM PALMER **RUGBY ACADEMY**

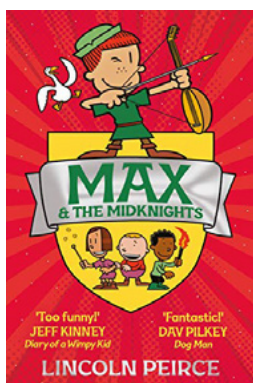
BARRINGTON STOKES 2019 (PBK) 269PP £7.99 ISBN 9781781128664

Woodie is all about soccer and even has a promising future in the sport, but everything changes when his RAF-pilot dad enrolls him in a rugby-obsessed boarding school just before being drafted for combat in the fictional Central Asian Republic. We follow Woodie as he explores a new environment, makes new friends and discovers a new passion. Palmer's novel reads like a match commentary: it's full of action and there is no down time, but it's also full of heart and high stakes.

THEMES: sport, rugby, family, friendship, bereavement, bullying, boarding school, changing schools, playing as part of a team, perseverance, multiple stories

READ ALSO: the Rugby series and *Atlantis United* by Gerard Siggins; *The Mighty Dynamo* by Kieran Crowley

SEE ALSO: <https://www.tompalmer.co.uk/wp-content/uploads/2019/08/RugbyAndLiteracy-2019.pdf>
<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Sport.pdf>



LINCOLN PIERCE MAX & THE MIDNIGHTS

MACMILLAN CHILDREN'S BOOKS 2020 (PBK) 279PP £6.99 ISBN 9781529029260

Meet Max, a plucky ten-year-old living in the Middle Ages and travelling with his kind but blundering Uncle Budrick, a wandering troubadour. Max dreams of becoming a knight, and when his uncle is captured by the evil King Gastley, Max's courage and cunning are put to the test. Expect magic, plot twists and a talking goose. An engaging combination of graphic novel and chapter book, this book is packed with goofy jokes, exciting action and lively illustrations, while also promoting kindness, courage and inclusivity.

THEMES: medieval history, knights and kings, comics and doodles, adventure, magic, bravery, humour

READ ALSO: the Julian Zebra series by Gary Northfield; the Wizards of Once series by Cressida Cowell

SEE ALSO: https://images.randomhouse.com/promo_image/9781101931080_5535.pdf

<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Historical-Fiction.pdf>

<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Graphic-Novels.pdf>



SIBÉAL POUNDER and EVA IBBOTSON illustrated by BEATRIZ CASTRO BEYOND PLATFORM 13

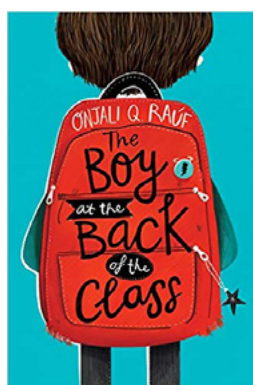
MACMILLAN CHILDREN'S BOOKS 2019 (PBK) 256PP £6.99 ISBN 9781529002874

The Island of Mist is under attack by Harpies, and the witch Odge is on a quest to find the only one who can save them. Unfortunately, she finds the wrong person, Lina, a human girl from Vienna. In this clever, exciting and humorous sequel to Eva Ibbotson's *The Secret of Platform 13*, the reader is introduced to Ibbotson's whimsical world in a manner appealing to fans and newcomers. By depicting the magical creatures forced out of their homes to strange new lands, the book brings to mind the current plight of refugees everywhere in a kind and unforced way.

THEMES: adventure, magic, mythical creatures, not being the chosen one, portal fantasies, fantastical creatures, writing back to a classic

READ ALSO: *The Secret of Platform 13* by Eva Ibbotson; the Nevermoor series by Jessica Townsend; *Howl's Moving Castle* by Diana Wynne Jones

SEE ALSO: <https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Fantasy.pdf>



ONJALI Q. RAUF THE BOY AT THE BACK OF THE CLASS

ORION CHILDREN'S BOOKS 2018 (PBK) 256PP £6.99 ISBN 9781510105010

When Ahmet joins their class, Alexa and her best friends Josie, Tom and Michael set out to befriend him and try to understand why his life seems different from theirs. When they learn he is a refugee and his parents are not allowed to come to the UK with him, they decide to help their new friend with the Greatest Idea in the World! A glorious book celebrating diversity and encouraging empathy.

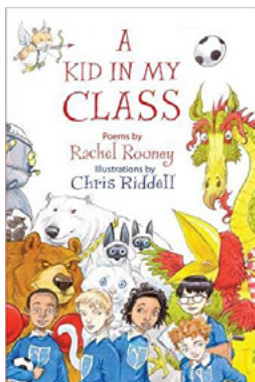
THEMES: difference and diversity, refugee experience, friendship and empathy, school, stereotypes and prejudice, fairness, kindness, human rights, politics

READ ALSO: *No Ballet Shoes in Syria* by Catherine Bruton; *The Unforgotten Coat* by Frank Cottrell-Boyce

SEE ALSO: <https://www.hachetteschools.co.uk/hachette-schools-resources/hachetteschools-resources-key-stage-2/2018/07/06/the-boy-at-the-back-of-the-class-teachers-notes/>

<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-UNHCR.pdf>

<https://cbi-resource-packs.s3-eu-west-1.amazonaws.com/UNHCR-refugee-reading-workshop.pdf>



RACHEL ROONEY illustrated by CHRIS RIDDELL **A KID IN MY CLASS**

OTTER-BARRY BOOKS 2018 (HBK) 88PP £10.99 ISBN 9781910959879

Rooney grapples with themes from bullying to boredom in her poetic snapshots of pupils from the new boy to the nerd. There's a roll-call of teachers too, including the teaching assistant and the petrified substitute. Riddell's atmospheric drawings, filled in with shades of inky blue, play with perspective – the back view of the scrawny substitute's neck as he faces a class of monster pupils, the close-up of the hamster as he boasts about his knowledge of history. A winning combination of poems and portraits.

THEMES: poetry, diversity, identity, school, classmates, personalities, feelings, everyday life, fantasy and imagination

READ ALSO: *School Report: Very Funny Poems about School* by Brian Moses; *Overheard in a Tower Block: Poems* by Joseph Coelho

SEE ALSO: <https://clpe.org.uk/poetryline/resources/teaching-sequences/kid-my-class>
<https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Rhyme-and-Verse.pdf>



LOUIS SACHAR **FUZZY MUD**

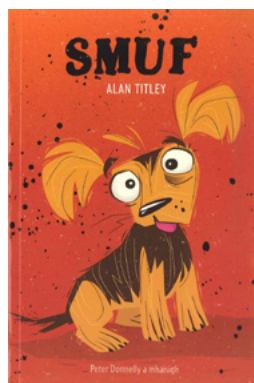
BLOOMSBURY CHILDREN'S BOOKS 2015 (HBK) 256PP £12.99 ISBN 9781408864746

An experimental biofuel begins to mutate, creating a 'fuzzy mud' that fifth-grader Tamaya encounters in the woods while trying to defend her friend Marshall from class bully Chad. The latest novel from always-quirky Sachar blends school drama with a government investigation into an epidemic, cleverly using interview transcripts interspersed with the main narrative for the latter. It's likely to provoke classroom discussions on the environment and the ethics of science, while also being an enjoyable and relatable read.

THEMES: the environment, friendship, bullying, the ethics of science, fantasy, government conspiracy, mad scientists, interview transcripts, dual narratives

READ ALSO: the Scavenger Zoid series by Chris Riddell and Paul Stewart; *Holes* by Louis Sachar; *The Boy Who Flew* by Fleur Hitchcock

SEE ALSO: <https://media.bloomsbury.com/rep/files/Fuzzy%20Mud%20by%20Louis%20Sachar%20-%20Teaching%20Notes.pdf>



ALAN TITLEY maisithe ag PETER DONNELLY **SMUF** 🍀

AN GÚM 2012 (BOG) 64LCH €6.50 ISBN 9781857918236

Scéal suimiúil chun peataí, chomh maith le cúram agus míúsáid ainmhithe, a phlé. Buailimid le coileán soineanta atá díbeartha óna clann agus caite ón gcarr ag tús an scéil. Is coileán faiteach í ag an tús nach dtuigeann an chúis leis an ruaig a cuireadh uirthi. Caithfidh sí dul i dtaithí ar an saol nua anois. Téimid ar thuras mothúcháin ina ndéanann Smuf iarracht grá, aire agus faoiseamh a lorg i saol atá gruama, gránna agus naimhdeach. Is leabhar léirsteanach é seo do pháistí a thugann léargas dúinn ar an leochaileacht agus ar an mbuairt i gcásanna nua.

TÉAMAÍ: peataí, turais

LÉIGH FREISIN: *An Seachtar Stuama: Déanaigí Deifir, A Sheachtair!* le Enid Blyton, Marion Ní Shúilleabháin agus Tony Ross

FÉACH FREISIN: <https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Seachtain-na-Gaeilge-Juniors.pdf>

HELENA DUGGAN A PLACE CALLED PERFECT

USBORNE PUBLISHING 2017 (PBK) 352PP £6.99
ISBN 9781474924160

SUMMARY

Violet never wanted to move to Perfect. Who wants to live in a town where everyone has to wear glasses to stop them going blind? And who wants to be neat and tidy and perfectly behaved all the time? But Violet quickly discovers there's something weird going on – she keeps hearing noises in the night, her mam is acting strange and her dad has disappeared. When she meets Boy she realises that her dad is not the only person to have been stolen away ... and that the mysterious Watchers are guarding a perfectly creepy secret! Violet is determined to uncover the truth with the help of the mysterious Boy, but returning normality to Perfect is a battle they never imagined ...

ABOUT HELENA DUGGAN

Helena Duggan is from Kilkenny, a medieval haunted city in the south of Ireland, which was the inspiration for Perfect. She writes stories full of adventure because she gets bored really easily. She's also a graphic designer and illustrator. *A Place Called Perfect* was her first book.

THEMES TO EXPLORE

Conformism, consumerism, friendship, identity, family, perfectionism, appearance vs. reality, imagination, individuality, independent thinking, bravery, outsiders and social outcasts, teamwork



CURRICULUM SUGGESTIONS/ LEARNING OUTCOMES

Language, Literature and Drama

- discerning the covert or overt messages in texts
- experiencing the relationship between story, theme and life experience
- distinguishing different types of character, understanding motivation and choice, interpreting characters and beliefs
- predicting, inferring and making connections
- reflecting on a particular dramatic action and other possible alternative courses for the action
- understanding how tension adds to drama the suspense that ensures reader interest
- recognising the author's intent and purpose
- recognising foreshadowing
- appreciating different perspectives

SPHE

- relating to others
- recognising and appreciating differences in people and communities
- knowing how to treat others with dignity and respect
- developing empathy with and understanding of others
- exploring the different aspects of friendship, family and community
- creating and maintaining supportive relationships and developing teamwork skills
- developing personal responsibility for one's behaviour and actions
- exploring different forms of social organisation and government

QUESTIONS

Before You Read: Anticipating

1. Look at the title, tagline, typography and illustration on the front cover. What do you think this book is about? What atmosphere is created?
2. Does the title and/or cover make you want to read the book? Why or why not?
3. What do you think the place called Perfect might be like? What is your idea of a perfect place?
4. What is your first impression of the characters on the cover?
5. Do you spot any unusual details that intrigue you?
6. What do you think the tagline is referring to? Who might 'they' be?
7. Look at the back cover. How does it add to your overall impression of the book? Does it change what you think the book will be about?

As You Read: Considering

Chapter 1

1. Do you think this is an effective opening? Did it make you want to read more? How did the author achieve this? What would you like to know more about?
2. What do we learn about the boy in this chapter? What sort of life do you think he has?
3. Who do you think Dr Brown is? Why do you think he has come to Perfect?
4. Why do you think the girl rushes into the house? Why does the boy laugh?
5. What do you think the Watchers are?

Chapter 2

1. Did you enjoy reading about the same scene from a different perspective? Do we learn anything here that gives us a different perspective on the last scene?
2. How does Violet feel about moving to her new home? How does her mam feel about it?
3. What do we learn about her father's job and how he views it?
4. What sort of relationship does Violet have with each of her parents?
5. 'Sometimes you had to do what was right, even though it was hard and you might not want to do it.' Do you agree? Can you think of some examples?
6. What is your first impression of each of the Archers?
7. What do we learn about the glasses? Would you wear them? Why do people stay in Perfect, do you think?
8. How powerful are the Archers in the town, do you think? What gives you this impression?
9. How does Violet feel towards the Archers? How does her mam feel towards them? What is your impression of them?

10. What are the pros and cons of the town according to Violet?
11. Why do you think there is a curfew?
12. 'Then she turned over and slipped into a perfect night's sleep, oblivious to the troubles the morning would bring': is this an effective line to finish a chapter with? Why?

Chapter 3

1. How does each family member react to losing their vision? How would you react in their situation?
2. Why does Violet break her vow of silence? Do you think she will continue to blank her father?
3. According to Violet, the Archers prefer posh words for everyday things like 'spectacles' and 'emporium'. Why do you think this might be? Can you think of some fancy synonyms for everyday things?
4. Why does Violet think it's strange that they lost their vision so fast? How does Edward react to her theory?
5. Who do you think was involved in the chase? What do you think his motivation was? Do you think Violet imagined it? Is this the first time she has been accused of imagining something?
6. What unusual feature does Violet notice about the glasses?
7. Upon seeing the old and worn books in the emporium, Violet notes, 'they were the type her dad loved, the sort that told a story not just on the pages but about the people who owned them before. Her mam said that meant they were second-hand and smelly.' What do you think?
8. How do the glasses change the appearance of others?
9. Do you notice any differences between Edward and George?

Chapter 4

1. What is your impression of the town of Perfect?
2. Why do you think Violet's mother questions the friendliness of the locals? Do you think she has good reason to?
3. How has her mother's view of the family move changed? Why do you think this is?
4. What strange things does Violet note about the town? Do you think she is right to find these strange?
5. Why are there so many black iron plaques around the town? What do all the names have in common?
6. Why do you think Violet is drawn to Rag Lane?
7. Who do you think William is? And why has his name been 'scratched' into the sign?
8. Who do you think the old lady in the window is?
9. Why does Violet's mam dismiss her worries and fears?

Chapter 5

1. Why do you think Violet doesn't like the idea of starting a new school or making new friends?
2. Why is Violet not allowed to join in during the book club discussion? Do you think this is fair?
3. Why does Violet complain that the children are 'too nice'? Do you think a person can be 'too nice'?

4. Who or what is her mam most concerned about in this scene? Does that surprise you?
5. Why does it bother Violet that her mother now uses the term 'mum' instead of 'mam'?
6. How has her mother changed compared to how she was back in their old home? How has her dad changed? And how have their relationships with each other changed? Why do you think these changes have occurred? And how do they make Violet feel?
7. Why do you think Violet's father is worried about Perfect?
8. Why does Violet still refuse to reconcile with her father? Do you think she should?
9. What do you think the ghostly intruder really wants?

Chapter 6

1. How does Violet feel speaking to her dad again?
2. Why do you think her father won't admit his concerns to Violet? Do you think he really likes his bosses? Why do you think he is reluctant to express any negative feelings towards them or the town?
3. What is her father's response when she tells him about the ghostly visitor in her room?
4. Why does Violet erupt at her father? Do you think she has reason to?
5. Why does Violet's mother insist she change her hairstyle?
6. What is your first impression of Violet's new school and its pupils? How do they differ from her old school and classmates?
7. What is your first impression of Mrs Moody? What is the purpose of the tests she administers to Violet?
8. Read over the test questions on pages 57–58. What do you think each of the questions is really trying to figure out about the person taking the test?
9. Why do you think Beatrice and the other children are so insistent upon rules during the schoolyard games?
10. What is Violet's impression of William Archer after she reads his inscription on the desk?
11. Why did Violet get in trouble with Mrs Moody? Were you surprised that Mrs Moody felt the need to call Violet's parents? How do you think they will respond?
12. What's the first thing Violet thinks of when she thinks of Perfect? What's the first thing you think of?

Chapter 7

1. Do you think Violet really has a condition? What do you think 'Irritable Dysfunctional Disobedient Child Syndrome' really is?
2. What do you think the purpose of the pills is? What exactly do you think they do?
3. Do you really think that the school is looking out for Violet's wellbeing, as her mother believes?
4. Why does Violet believe her mother is an 'imposter'? Do you think she is?
5. Why does Violet seek her dad? Do you think he will be able or willing to help her?

Chapter 8

1. How are Violet's thought processes and belief systems affected by the pills?
2. Why do you think the boy is following her? How do you think he knows Violet's parents are changing? Why can she not see him? And why might the other man be chasing him?
3. What do you think Violet's father is refusing to do? Why is he refusing it? What reason do the Archers give to convince him? Do you think this is a fair reason?
4. Why do you think George in particular makes Violet nervous?
5. Why do you think the Archers lie to her about her father? And why are they so interested in her behaviour at school and whether or not she is taking her pills? How do you think the local women also came to know about her 'condition'?
6. Why does Violet decide not to seek her father's help?
7. What is your impression of William Archer? What do you think happened to him?

Chapter 9

1. What is your impression of Iris? Might there be any significance to her name? Why do you think she doesn't wear the glasses? Do you agree with Violet that she is crazy? What do we learn about the Archer brothers from her?
2. 'A child without spirit is the sky without stars': do you agree? Do you think the children of Perfect have spirit? Do you think Violet does?
3. Who do you think Iris is referring to when she speaks about a boy? How does she present him?

Chapter 10

1. Do you think Violet's father really supports Violet taking the pills for her 'syndrome'?
2. Why is Violet so concerned that her father is late for dinner? Why is her mother not?
3. How has her mother's view of the Archers changed?
4. Violet regrets not questioning the Archers more during her visit to the emporium and feels she should have stayed to find her father. Do you agree?
5. How have her feelings toward her father changed?
6. Do you think Violet is right to be concerned by the Archers' phone call and suspicious of their behaviour? Why do you think they are so interested in her and keen to check in on her?

Chapter 11

1. How are the glasses Violet finds in her mattress different to the ones worn by the inhabitants of Perfect? Why do you think these glasses were hidden in her mattress?
2. Why do you think Violet refuses to admit she can see the boy at first?
3. What do we learn about Boy's background? Why does he claim he is better off without parents? Do you think he actually is?

4. What do we find out about the opening scene of the book when Violet's family arrived to Perfect? Why was Boy there? And why did he not approach Violet's father in the presence of the Archers?
5. Why do you think the rose-tinted glasses make Boy invisible?
6. Why has Boy been interested in Violet in particular?
7. What is the role of the Watchers? Who do you think is in charge of them?

Chapter 12

1. Why do you think the Watchers don't want the people of Perfect to know about the No-Man's-Landers?
2. How does Perfect look different when viewed with the wooden glasses?
3. 'The outcasts. The unwanted – we've lots of names.' Are there any people like this in our society?
4. How does Boy feel towards his home and the people who live there? How can you tell?
5. What does Violet realise about the curfew in Perfect?
6. Why does Boy believe the No-Man's-Landers no longer try to escape or rebel?
7. Why do you think No-Man's-Land exists? How might the No-Man's-Landers be different to the inhabitants of Perfect? And why would they need to be kept separate?
8. Why might Boy be well known to the children of No-Man's-Land, do you think?
9. How do rules in No-Man's-Land differ from those in Perfect? Which do you prefer, and why?
10. How do the No-Man's-Landers relate to the inhabitants of Perfect?
11. Why have the No-Man's-Landers stopped hanging stuff on the Rag Tree? How does this make you feel?
12. What do we learn about Mrs Moody's family?
13. 'Adults, you see, seem to fall under Perfect's spell more easily than children. They seem to like the rules.' Why do you think this is the case? Is it true of your own experience?
14. What is your impression of No-Man's-Land after reading this chapter? How does it differ from Perfect? Which place do you prefer, and why?

Chapter 13

1. Why do you think the Watchers go into people's houses at night?
2. What is your first impression of both Fists and Bungalow? How do they differ? How do their names suit them? Who do you think they are discussing, and what do you think 'hollowing' is?
3. Why do you think the Watchers are invisible under the rose-tinted glasses?
4. What did you think of Boy's diversion?
5. What do you think Fist is doing upstairs in Violet's house? Why do you think he leaves frustrated?
6. How did you feel at the end of this chapter?

Chapter 14

1. What do you think Bungalow was doing when visiting Violet and her mother late at night?
2. Do you think Violet should have followed Bungalow?
3. How do you think Boy got his bruises?
4. Do you think the Archers are involved with the Watchers? In what way?
5. Why do you think the No-Man's-Landers have given up? Why do you think Boy hasn't?
6. Why is Boy so reluctant for Violet to investigate the doings of the Archers and the Watchers? How does she convince him to go along with her plan? Why do you think she is so determined?

Chapter 15

1. Why does Violet ignore Boy's order? Do you think she should have?
2. Why is Violet so determined?
3. How does Violet hurt Boy's feelings? Do you think her comments were fair?
4. Why do you think Boy is more cautious than Violet? Do you think she should be as cautious?
5. What do you think is in the coloured jars? And what do the different labels (completed, incomplete, processing and so on) mean?

Chapter 16

1. Why did Boy not suspect the Archers up until this point? How are they viewed in Perfect?
2. How do Boy's and Violet's attitudes shift in this chapter? Why do you think that is?
3. Why do you think there are no computer games in No-Man's-Land?
4. What do we learn about Boy's background here? Do you think he really doesn't mind not having parents?
5. Boy claims that parents tell you 'what to do all the time'. Do you agree? Are there any benefits to this?
6. Why do the Archers want Violet to remain in Perfect, rather than sending her to No-Man's-Land?
7. What do you think Violet has 'too much of', according to Bungalow?
8. What do you think the Archers want her dad to fix?
9. 'Sometimes her imagination was her worst enemy but other times it was her best asset.' What are the pros and cons of a strong imagination, do you think?
10. What does Violet suggest to Boy about their future together? How do you think he feels about it?

Chapter 17

1. Why do you think Violet's resolve wavers here?
2. What is rumoured to happen to people who try to cross the river out of No-Man's-Land?
3. Why do you think only Boy hears the voices in the graveyard? Do you think they are real? Who might they belong to?
4. How does the author create a chilling atmosphere in the graveyard?

5. What sort of thoughts does the graveyard prompt in Violet? Why do you think this is?
6. Why do you think Violet doesn't want Boy to see her cry?
7. What do you think the significance of the faded billboard picture of the happy family is?
8. How does the Ghost Estate differ from both Perfect and No-Man's-Land? What do the No-Man's-Landers say about the Ghost Estate? Do you think there's any truth in it? What does a ghost estate refer to in Ireland? How does this add significance to the setting in the story?

Chapter 18

1. What else do we learn about the history of the Ghost Estate? Do you think it really is haunted?
2. What do we learn about the job the Archers have assigned Violet's father? What do you think the purpose of the plants is?
3. Why does Violet regain her resolve here, do you think?
4. Do you think Violet is a 'girly-girl'? What makes Boy suggest this, do you think?
5. Do you think Violet will be able to save Boy?

Chapter 19

1. How does the author create tension and suspense in this chapter?
2. What sort of experiments do you think the Archers would do on Boy, as the Watchers suggest?
3. The Watchers claim that Boy was 'always a troublemaker'. In what ways do you think this might have been the case?
4. What is your impression of the dark-haired lady? Do you think Violet should trust her? What do we learn about her background? In what ways is she a prisoner? Why do you think she is afforded such a fancy room, and why does she seem to have some power over the Watchers?

Chapter 20

1. Do you recognise the place the chapter title refers to? Why is it familiar to Violet later on?
2. Why do you think Violet insists that Boy looks in the window rather than looking herself?
3. How has her father changed?
4. What do Violet and Boy argue about? Who do you side with?
5. Do you think the plants are 'sentient'?
6. How does the author create tension and suspense in this chapter?
7. What strengthens Violet's resolve here?
8. What is your first impression of William Archer?

Chapter 21

1. 'All too blind to see how really blind they are': what does William mean by this?
2. Why do you think the note from William's mother is 'oddly familiar' to Violet?
3. What does Violet realise about the tea in Perfect?
4. How have the Archers changed tactics over time? How has William's response changed over time? Why?

5. Who do you think Macula is?
6. How do you think William's mother got the wooden glasses in the first place? Why do you think she gave them to her son? Her accompanying note reads: 'So you will never be invisible.' What does she mean by this? In what ways might a person be 'invisible'?
7. William insists, 'I'm not like [my brothers]. I'll never be like them.' Do you believe him? How does William's demeanour change over the course of the chapter? Do you think Boy is right to still be wary of him?

Chapter 22

1. Why does William think that Violet's plan to get rid of the tea is too simple?
2. What do we learn about 'hollowing' and the jars?
3. 'People are much easier to control when they have no imagination. They don't ask questions and they believe anything you tell them. The simple fact is, a human isn't much at all when they lack imagination.' Do you agree? How important is imagination?
4. Why did the 'hollowing' not work so well on Violet?
5. What do we learn about how people end up in No-Man's-Land?
6. What is a perfect society and a perfect citizen for the Archers?
7. William claims that Violet will 'always be an independent thinker'. Can you think of any examples where she showed independent thought?
8. Why does William not believe the Ghost Estate is haunted? What does he reveal about it?
9. How has the Archers' emporium changed over time? How does this reflect the changing values of Perfect?
10. What signs are there that this is a medieval town? What else do you know about medieval towns?

Chapter 23

1. Why is William so reluctant to help Violet fight his brothers and their regime?
2. William said he gave up resisting his brothers because 'there was no reason left to fight'. Do you remember any other character expressing similar sentiments?
3. Violet begs William for his help, whereas Boy insists on leaving him in peace. Why do you think this is the case, and who do you agree with?
4. What is your impression of the orphanage? Do you think it would be a good home?
5. What does Violet learn from the Book of Adequate? What is the significance of the title?
6. What do the facial expressions of William and George in the wedding photographs suggest?
7. Do you think Violet will be able to make William brave again? Do you think that's all it will take to convince him to help her fight the Archers? Do you think the information Violet has about Macula will persuade him?

Chapter 24

1. 'Adequate was a lovely town. It had its good and bad points but on the whole it was a happy place. Balanced.' Does this sound appealing to you?

2. What do we learn about the Archers' motivations? Do you think they are convincing?
3. What more do we learn about Macula?
4. 'At least when I was locked up I could pretend that I would take some sort of action when I got out. But now, well, I just accept my lot like everyone else in here and I hide myself inside this workshop.' Do you think William leads a happy life? What about the other No-Man's-Landers? How does William feel about his lack of action?
5. Why do you think the Archers told William Macula was dead?
6. What sort of relationship do you think William and Macula had?

Chapter 25

1. 'Waiting is a coward's game. I have to fight for what I want.' Do you agree? Do you think William should regret 'feeling sorry' for himself?
2. Do you think each character's motivations are convincing?
3. How does William suspect the Archers will manipulate the Perfectionists into getting the eye transplants?
4. Why does William propose a full-on assault? Why does Boy suggest a different approach? What does this tell us about each of their characters?
5. Do you think they will be able to convince the No-Man's-Landers to join their fight? Why is Boy not convinced?
6. What do you think of 'Project Perfect'? Do you think it will work? Could it be improved in any way?

Chapter 26

1. 'Sometimes I really don't like adults [...] but other times I love them – their hugs always make me feel safe.' What does this tell us about Violet? Can you relate to her feelings here?
2. Were you surprised that Boy had never been hugged? How do you think this has affected him?
3. 'No one really owns anything in No-Man's-Land [...] We share things; it's different to Perfect.' Would you like to live in a society like this? What would be the pros and cons? How does Violet feel about this idea?
4. How does the author create tension and suspense in this chapter?

Chapter 27

1. What does the photo of the Archers and their workers 'beaming like an enormous soccer team' tell us about their relationship? What about the accompanying sign, 'Comrades in Work and Life; an Archers' Worker is a Perfect Worker'?
2. Do you think the diversion was a good idea?
3. How do the workers react when the factory system malfunctions? What does this tell us about them?

Chapter 28

1. Why are the No-Man's-Lander women upset with Violet at the opening of the chapter? Can you empathise with them?

2. What arguments does William use to try to convince the No-Man's-Landers to join their fight? Do you think the Perfectionists really will join them once they get their imaginations back?
3. What do we find out about William's past in leading a revolution? Why do you think he might not inspire confidence?
4. 'We have a responsibility to our families in Perfect. It's up to us, the Outsiders, to show them the way, to wake them up. If we don't at least try then we're just as controlled as they are, except we've no excuse for our ignorance.' Do you agree?
5. Why do you think William fails to convince the No-Man's-Landers to join the revolt? Look back at the title of the chapter. Does this give us any further insights?

Chapter 29

1. Who do you think the 'Little Helpers' of the chapter title might be?
2. What is your impression of Merrill Marx? Do you know of any other famous Marx?
3. Do you think proving to the No-Man's-Landers that they will be reunited with their families will be enough to convince them to join the uprising, as William believes?
4. Who does Boy consider his 'family'?
5. Why are the adults reluctant for the orphans to join their ranks? What arguments do Boy and Violet put forward? Are they convincing?
6. 'Nothing is ever difficult for children, it's adults who complicate things': do you agree?
7. How does Boy treat the orphans? What does this tell us about his character?
8. Why do you think the Watchers are not allowing No-Man's-Landers to leave their homes tonight? Do you foresee further problems for the main characters?
9. What sort of note does this chapter finish on? What do you think will happen next?

Chapter 30

1. Do you think the Watchers are onto the rebels? Do you think Violet and Boy should be more concerned?
2. How does Violet treat the orphans? What does this tell us about her?
3. 'Fear does funny things to folk': do you agree? Can you think of some examples in history or your own life?
4. Do you think the rebels still have a chance?
5. What do you think of Violet's plan to involve Iris? Do you think it will work? Why is William so set against it? What makes him change his mind?
6. Do you think it will be enough to return just one or two imaginations to the Perfectionists?

Chapter 31

1. What 'reunion' do you think the chapter title might be referring to?
2. How do the orphans feel about interfering with the Watchers? Do you think this is convincing?

- Why do you think William is nervous about being reunited with his mother? What did you think of the actual reunion? How did it make you feel?
- Were you surprised that Violet knew each of the group by name? What does this tell us about her?
- How does Violet's view of Iris change?
- Why do you think the Archers told Iris that William had died? Do you think she believed them?
- 'A spirit can be dulled but it never fully dies': what does Iris mean by this? Do you agree?
- Why does William apologise to Iris? Do you think he needs to?
- How did the Archers treat their mother? Why do you think they 'allowed [her] some freedom'?
- Why did Iris feel it would have been better if they'd taken her imagination away? If you were in her position, what would you have done?
- Why does Iris feel guilty? Do you think she should?
- 'You get away with a lot when people think you're mad': why might this be the case?
- Do you agree that 'no two people think alike'?
- Why do the group now plan to get more imaginations from the Archers' storeroom?
- Do you think there will be more 'trouble' for the group?

Chapter 32

- Were you surprised that Violet's mother's jar was not selected as one to be returned at this stage? Why might that be?
- Why do you think Violet does not want to stay in the toyshop?
- How does Billy feel towards himself after his imagination has been returned? Do you think his feelings are warranted?
- How do the group's plans finally start coming together? Are you hopeful for them?
- How did you feel when Madeleine was nearly caught by the Watchers?
- How does Iris react when the Watchers interrogate and apprehend her? What does this tell us about her?
- Why is William convinced that Iris won't be hurt by the Watchers or the Archers? What does this tell us about them? Does it redeem them in any way?

Chapter 33

- What do you think of the Archers' speech to the Watchers? What tactics do they propose to take with the rebels?
- How do the group change their plans at this point?
- Read William's rallying cry on page 329. Did you find it effective?
- What did you think of the confrontation between William and his brothers? How would you describe the mood? Do you think it was a convincing exchange?
- George claims that the No-Man's-Landers 'might as well be [dead]' What does he mean by this? In what ways might they be considered dead?

- Why does Edward ask what exactly it is that the rebels want? Were you surprised by this?
- Can you identify any differences between the personalities of Edward and George?
- Were you surprised that Edward disappeared while his brothers were fighting each other? What does this tell us about him?

Chapter 34

- What do you think Edward is up to?
- Do you think Boy and Violet should have split up?
- What do you think of the 'Erebus Emporium'? Do you know what Erebus refers to? Is it a suitable name?
- Do you think Edward will fire the pistol at any point in the story? Why do you think he is heading to the Ghost Estate?
- How did you feel reading the encounter between Violet and her mother? Do you think she will ever remember Violet? Why do you think she follows Violet?
- Why do you think the author chose for us to overhear the gunshot rather than directly showing the incident to us?
- What difficult choice does Violet make at the end of this chapter? Do you think she made the right one?

Chapter 35

- Why does Violet head on without Boy? Do you think she should have?
- Do you think Edward really will be able to create another Perfect? If so, do you think it will differ in any way?
- How did you feel when Violet was reunited with her father?
- What were Violet's father's expectations of her? What does this tell us about their relationship?
- Why do you think Violet's dad finally stands up to Edward Archer?
- Do you think Violet and her father are similar in any ways?
- How does the author create suspense in this scene? What does she withhold from us and how does she then reveal it?
- Were you surprised that Violet followed Edward? Do you think she should have?
- Where do you think Edward went? Do you think they will meet him again?
- Had you already realised the truth about Macula's connection to Boy? What did you think of her explanation? Could you empathise?

Chapter 36

- What are the eyeplants now used for? Did you think this was a good idea?
- How does Boy now feel about having parents? How does it differ to his previous views?
- Do you think it was important that the towns of Perfect and No-Man's-Land were reunited as one?

4. Read William's welcoming speech on page 364. Does he make Town sound appealing? How so? Do you think their ideals are good ones? Would you add or remove anything?
5. Did you like the new name for Perfect: 'Town'? Why or Why not? Why do you think it was chosen? Why do you think they didn't return to the old name 'Adequate'?
6. What did you think of the ending? Did you find it satisfying? Why do you think the writer ended the story this way?
7. What do you think might be explored in the sequel? Would you read it?

After You Read: Reflecting

1. Look back at your answers to the 'Before You Read' questions. Have your views changed since reading the book?
2. Having read the story, do you think the cover illustration was strong? Would you have picked something else? Why or why not? Look back at all the small details in the illustrations on the front and back covers. What do you spot that you didn't before? How does each item relate to the story?
3. Did you enjoy the story? Why or why not?
4. What part of the story did you enjoy the most?
5. Was there much tension or suspense in this story? List some examples. What was the most tense moment for you? Can you give examples of some close calls or near escapes?
6. Can you give examples of where the author 'raised the stakes' and introduced new problems? Did the main characters have to revise their plans often?
7. Conflict is a key story ingredient. Is there much conflict in this story? Can you list examples? Conflict can be external or internal to characters. What is the case in each of your examples? Do you prefer internal or external conflict? Why?
8. Were there any parts of the story where you really wanted to turn the page to find out what happened next? What made you feel this way?
9. Do you think the author did a good job of withholding and revealing information? What effect did this have? Did any parts of the story genuinely surprise you? Did you notice any 'clues'?
10. Were there any loose ends you would have liked tied up? Did you notice any holes in the plot?
11. Do you think the author did a good job of worldbuilding? What were the most interesting aspects of this world in your opinion? Were there any aspects you would have liked to be developed more?
12. How would you describe the setting? Would you like to visit this setting?
13. If you had to choose between living in No-Man's-Land or Perfect, which would you choose and why? Which inhabitants do you think are happier? Which do you think are freer? Are there any benefits to living in either place?
14. How do the Archers control the Perfectionists? How do they control the No-Man's-Landers? What is the main difference between these methods?
15. Who was your favourite character? Why? Who was your least favourite character? Why?
16. What words would you use to describe each of the main characters in the book?
17. What were the motivations of each of the main characters, including the villains? Were they convincing?
18. Do you think Violet and Boy are believable child characters?
19. Do you think Violet and Boy make a good team? How do they balance each other? Do they learn any lessons from each other? Are they good friends to each other?
20. Who is the hero in this story? Or is there more than one hero? Can you give examples of situations in which one character saves or rescues another? Is it always the same hero or not? Why might this be the case?
21. Did you think any of the characters were particularly brave? Did you think they were fearless? Why might the author have portrayed them in this way?
22. Could you relate to any of the characters?
23. Who is telling the story? Are we limited to any particular character's perspective? Is this a good choice? What effect does it have?
24. How would you describe the atmosphere of this book? How does the author create this atmosphere?
25. What does perfection mean to you? Do you think people should strive for perfection?
26. Do you think rules are important in society? What would society be like without rules?
27. Do you think imagination and independent thought are linked? How so? What other aspects of a person might imagination be linked to? How important is imagination in your opinion?
28. In what ways can you be a prisoner, physically and/or mentally?
29. What sort of people do you think the No-Man's-Landers represent? Are there any No-Man's-Landers in our society?
30. Discuss some of the following themes in the book: perfection; imagination; independent thinking; individualism vs. conformity; rules; power; friendship; family; blindness; outsiders. Which do you think is most important, and why? Can you think of any other themes in the book?
31. What do you think are the key messages of this book? Do you feel you learned any lessons?

ACTIVITIES

- Design and draw your own pair of rose-tinted glasses. Make an advertisement for them, coming up with your own slogan.
- Violet's father had been on the cover of *Eye Spy* magazine for his ophthalmology research, and in Chapter 3, Violet finds a collection of optical-themed books in the emporium, with titles including *An Optical Illusion*, *Blind Man's Buff* and *Seeing Things*. Can you think of any other suitable titles for an ophthalmology book or magazine that use puns or idioms relating to eyes? Choose another profession, and invent a pun-inspired title for a magazine or book dedicated to it.
- Write a magazine article in which Dr Brown is interviewed about his work and research.
- Draw a picture of the Reimaginator based on the description on page 202. Compare your drawing with your classmates'.
- If you drank the tea, what would you taste? Try to describe it in as much detail as possible, without explicitly stating what it is. Share your description with a classmate and see if they can guess what it is.
- Design your own emporium. It can specialise in whatever you wish – glasses, crafts, animals, sweets, books and so on.
- Design your own billboard poster, like the one found in the Ghost Estate, advertising the town of Perfect to new residents.
- Consider the assessment Mrs Moody gives to Violet when she first joins the class. Make a list of questions that you think would be suitable for this assessment. Think about what each question is really trying to find out and how best to disguise this to the testee.
- Finish the letter Macula began writing to her 'boys' on page 165.
- Write a diary entry from the perspective of George or Edward Archer on the day William and Macula are married.
- Write your own rousing speech, like William's in Chapter 28, trying to convince the No-Man's-Landers to join the revolt.

or

Read William's rallying cry on page 329. Write your own rallying cry for the rebels.

- Describe your own vision of a perfect society.
 - Design a billboard advertisement with a slogan trying persuade people to buy a home there.
 - Write a rousing speech, trying to convince your audience to live there.
- Design your own dystopia. Think about the ruler(s) and their agenda. How will they keep the citizens under control? What methods and tactics will they use? Force? Fear? Manipulation? Brainwashing? And how will the citizens feel towards their leaders? Fearful? Suspicious? In awe? Worshipful? Indifferent?
- William explains that the Reimaginator makes people fall asleep, as our imaginations are strongest when we are asleep. Think of some of the most imaginative dreams you have ever had, and share them with your classmates. Consider writing a story based on one of your dreams. Often, we quickly forget our dreams after we wake up, so consider keeping a dream diary to record them.
- Mrs Moody asks Violet's class to write an essay on 'Why The World Needs Rules'. Organise a class debate in which one group argues in favour of more rules and one argues in favour of less rules.
- Discuss and debate the following with your classmates:
 - 'Rules should never be broken.'
 - 'Imagination is more important than intelligence.'
- As a class, research the history of your local town and create a scrapbook like the one Violet finds about Adequate in the orphanage. You can divide tasks and topics amongst different students or groups – for example, shops, sport, traditions, important people. Speak to older family members and friends to source some photos, quotes and anecdotes.

FURTHER RESOURCES

- Author's website: <https://www.helenadugganwrites.com/>
- Author's publishing journey (article): <https://usborne.com/blog/inside-usborne/helena-duggan/>
- Author interviewed by schoolchildren about the book: <https://www.waterstones.com/blog/the-schoolchildren-of-kilkenny-put-questions-to-a-place-called-perfects-helena-duggan>
- Helena Duggan and Christopher Edge interview at the Edinburgh International Book Festival (video): <https://www.youtube.com/watch?v=BdD5WFlkgcQ>
- Author's blog, in which she has been uploading recordings of her reading each chapter from the book: <https://www.helenadugganwrites.com/blog>
- Tom Fletcher reading an extract from the book (video) <https://www.youtube.com/watch?v=G9eEc5hOkx0>
- All schools signed up to Authorfy can login and follow Helena Duggan's masterclass online: <https://authorfy.com/masterclasses/helenaduggan/>
- Children's Books Ireland reading list – Fantasy: <https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Fantasy.pdf>

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ACHOIMRE

Seo scéal cumhachtach chun saol an teifigh a iniúchadh. Tagann Nizar agus a mhuintir go hÉirinn ón tSiria. Níl a athair leo agus tá Nizar mar fhear an tí anois go dtí go dtagann sé ar ais. Tá siad ina gcónaí in óstán agus tá a lán rialacha ann, dar le Nizar. Tugann an scéal fíorspéachadh ar an gcineál saoil a bhíonn ag teifigh. Tugann sé léargas dúinn ar a dtaobhsa den scéal. Más rud é go bhfuil tú ag iarraidh léargas ar shaol na dteifeach nach bhfuil ródhomhain ná dorch, is leabhar iontach é seo.

EOLAS FAOI PATRICIA FORDE

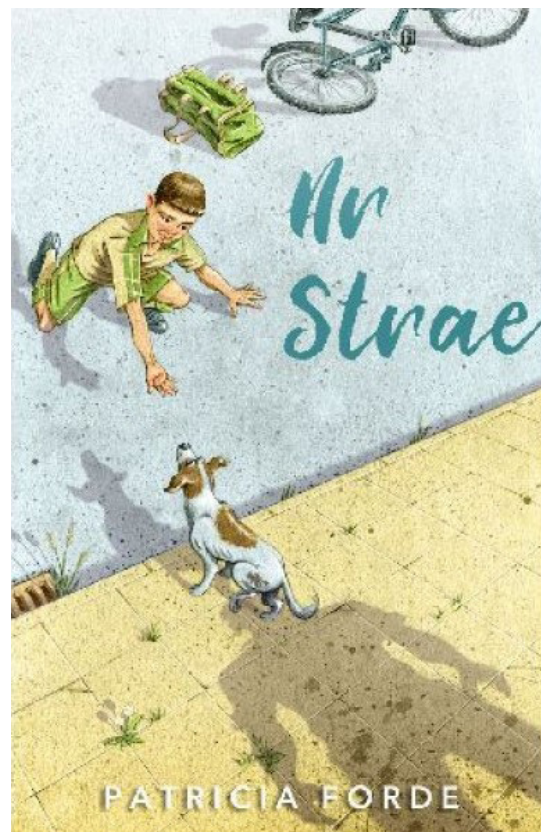
Tá Patricia Forde ag cur fúithi i nGaillimh. Tá seal caite aici mar mhúinteoir bunscoile agus mar stiúrthóir ar Fhéile Ealaíon na Gaillimhe go dtí seo. Scríbhneoir cumasach atá inti a bhfuil idir dhramaí agus shraitheanna teilifíse scríofa aici thar na blianta. Tá raidhse leabhar do léitheoirí óg tagtha óna peann chomh maith, leabhair Bhéarla agus Ghaeilge. Pléann a scéalta le carachtair óga a thugann faoi dhúshlán go cróga, idir fhoghlai mara óg ag iarraidh í féin a chur in iúl ina saol scoile sa tsraith Lisín, agus madra a chaithfidh a bhealach a dhéanamh i gcathair nua sa phictiúrleabhar *Binjí ar Strae*. Is é *Ar Strae* an leabhar Gaeilge is deireanaí uaithí, leabhar a théann i ngleic le fíorshaol comhaimseartha páistí óga atá ag maireachtáil i gcóras an tSoláthair Dhíreach.

EOLAS FAOI JOHN WHITE

Rugadh John White i Learpholl. Is maisitheoir ildánach é a bhfuil saothair cruthaithe aige in an-chuid réimsí, beochan, dearadh digiteach agus pictiúrleabhair ina measc. Cumann sé saothair ealaíne do chluichí ríomhaireachta, do nuachtáin agus don teilifís. Tá an-spéis aige i ngreannáin agus tá tionchar ag sin ar an gcineál líníochta a dhéanann sé. Is ball é de Illustrators Ireland le fada an lá. Is féidir leat tuilleadh eolais a fháil faoin maisitheoir ar a shuíomh idirlín: <http://johnwhiteillustrator.com/>

TÉAMAÍ LE HINIÚCHADH

Taisteal, saol an teifigh, cairdeas, peataí, an córas Soláthair Dhíreach in Éirinn



COMHTHÁTHÚ CURACLAIM/ CUSPÓIRÍ CURACLAIM

Tíreolaíocht

- turais
- an saol i gceantair eile
- ceartas sóisialta

OSPS

- Ag tabhairt aire do pheataí

CEISTEANNA

Ceisteanna faoin gclúdach

1. Cé atá ar an gclúdach seo? Cé atá ar strae?
2. An ndeachaigh tusa riamh ar strae? Conas a mhothaigh tú?

Sula dtosaíonn tú ag léamh:

Ag tomhas agus ag tuar

1. Léigh an blurba ar chúl an leabhair. Aimsigh an tSiria ar an léarscáil. Le tacóid ghorm cuir píosa olla idir sin agus Éire chun turas Nizar a léiriú.
2. Cé hé sin ar chúl an leabhair? Cén fáth a bhfuil an madra leis, meas tú?
3. Breathnaigh ar chlár an leabhair. Cén áit ina dtosaíonn an leabhar? Cén t-ainmhí a mbuailtear linn sa scéal? An bhfuil timpiste nó eachtra mhór ann ag deireadh an scéil? Cén dóigh a bhfuil a fhios agat?
4. Breathnaigh ar shuíomh idirlín an mhaisitheora: johnwhiteillustrator.com. Cad a cheapann tú faoina shaothar? Tóg sracfhéachaint ar an leabhar. An bhfuil na léaráidí sa leabhar seo cosúil lena ghnáthstíl?
5. Féach ar na léaráidí do *Ar Strae* ar an suíomh idirlín. Luann sé athrú a rinne sé i léaráid amháin. Cén t-athrú a rinne sé agus cén fáth?

Le linn duit a bheith ag léamh:

Ag déanamh machnaimh

1. Léigh leathanach 2. Cén cur síos a dhéanann Nizar air féin mar theifeach?
2. Oscail leathanaigh 4–5. Léigh an liosta atá curtha le chéile ag Nizar. An bhfuil áthas air a bheith in Éirinn?
3. Léigh leathanaigh 6 agus 7. Tagann carachtar nua isteach sa scéal. Cad as ar tháinig sé? An bhfuil madra agat mar pheata sa bhaile?
4. Léigh leathanaigh 7–9. Buailimid leis an gcúramóir Seán Seoighe. Cén cineál duine é? Déan próifíl dó mar atá déanta ar an údar agus an maisitheoir ag tús an leabhair.
5. Léigh leathanach 12. Buaileann Nizar leis an madra arís. Cén chuma atá ar an madra? Cá raibh sé roimhe seo, meas tú?
6. Féach ar an bpictiúr ar leathanach 16. Cé hé sin ag bun an staighre? Cén cineál duine é, meas tú?
7. Léigh leathanaigh 19–20. Conas a thugann Nizar cabhair dá chara nua i nganfhiós do na daoine eile?
8. Léigh leathanach 23. Cén dóigh a bhfuil a fhios agat go bhfuil biseach ag teacht ar Oscar?
9. Léigh leathanaigh 25–26. Faigheann Nizar amach go bhfuil Oscar i ngreim ag Seán Seoighe! Cad atá ag dul trí cheann Nizar anois? Cén plean a dhéanfaidh sé leis an madra beag a fháil ar ais?
10. Uaireanta sa scéal cloisimid an rud a deir Nizar os ard, ach chomh maith leis sin cloiseann an léitheoir an rud a deir sé i gcogar leis féin, rud nach gcloiseann aon duine eile. Féach ar leathanach 26. An bhfuil difríocht idir an méid a deir sé os ard agus an méid a deir sé leis féin?

11. Léigh an comhrá ar leathanach 28. Anois cum an méid a deir ag Nizar leis féin le linn an ama seo. An bhfuil brón air? An bhfuil aon mhothúcháin eile air?
12. Féach ar leathanach 31. Nuair a imíonn Nizar chuig an tréidlia leis an madra, faighimid amach píosa beag faoi shaol an mhadra. Breac síos trí rud thábhachtacha faoina shaol.
13. Léigh leathanach 33. Tá Oscar á choinneáil ag an tréidlia agus tá Nizar ag teacht chun cuairt a thabhairt air gach lá. An bhfuil aon chosúlachtaí idir saol an bheirt charachtar seo?
14. Breathnaigh ar an léaráid ar leathanach 37. Cad atá ag tarlú ann? Cá bhfuil Seán Seoighe ag dul anois? An bhfaca tú an íomhá sin áit éigin eile?
15. Breathnaigh ar an léaráid ar leathanach 37. Ní fheadar cad a tharlóidh anois?
16. Breathnaigh ar an léaráid ar leathanach 42. Ní fheadar cad a tharlóidh anois?
17. Léigh leathanach 43. ‘Bhí cuma liath ar a héadan. Bhí deacracht aici anáilú. Bhí a súile dúnta. Bhí sí gan aithne gan urlabhra.’ Cad a tharla do Mhamá Nizar? Cá rachaidh siad anois?
18. Léigh leathanach 47. Cén cuairteoir a thagann gan choinne chuig an ospidéal?

Tar éis duit an scéal a léamh:

Ag smaoineamh siar

1. Féach ar leathanaigh 52–53. Tá buntáistí agus míbhuntáistí nua luaite ag Nizar. Cuir an liosta seo i gcomparáid leis an liosta ar leathanaigh 4–5. Cén t-athrú a tháinig ar a shaol?
2. Dialann: Léigh leathanaigh 6–10. Tarlaíonn cúpla rud suimiúil do Nizar inniu. Scríobh leathanach ina dhialann faoin méid a tharla dó inniu. Bain úsáid as roinnt de na túsphointí thíos.
- *A dhialann, a chara,*
- *Ní chreidfeá an méid a tharla inniu*
- *Ar dtús*
- *Ansin*
- *Faoi dheireadh*
3. Roghnaigh eachtra mhór eile a tharla do Nizar le linn an scéil agus scríobh leathanach eile ina dhialann.
4. Féach arís ar na léaráidí go léir ón leabhar ar shuíomh John White. Cén ceann a roghnófa mar phríomhradharc an scéil?

GNÍOMHAÍOCHTAÍ AGUS DÚSHLÁIN BHREISE

- Próifíl ar charactar: Breathnaigh ar an bpróifíl ar an údar agus ar an maisitheoir ar an gcéad leathanach. Roghnaigh carachtar ón scéal agus scríobh próifíl dó/di leis an struchtúr céanna.
- Le duine fásta sa bhaile, faigh amach trí phíosa eolais faoin tSiria. Ansin, faigh amach trí phíosa eolais faoin Soláthar Díreach in Éirinn, ón scéal nó ón idirlíon.
- Caint agus smaointe: Léigh leathanach 26 arís. Cloisimid an méid a deir sé os ard agus an méid a deir sé go ciúin leis féin. I mbeirteanna, déanfaidh na páistí an dá chuid den reacaireacht – duine amháin ag léamh amach an méid a deir Nizar os ard, agus an duine eile taobh thiar de/di ag rá go ciúin an méid atá ina chloigeann. An bhfuil difríocht sa dá chuid cainte? Cén fáth?
- Dúshlán: Comhrá idir beirt charactar. Léigh leathanaigh 46–47. Tagann Deaide Nizar go hÉirinn. Tá Nizar agus Deaide ag caint faoi na míonna atá imithe tharstu. Leis an eolas atá faighte agat faoin tSiria, scríobh amach an comhrá a bhí ag Deaide le Nizar faoina thuras. Leis an eolas atá faighte agat faoin gcóras Soláthair Dhíreach, scríobh amach na scéalta a bheidh ag Nizar dó faoin saol san óstán.

TUILLEADH ACMHAINNÍ

- Féach ar liosta léitheoireachta de chuid Leabhair Pháistí Éireann maidir leis an téama Seas le Teifigh: <https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-UNHCR.pdf>
- Pacáiste áiseanna ó UNESCO agus Leabhair Pháistí Éireann – Ceardlann ar Leabhair a bhaineann le Teifigh: <https://cbi-resource-packs.s3-eu-west-1.amazonaws.com/UNHCR-refugee-reading-workshop.pdf>
- Breathnaigh ar shuíomh idirlín an údair: <https://www.patriciaforde.ie/> Cad iad na leabhair Ghaeilge agus Bhéarla eile atá scríofa aici? An bhfuil aon cheann acu léite agat?

REMY LAI

PIE IN THE SKY

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SUMMARY

A middle-grade graphic-novel/prose hybrid. When Jingwen moves to a new country, he feels like he's landed on Mars. School is torture, making friends is impossible since he doesn't speak English, and he's often stuck looking after his (extremely irritating) little brother, Yanghao. To distract himself from the loneliness, Jingwen daydreams about making all the cakes on the menu of Pie in the Sky, the bakery his father had planned to open before he unexpectedly passed away. The only problem is his mother has laid down one major rule: the brothers are not to use the oven while she's at work. This funny, moving almost-graphic-novel dances along in words and pictures that chart Jingwen's transition from alienation to acceptance. Lai fuses familiar tropes – the irritating younger brother, classroom politics – with the less-explored terrain of immigration to inspire empathy and understanding.

ABOUT REMY LAI

Remy Lai studied fine arts, with a major in painting and drawing. She was born in Indonesia, grew up in Singapore and currently lives in Brisbane, Australia, where she writes and draws stories for kids, with her two dogs by her side. *Pie in the Sky* is her debut middle-grade novel.

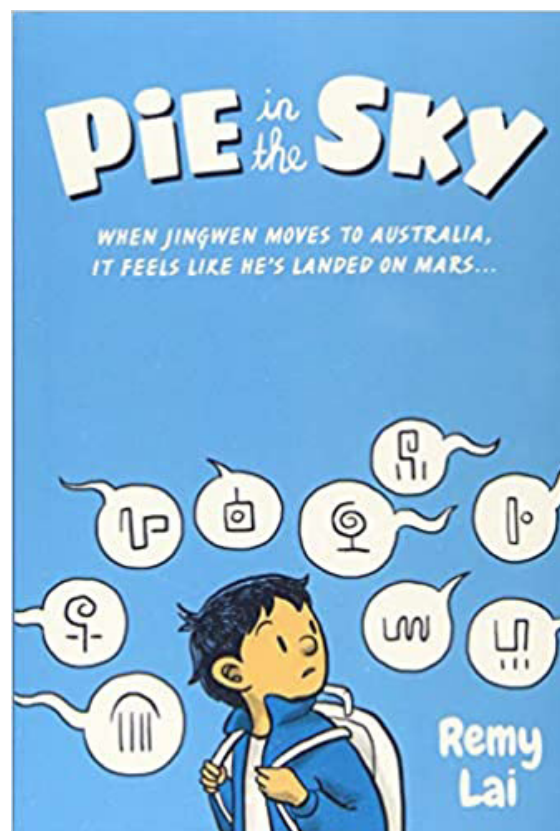
THEMES TO EXPLORE

Immigrant experience, slice of life, identity and belonging, fitting in, alienation, loneliness, language, family, food, baking, bereavement, brotherhood, difference and diversity, bullying, acceptance and letting go, guilt, self-forgiveness, new school, graphic novels, comics

CURRICULUM SUGGESTIONS/LEARNING OUTCOMES

Language, Literature and Drama

- discerning the covert or overt messages in texts
- experiencing the relationship between story, theme and life experience
- distinguishing different types of character, understanding motivation and choice, interpreting characters and beliefs
- recognising the role of the narrator, retelling and elaboration
- recognising and understanding figurative language including similes, metaphors and idioms
- predicting, inferring and making connections
- decoding the relationship between word and image
- recognising the interplay of fantasy and reality, and the use of magical realism
- reflecting on a particular dramatic action and other possible alternative courses for the action



Visual Arts

- developing sensitivity to qualities of line, shape, form, colour and tone, texture, pattern and rhythm and spatial organisation
- recognising and interpreting gestures, facial expressions and body language
- recognising and understanding the conventions of the comic and graphic novel forms

SPHE

- relating to others
- recognising and appreciating differences in people and communities
- knowing how to treat others with dignity and respect
- understanding of social conventions and awareness of others
- Identifying stereotypes and prejudices and their negative effects
- developing empathy with and understanding of others
- exploring the different aspects of friendship and family
- developing personal responsibility for one's behaviour and actions
- creating and maintaining supportive relationships
- building self-esteem

QUESTIONS

Before You Read: Anticipating

1. Look at the title, typography and illustration on the front cover. What do you think this book is about?
2. Does the title and/or cover make you want to read the book? Why or why not?
3. What is your first impression of the character on the cover?
4. What do you think the symbols in the speech bubbles mean?
5. Read the tagline – have you and your family ever moved to or visited a different country? If so, how was your experience? In what ways might it feel like being ‘on Mars’?
6. Look at the back cover. How does this add to your overall impression of the book?

As You Read: Considering

1. Look at the illustrations of the characters on the title page and the dedication page. How do they differ? What sort of relationship do you think they have?

Chapter 1

1. Were you surprised that the book opened with comic panels and then changed to prose/text. What effect did this have?
2. Do you think everything will be ‘all right’, as Mama promises Jingwen?
3. What is your first impression of each character? What sort of relationship do you think they have?
4. ‘We’re too old and set in our ways.’ What do you think of this statement? Have you ever heard someone use it before? Do you think it’s a good excuse? ‘Once old people use age as a reason for anything, a kid can never come up with a reply that’s good enough.’ Do you agree? Why do you think this might be the case?
5. Look at the illustrations of each brother in this chapter. How do their body language and facial expression differ? What does this tell us?
6. Why do you think Jingwen is so attached to the cake he is carrying?
7. Do you recognise the symbols in the speech bubbles for the flight attendant and the people in the airport? Where have we seen them before? Why do you think the author–illustrator used these symbols rather than speech in translation? Do you think this effectively captures the experience of hearing someone speak a foreign language?
8. What did you think of the contrasting images of the locals as human beings and then transformed into alien creatures? What effect did this have? How does it capture Jingwen’s experience?

Chapter 2

1. Why do you think it is Jingwen’s responsibility to get the brothers to school? Do you think this is fair?
2. Do you think Mama is overprotective in any ways? Why might this be?
3. Jingwen claims that Yanghao leans into him too much on the bus. What might this tell us about their relationship in general?
4. Why do you think the man on the bus is depicted as being an alien completely covered in hair? Why can the brothers not understand what he is saying to them? Is it just that he is speaking a different language, or is there something else as well?
5. How does public transport differ in his old home, according to Jingwen?
6. Why are Jingwen’s speech bubbles empty when he interacts with the man on the bus? Is this an effective technique?
7. Why do you think Jingwen is ‘still sore’ about the rainbow cake? Do you agree with Ah-gong that ‘it’s good to let things go’?
8. Why does Jingwen tell Yanghao to pretend they are talking?
9. What does Jingwen realise at the end of this chapter?

Chapter 3

1. Why do you think the parents broke the news about the move to Australia twice? How do both Jingwen and Yanghao react? What do you learn from the text and what do you learn from the illustrations? How does Mama present the move to them?
2. How does Jingwen feel about the prospect of learning English? What does he expect the experience will be like? Do you think his expectations are well grounded?
3. How do you think Jingwen feels towards his mother?
4. Why do you think Jingwen does not ask all the questions he wants to?
5. Is there a name for the feeling Jingwen compares to a onesie that is too small or his skin being too small for his body? How is this feeling captured in the accompanying illustration?
6. Why do you think the author–illustrator chose this image rather than illustrating one of the comparisons above?
7. What is the difference between the TV shows each of the brothers watches? What accounts for each of their preferences?
8. Jingwen believes he needs to speak like the locals in order to be treated like he belongs. Do you think this is true? Do you think there is anything more to belonging?

Chapter 4

1. How does the experience of starting in the new school differ for each brother?
2. What does Jingwen believe his classmates think of him? Do you think he is correct? What informs these beliefs?
3. Why do you think it comforts Jingwen to still understand maths?

4. How did Jingwen's dad approach learning English?
5. What is an idiom? Can you give some examples, from both this chapter and your everyday life? Why might an idiom be difficult for a foreign speaker to understand?
6. 'Supposedly the best way to learn a language is to use it a lot.' Is there evidence of Jingwen using English much in this chapter? Why do you think this is?

Chapter 5

1. Why does Jingwen stay in the classroom during lunch? Do you think this is a good idea?
2. How do you think Jingwen feels when he overhears his classmates talking about him in the toilets? How can you tell? Why do you think they make these comments about him?

Chapter 6

1. How does Jingwen feel after overhearing the boys' comments about him? And how does Jingwen view himself? What do we learn from the words versus images? Why does the author-illustrator show us numerous shots of Jingwen's feet before revealing his full profile? What effect does this have?

Chapter 7

1. What does Jingwen's memory reveal about his relationship with his father? Why do you think he now recalls this memory?

Chapter 8

1. How do memories of Jingwen's father make him feel?
2. Why do you think Mr Hart keeps calling on Jingwen to read aloud? Do you agree with Jingwen that he must hate him?
3. Jingwen notices that Max quickly looks away, as the girl on the bus did earlier. Why do they react like this, do you think? What does Jingwen make of their reactions?
4. Why do you think Jingwen's thoughts turn to cakes at the end of the chapter?

Chapter 9

1. How does the 'slow' incident change Jingwen's experience of school? Does he behave differently now?
2. Why do you think he ends up not saying goodbye to Ben? What do you think would have happened if he had?
3. What do you think Miss Scrappell was asking Jingwen? He thinks he 'answered the question correctly', but are there different types of questions, ones that aren't necessarily looking for a 'right' answer?
4. Why do you think Yanghao won't get the bus alone? Do you think he should?

Chapter 10

1. Do you think people stare at Jingwen as much as he thinks they do?
2. What do the seashells carried in one's pockets represent for Jingwen? Do you think this is a good way of capturing his feelings?
3. Why does Jingwen not bring up Papa or Pie in the Sky with Mama? Why does he want to tell her about the 'aliens' theory?

4. Why does Jingwen tell Yanghao to stop talking? Do you think this is fair?
5. Do you think Yanghao is likely to be a 'tattletale'? Why or why not? Why is this considered a negative quality? Is it?
6. How do the cakes at Barker's Bakes differ to those sold in the family's old shop?

Chapter 11

1. What is your first impression of Anna? How does she speak to the brothers? Do you think she is being rude?
2. 'Over there in Australia, you're the man of the house, Jingwen. Take care of your mother and little brother.' Do you think it is fair to place this responsibility on Jingwen? How does he feel about it? Do you think Jingwen has anyone he can turn to for help? Why does he decide not to share his troubles with Mama?

Chapter 12

1. Jingwen wishes his mama had realised he was lying about how his day went. Why do you think this is? Did anyone else think he was lying?
2. Jingwen tells his brother to stop pestering him while he does his homework, but secretly doesn't want him to stop? Why do you think this is? Why do you think Jingwen continuously acts contrary to his desires and feelings?
3. How does seeing the cookbook change Jingwen's mood?

Chapter 13

1. Why do you think Jingwen is so bothered by Yanghao's mention of the 'Papa Nutella'?
2. What are the three kinds of lies, according to Jingwen? Do you agree with him?
3. Why do you think seeing Mama happy upsets Jingwen? How does he feel about feeling this way? Can you empathise with him at all?

Chapter 14

1. How does the mood change between the brothers when they are baking? In what ways does their dynamic stay the same?
2. How do the second and third images contradict the text? What effect does this create?
3. How does hearing Papa's name said aloud make Jingwen feel?
4. What qualifies as a Pie in the Sky cake? Why do you think Jingwen is so insistent that rainbow cake does not?
5. What makes Jingwen consider whether he is now grown up? Do you think he is?
6. What memories does baking bring to mind for Jingwen? What atmosphere is associated with these memories?

Chapter 15

1. Why do you think Jingwen can't bear to eat the last slice of cake?
2. How does baking help Jingwen emotionally? Do you think he should continue doing it?

Chapter 16

1. Why do you think Jingwen doesn't tell Mama about the baking when speaking to her on the phone? Do you think he should have? Do you think this should be considered lying? Why or why not?
2. How does Jingwen think the baking benefited him?
3. Why do you think Jingwen insists on there being rules if they are going to continue baking?
4. Why do you think Mama has not hung up the picture above her bed?

Chapter 17

1. 'The rule among siblings is that the older one is always the guilty one. Because the older one, in any and all circumstances, should know better than the younger, clueless one.' Do you agree? Is there any evidence that Mama also believes this? Is this true of your own experience? Do you think this is fair? What is the gap between Jingwen and Yanghao?
2. What do you think of Mama's reaction to finding out about the baking? Do you think she was being reasonable?
3. What is your impression of Jingwen's father? Do you think he was a good parent?
4. What is the worst kind of lie, according to Jingwen's father? Do you agree?

Chapter 18

1. 'But my little brother doesn't have common sense on account of my doing everything for him.' Why do you think Jingwen does everything for Yanghao? Do you think he should stop? Do you agree that Yanghao has no common sense?
2. What is your impression of Ben? Do you think he would make a good friend for Jingwen? Why or why not?
3. In what ways did Jingwen experience 'a very small change that feels really big'. Do you think this will be a turning point in the story?

Chapter 19

1. Why did Papa like cakes?
2. Do you think Mama realises how important baking is to Jingwen?
3. Upon seeing Anna interacting with Mama, do you get a different impression of her at all?
4. Look at the images in which Jingwen and Yanghao say goodbye to Anna. What mood is created and how?
5. Why does the discussion between Mama and Yanghao about the rainbow cake upset Jingwen so much? Why does he not say anything? Why does this make Jingwen determined to continue baking?
6. Do you think it's possible to 'tell lies without lying', as Jingwen plans?

Chapter 20

1. Do you think Jingwen bakes only to benefit Papa and Yanghao, as he claims? In what ways does it benefit them?
2. Why does Jingwen introduce the 'Rules for Making Cakes'. Would you add or remove anything from the list?

3. What do we learn about the recipes used for their family's old cake shop? Does this make you view the cake shop any differently?

Chapter 21

1. Why do you think Jingwen doesn't tell Yanghao exactly what Joe said about him? Do you think Yanghao might be right that Jingwen actually misunderstood what Joe said about him?

Chapter 22

1. In the comic in which Yanghao is trying to come up with an excuse to explain why they need sugar from Anna, how does the author-illustrator create humour and suspense in the illustrations?
2. How did Jingwen used to feel about baking and family? Why?
3. Do you think Jingwen should be involving Yanghao in his lying?

Chapter 23

1. How has baking together changed the relationship between the brothers?

Chapter 24

1. Why does Jingwen like weekends?
2. How does the author-illustrator convey movement in the illustration of Yanghao at the door on lookout for Jingwen? Is this an effective technique?
3. Why do you think Mama insists Jingwen should read storybooks instead of cookbooks to improve his English? Do you think the cookbooks can help at all?
4. Why do you think Xirong hasn't been in touch with Jingwen?
5. How does Jingwen feel about disobeying and lying to his mother? Do you think it really 'doesn't matter'?
6. What aspirations do Jingwen's parents have for him when he is older? Why do you think his mother discourages him from becoming a pastry chef? Why do you think Jingwen plans to lie to his mother about his job if he follows this path?
7. What is your impression of Jingwen's father after reading this scene?

Chapter 25

1. Do you think Yanghao really is just looking at the pictures in the storybooks, as Jingwen suggests? Why do you think Jingwen suggests this?
2. What does Mama think of each boy's attempts to learn English?
3. Why do you think Jingwen likes his brother more when his mother is around?
4. Do you think Jingwen's classmates really believe he is 'stupid' because he can't speak their language? What makes him think this?
5. Why does Mama get upset? How can Jingwen tell? How does he react? Why? Do you think he should have reacted differently?
6. What does Jingwen realise about his reluctance to learn English? How does it relate to his father? Do you think he should feel this way?

Chapter 26

1. How does Mama spend Sunday morning? What does this tell us about how she is feeling?
2. Why does Jingwen want to be honest with his mother now? Do you think he should be?
3. Why did Jingwen stop following his mama around the kitchen when he was almost nine?
4. How did his experience in his old school affect how he viewed his family and their business?
5. Why does Jingwen change his mind about telling his mother about the baking?
6. Why do you think he invents another rule for making cakes?
7. Why do you think Jingwen is so interested in *The Little Prince*? How might he relate to the main character?

Chapter 27

1. How does Jingwen compare his baking to a video game? Do you think this is a good comparison?
2. Why are Joe and Max depicted as crocodiles in the comic strip? What does this tell us about how Jingwen feels towards them?
3. Why does Jingwen not ask Ben the cake-related questions he wants to? Do you think he should?
4. Why does Jingwen think all the hard work he put in for his previous homework doesn't matter? Do you agree with him?
5. Why is Jingwen ashamed when he recalls baking with his father?
6. What do you think Jingwen said yes to when speaking with Miss Scrappell?
7. Why does Jingwen think that it is much harder to understand a little kid speaking English than an older kid? Would you agree with him?
8. How does it make Jingwen feel to see Yanghao speaking with Sarah?
9. Why does Jingwen claim that 'Papa didn't know I wasn't good'? What does he mean by this? Do you agree with him?
10. Why did Jingwen clean himself so harshly after each time he baked Pie in the Sky cakes with his father? What does this tell us about his self-image and view of his family? How does he feel recalling this? Why?
11. Why do you think Jingwen laughed along with his classmates when they made fun of him and his family? How does he feel about it now? Do you think he is fair towards himself?
12. How do these experiences influence his baking now?

Chapter 28

1. Why is Yanghao so obedient to Jingwen during baking? How does Jingwen feel about this? How is this dynamic captured in the illustrations?
2. Who do you think was on the phone to Yanghao?

Chapter 29

1. What negative impacts does baking and eating the cakes have? Do you think the boys should be more concerned about this?
2. Do you think Yanghao should have given the cake to Anna? How do they convince her not to tell their mother about it? Were you surprised by her reaction to Yanghao calling her 'fat'? What does her reaction tell us about her?
3. What colours does Jingwen compare the different types of lies to? Do you think these are good comparisons? Why or why not?
4. Why do you think the chapter ends with Jingwen cutting himself and bleeding? What might this signify or represent?

Chapter 30

1. Why does Jingwen feel that Mrs Lim treats him well? Do you agree? Do you think she should do anything differently?
2. What do you think the 'family tree' in Mrs Lim's note refers to? How does Jingwen misinterpret it?
3. Why is Jingwen 'only 70 per cent sure that Ben's nothing like [Joe and Max]'? What is your impression of Ben?
4. How do Jingwen and Ben bond and become closer in this scene?

Chapter 31

1. Why does Jingwen bake without Yanghao? Do you think he should have? How is the baking experience different without Yanghao? Does this surprise you?
2. What does Jingwen reveal to Yanghao about their father? What impression does this give you of their father?
3. Why is it important to Jingwen to be able to speak to Yanghao about Papa?

Chapter 32

1. Why does Jingwen consider baking the tiramisu an 'emergency'? Do you think it is?
2. Do you think he should have taken the emergency money? How does he justify it? Is his reasoning convincing? Why does he not tell Yanghao about taking the money?

Chapter 33

1. What does this chapter tell us about Jingwen and Ben's relationship? Why is it so short and only depicted through illustration and without prose? Is this effective?

Chapter 34

1. Why do you think the word 'father' now seems both 'familiar' and 'strange' to Jingwen?
2. Do you agree that the brothers are 'fools' for only now thinking of disobeying their bedtime? Do you think they should?
3. How do you think Jingwen's mother feels after she tucks the boys in at night? What gives you this impression? How does her demeanour here differ from her everyday demeanour with the boys? Why do you think there is a difference?

Chapter 35

1. Why does Jingwen consider his family tree 'broken'? Do you think it is?
2. How would you describe Joe's reaction to Jingwen bumping into him? Why do you think he responds this way?
3. What does Ben's project reveal about him? How does Jingwen respond to it? How might this bring them closer together, do you think?
4. How does Jingwen believe he may have behaved differently had he known his father was going to die soon? Do you think these kinds of regrets are common?

Chapter 36

1. Why does Jingwen still not have the kind of conversation he wants to with Ben? How does he finally end up giving the cake to Ben? How does Ben respond?
2. What experience does Jingwen realise he has in common with Ben? How does this make him feel?

Chapter 37

1. How does the author-illustrator create humour in the comic strips of the brothers making caramel sauce?

Chapter 38

No questions

Chapter 39

1. Why do you think Ben chose to pair up with Jingwen? How do Joe and Max react?
2. What do you think the letter Miss Scappell gives to Jingwen for his mother is about?
3. Do you think Ben and Jingwen will make a good team? Do you think they will do a good job with the project? Why or why not?

Chapter 40

1. Why is making the raspberry torte in particular so important to Jingwen?
2. Why did Jingwen start studying harder in his old school? Do you think this is a good reason?
3. Why did Jingwen not want his father's homemade rainbow cake for his birthday? What did he want instead?
4. Do you think he feels differently about rainbow cake now? Why?

Chapter 41

1. Why was it important to Jingwen that his birthday cake was bought rather than homemade?
2. Where do you think the cookbook has gone?
3. How do you think Ben feels when Jingwen declines his invitation to lunch? Do you think Jingwen should have declined? Why does he? Why does Jingwen later regret doing so?
4. What atmosphere is created in the final image of the chapter, and how?

Chapter 42

1. How does Jingwen react when he can't find any of the cookbooks? Can you understand why he reacts this way?

2. Why do the brothers get into a fight? Do you empathise with either of them?
3. Why do you think the physical fight is depicted through images alone? Do you think the author-illustrator does a good job of depicting the action and emotion?
4. Why do you think Jingwen doesn't join Anna and Yanghao?

Chapter 43

1. Do you agree that Jingwen was a 'terrible son' just before his father died?
2. 'You have to give in to Yanghao. You're the older one.' Do you agree with Mama?
3. Do you think Jingwen deserves the punch from Yanghao? Why do you think Jingwen suggests he might?
4. How do you think the boys are feeling towards each other at the end of this chapter? Why?

Chapter 44

1. Do you think Mama knows about the fight? Why do you think she doesn't press them about it?
2. 'Here I am on one side of the glass, and everyone else is on the other': what does Jingwen mean by this? Do you think there is truth in it?
3. Do you think the look on Max's face is pity or mockery? Why? Why do you think Jingwen can't tell? What does this tell us?
4. What is your impression of Miss Scappell? How does Jingwen feel towards her?
5. How do you think Yanghao is feeling during the lessons? How do the illustrations capture this?

Chapter 45

1. Why do you think the mood shifts between the brothers? Why does the tension dissipate?
2. Why will Yanghao not take the bus alone? Do you think there is more to it than the reason he gives?
3. How does Jingwen feel when he realises that he had more time with Papa than Yanghao?
4. Do you think Ben and Joe are good friends? Why might they be friends, do you think? How does Jingwen feel about this?
5. Why does Jingwen run away after eavesdropping on Ben and Joe's conversation?
6. Do you agree with Yanghao that Jingwen is always running away? In what ways, literally and metaphorically, does he run away?

Chapter 46

1. Do you think Jingwen fully understood what was said between Joe and Ben? Is he certain himself? What sort of thoughts does he debate in his head? How does the author-illustrator convey these thoughts to the reader? Do you think her technique is effective?
2. Why do you think Jingwen now feels 'stories with animals are the best'?
3. Why do you think Yanghao spends so long at Anna's?
4. What prompts Jingwen to bake again?

Chapter 47

1. Why does Jingwen hope that Joe's slice is 'overbaked and dry'? Do you think this is reasonable? What does it tell us about Jingwen?
2. Why does Jingwen pretend not to hear Ben? Do you think he should have acted this way?
3. Do you think the slice of cake Ben leaves for Jingwen is a trick? Why does Jingwen think this is the case? What does this tell us about him?
4. Should Jingwen have put the cake in the bin? How does Ben react? What do you think the 'very strange look' on his face means?
5. Why do you think Jingwen's first impulse is to apologise? Why doesn't he?
6. Do you think Jingwen should have said goodbye to Ben?

Chapter 48

1. Why do you think Jingwen wants to bake a cake with his mother? Why doesn't he ask her? Do you think he should have?
2. 'We are stuck ... In all different ways': what do you think Jingwen means by this? Do you agree with him?
3. What possibilities does the library card open up for the brothers? Do you think libraries are important? Why or why not?
4. Why does Jingwen think it's better that his mother can't see him clearly?

Chapter 49

1. What did you think of Mama's gesture when she arranged for the family to be allowed to use the fancy kitchen at Barker's Bakes to bake a cake together? Did this surprise you? What does it tell us about her?
2. How would you describe Barker's Bakes? How do the brothers feel being there? How can you tell?
3. How does Mama divvy up tasks between family members when they are baking? How does this differ from when the brothers bake alone? Do you think she should trust them more?
4. What do you think Mrs Barker said to the family? Why is some of her speech represented in English but others in symbols? Is this an effective technique that the author-illustrator uses?
5. Why is Yanghao becoming 'unrecognisable' to Jingwen? How does the author-illustrator capture this? Are her techniques effective?
6. How does the final illustration of the chapter convey how Jingwen is feeling?
7. Why do you think Jingwen continuously brings up his tenth birthday cake?
8. Why does Jingwen continue making the cake by himself?

Chapter 50

1. Why do you think Jingwen compares himself to a ghost? Do you think this is an effective comparison? Why do you think the author-illustrator chose to literally depict him as a ghost in the illustrations. What effect does this have?

2. Why doesn't Jingwen want Yanghao to speak to the librarian on his behalf?
3. Do you agree that Jingwen is telling the 'worst kind of lie' when he lies to his mother about the after-school tutoring?
4. Why do you think his palm is itchy even though the scab is long gone? What might this signify?
5. What is your impression of the brothers' relationship in this chapter?
6. How do the brothers each differently respond to the change in Mama's shift? Why? Do you think that they each view baking differently? Why? What do you think it means to each of them?
7. Why does Jingwen think he is 'drowning'? What does he mean by this?

Chapter 51

1. How does Papa view the difference between their family cake shop and the Pie in the Sky cakes? How is Jingwen's view different?
2. How does Jingwen's view of wealth differ from his father's?
3. What are Jingwen's father's hopes and aspirations for his children? What does this tell us about him?
4. Why is it so important to Jingwen what the last thing he said to his father was? Do you think it's important?
5. Why do you think Mama discourages Jingwen from being a pastry chef? What job does she promote instead? Why do you think this is?
6. Do you think the cookbooks are helping to improve Jingwen's English? Why does Mama encourage him to read storybooks instead? Do you think she makes a good point about cookbooks not being 'very useful everyday or at school'? Why or why not?
7. How does Jingwen try to convince his mother that the baking and cookbooks are benefitting him? Why does Jingwen consider it 'evil of me to use Papa this way'? Do you agree? Why do you think this doesn't seem to convince her?
8. Did you like the inclusion of the principal's letter in the illustrations? What effect did the inclusion of symbols among the English text have?
9. How does Jingwen feel at the prospect of repeating a school year and being in the same class as Yanghao? Do you think he should be kept back?

Chapter 52

1. Do you agree with Jingwen when he claims that cakes have 'made life better' for each family member?
2. Why does Jingwen feel that he is 'crawling' when Yanghao and Mama are 'sprinting'? In what ways is this the case? What does Jingwen believe has caused this disparity? Do you think this is the real reason? Who or what is really holding Jingwen back?
3. Do you think Mama has moved on from Papa, as Jingwen believes?
4. What is the 'tradition' of mourning in their family's culture? Why do they break with this tradition?

- Why do you think Jingwen was so insistent on continuing with his birthday party after his father's death? What is the atmosphere at the party?
- How is Mama's grief captured in both word and image? How did you feel during this scene? Who do you think she is 'begging' and what for? Why do you think she expresses this emotion when alone? What might this tell us about her behaviour throughout the narrative?
- Why do you think Jingwen doesn't approach her? Why do you think he 'never cried the way' Yanghao or Mama did?
- What importance does Jingwen now add to baking?

Chapter 53

- How has the mood changed between the brothers during baking? How does Jingwen treat Yanghao? Do you think Yanghao enjoys the experience? What negative impact is it having upon him?
- Do you think Jingwen really will 'finally be happy again' after he makes the final Pie in the Sky cake?

Chapter 54

- Why do Jingwen's classmates laugh at him when he mispronounces words as desserts?
- Why do you think the author draws attention to Jingwen's mathematical ability?
- Do you think giving Ben some of the apple mille-feuille will 'fix everything'? Will this be enough of an 'apology'?

Chapter 55

- How does the author create drama and surprise in the illustrations of the accident?
- Do you think Jingwen deals well with the accident? Does Anna?

Chapter 56

- How does Anna treat Jingwen? Has your impression of her changed at all since we were first introduced to her?
- Why do you think Jingwen continues making the apple mille-feuille?
- Why does Jingwen think there is no longer a need to follow his rules for making cakes? Do you think Yanghao will 'spill' everything to Mama? Do you think he should? Do you think the brothers should continue baking? Why or why not?
- Why do you think Mama doesn't tuck Jingwen's hands under the blanket or kiss him goodnight, but does this for Yanghao?
- Why does Jingwen think it was the cake that hurt Yanghao? What does he consider he should have done differently?
- Why does Jingwen think he needs to be 'forgiven'? Who do you think needs to do this 'forgiving'?

Chapter 57

- How does Ben react to the gift of the apple mille-feuille? Do you think he should have responded differently?
- Why is Jingwen convinced that cakes either 'fix' or 'break' things? Where do you think he went 'wrong'?

- How does Jingwen plan to explain his baking and lies to Mama? Do you think she will understand?

Chapter 58

- How does Mama react after finding out about the baking? Do you think she handles the situation well? Do you think she treats the boys fairly?
- What does Jingwen reveal to her? What does he not reveal to her? Why? Do you think explaining how baking links to his father would have made Mama more understanding?
- Why does Jingwen get mad with his mother? Can you empathise with him at all? Do you think he has good reason to be mad with her?
- Do either of them accept any responsibility or blame?
- What are Mama's main concerns and priorities? Do you think she is neglecting anything?
- Why can't Jingwen let go of baking, even though he has now made all of the Pie in the Sky cakes?
- 'The reason why you find English so hard is because you refuse to use it. You need to be more like Yanghao.' Do you agree? Can you find evidence of this in the story?
- Were you surprised that Jingwen told his mother he hated her? Why do you think he says this? Does he really mean it? Why do you think he can't bring himself to apologise even though he does actually feel sorry? Have you ever felt this way?

Chapter 59

- Why does Jingwen regret telling his mother he hated her? How is this linked to his father?
- Why does Jingwen compare his memories of his father to 'monsters'?
- Do you think he will ever be able to 'let go'? What exactly does he need to 'let go' of?
- How does the author-illustrator withhold and reveal information here? Why does she rely heavily on inference? What effect does this have? Why is Jingwen depicted opening his suitcase, and how does this relate to the accompanying text? What does the suitcase represent?
- Why is the date the cake was ordered significant? How does this illuminate why Jingwen feels so guilty and is so attached to baking?

Chapter 60

- What is the 'monster' that has escaped from Jingwen's suitcase? Why do the cakes not 'lure it away'? Is this an effective metaphor?
- What does Jingwen mean when he says he put himself 'into automatic mode, like a robot'? Why do you think he does this? What effect do the accompanying illustrations have? How would the reading experience be different if they were not included?
- Why does Jingwen consider it 'a relief to have a heart made of metal and nuts and bolts that feels nothing'?

Chapter 61

- What do you think Jingwen means when he says his robot heart 'short-circuits'?

- Are you surprised that Yanghao is still reading *The Little Prince*? What might this tell us about him?
- What did you think of Mama removing the rainbow cake recipe?
- Why does Jingwen now believe that rainbow cake is 'supposed to be on the menu of Pie in the Sky'? Do you think everything really will finally be 'all right' if Jingwen makes the rainbow cake? Why does he feel this way?

Chapter 62

- Why do you think Mama is mad with Jingwen but not Yanghao? Do you think this is fair?
- Why is it important to Jingwen that they use the family recipe when baking rainbow cake?
- Do you think you should be able to 'play the brother card'?
- Were you surprised that Jingwen misunderstood what Ben said in the playground? Why or why not?
- Did you expect the various connections between Ben, Joe and Mrs Barker?
- Were you surprised that Ben agreed to help Jingwen? How do you think their relationship will be from now on?

Chapter 63

- Do you think Jingwen should plan to bake again behind Mama's back? Do you think he should be including Yanghao in his lies? How does he justify his lies?

Chapter 64

- Do you think Jingwen should still be 'borrowing' from the emergency money? Why does he not tell Yanghao about it?
- Why does Jingwen not allow Yanghao to play at the park with Sarah even though they have enough time?
- What do the images reveal about how Jingwen is feeling towards Yanghao's and Sarah's relationship?
- Do you think he deals well with his feelings? How does he treat Yanghao as a result?

Chapter 65

- Why do you think Yanghao doesn't run after Jingwen? Why do you think Jingwen expected him to?
- Why do you think Jingwen forgot about the meeting with Ben? Why does he not go in to the cafe to meet Ben and explain? Do you think he should have?
- Why is Jingwen so convinced that making the rainbow cake will fix everything? Do you think it will?
- How does Jingwen's view of lies of omission change? Which view do you agree with more, and why?
- Do you think Jingwen should be more concerned about Yanghao? How does he feel when he thinks Yanghao went to visit Anna?

Chapter 66

- What mood does the author create in the opening comic strip, and how? How do you think Jingwen feels while baking the rainbow cake, and why? Why does the author-illustrator not include any text or speech with these opening images?
- Did you find the repetition of images with subtle changes effective?
- Were you surprised to find that making the rainbow cake didn't make Jingwen happy? Why do you think this is the case?
- Where do you think Yanghao is?

Chapter 67

- Why is Jingwen 'glad Anna speaks to me like I'm stupid'? Does this make you reconsider how she speaks to him at all?
- In what ways has Jingwen lost Papa, Yanghao and Ben? Do you think he will also 'lose' Mama, as he believes?
- How does the author create suspense in this scene?

Chapter 68

- Why does Jingwen consider his lies 'red' and 'bleeding'? Do you think he has finally told his mother everything?
- Do you think Jingwen should feel guilty for giving Anna cakes? Why or why not?
- What does Jingwen realise when he opens up Yanghao's copy of *The Little Prince*? Why do you think he continues reading it?
- Do you think stories should always end 'happily ever after'? Do you think this one will? Have you ever felt 'sadness mixed with happiness'? Do you think it's important for Jingwen to recognise and understand this sort of complex feeling?
- Where do you think Jingwen is going, and what do you think he plans to do?

Chapter 69

- What mood is created in this chapter, and how? Why do you think Jingwen's speech in the final image is spread across multiple speech bubbles? What effect does this have?

Chapter 70

- Do you think Jingwen should have left the house to search for Yanghao? How does Mama seem to feel about it?
- Why do you think Yanghao refused to speak to the police officers? What finally gets him to speak?
- Why do you think Jingwen is finally able to apologise? Do you think he needs to apologise for all of the things he mentions? Why do you think he 'needed' to say these words? Why couldn't he say them before? How does Mama respond? Do you think this will change her attitude in any way?
- How does the description of Jingwen crying compare to how Yanghao cried in the police station? Why do you think the author makes this comparison? Do you think it's important that Jingwen had this crying outburst?

Chapter 71

1. Why does Jingwen think salted caramel will fix the cake? What do the 'salted caramel' and the 'cake' really represent here?
2. Why does the author begin the comic strip with framed panels but then remove them altogether? What effect does this have, and what does it convey about the brothers' relationship?

Chapter 72

1. Why do you think Mama doesn't scold Jingwen?
2. What does Mama reveal about why Papa chose those particular cakes for the Pie in the Sky menu? What does this make Jingwen realise?

Chapter 73

1. Do you agree with Mama that 'Jingwen is salt and Yanghao is sweet'? What do you think she means by this?
2. Do you agree that 'the secret to a good cake is a balance of sweet and salty'? How might this idea be applied to life?
3. What do we discover about why Mama never put the picture frame above her bed? How has she dealt with her grief? In what ways is this similar or different to Jingwen?

Chapter 74

1. What do you think the final thing Jingwen plans to fix is?
2. Do you think 'never give up' is a good rule?
3. What is your impression of Ben in this scene? Why do you think he always forgives Jingwen? Should he?

Chapter 75

1. What did you think of Jingwen and Ben's maths project? Did you think it was a good idea? How is it appropriate to Jingwen? What does it tell us about how he best learns?
2. Do you think Yanghao will ever be able to take the bus alone?
3. What is your impression of Miss Scrappell in this scene?
4. Why do you think Joe is so startled by Jingwen?
5. Do you think Max made a good apology? Were you surprised that he did?
6. How does Jingwen now describe the feeling of missing Papa? Do you think this will help him deal better with his grief?
7. Why do you think Jingwen doesn't mind if Xirong doesn't reply to him?
8. Why do you think he is not looking forward to his next birthday?
9. Why does he plan on having a rainbow cake for his birthday? What has it come to represent?
10. How has Jingwen's attitude towards living in Australia changed since the beginning of the book? What do you think has influenced this change?

After You Read: Reflecting

1. Look back at your answers to the earlier questions. Have your views changed since reading the book?
2. Did you enjoy the story? Why or why not? What part of the story did you enjoy the most?
3. Conflict is a key story ingredient. Is there much conflict in this story? Can you list examples? Conflict can be external or internal to characters. What is the case in each of your examples? Do you prefer internal or external conflict? Why?
4. Did you find any moments particularly funny or particularly moving? Why?
5. Who is telling the story? Is this a good choice? What sort of voice do they have? How does it affect the tone of the story? How would the story be different if someone else was telling it?
6. Why does the author-illustrator include so many flashbacks? Do you think the story would be different without them?
7. What words would you use to describe the different characters in the book? Who was your favourite character and why?
8. Could you relate to any of the characters?
9. Have you and your family ever moved or visited a different country? If so, how does your experience compare to Jingwen's?
10. Have you ever been the 'new kid' in school? If so, what are the similarities or differences between your experience and Jingwen's?
11. Identify some of the most significant challenges that Jingwen and Yanghao face as they try to fit in at their new English school. Do you think they handle these obstacles well?
12. Why do you think that Yanghao adapts more quickly to his new surroundings than Jingwen does?
13. Why do you think Jingwen is so drawn to the story of *The Little Prince*?
14. Does Jingwen's English improve over the course of the story? What aids this improvement? What hinders it?
15. What challenges does Jingwen have when encountering idioms in the story? Can you think of some examples where he misunderstood the meaning of an idiom? Why do you think the author chose an idiom for the title of the book? What are the multiple meanings of the title?
16. The author uses a lot of figurative language in the text, including idioms, similes and metaphors, as well as extended metaphors. Here are some examples:
 - Idioms: 'birds of a feather', 'piece of cake', 'on the house'
 - Similes: 'the wing of the airplane slices through the fluffy cloud like a knife through cake', 'like a rat following stinky cheese'
 - Metaphors: 'concert of tears, wails, and snort', 'my robot heart short-circuits'
 - Extended metaphor: comparisons to Mars, Martians and aliens

Can you think of any other examples? Why do you think she does this? Did you enjoy the use of figurative language? Why or why not?

17. Can you think of some examples where Jingwen misinterprets people's behaviour towards him? What causes this misunderstanding? Is it always a language issue, or does Jingwen's attitude also influence it? Do you think he often misunderstands people?
18. How would you describe Jingwen and Yanghao's relationship? Do you think they treat each other well? What are the different expectations for each according to their age? What is their actual age difference? Do you think Jingwen takes on too much responsibility? Do you think Yanghao is babied too much? What do you think they learn about themselves and each other by the end of the book?
19. 'Mama says he's funny; I say he's cuckoo.' 'Mama says Yanghao is persistent; I say pigheaded.' Which do you agree with, and why?
20. Why is baking so important to Jingwen? How does the significance of baking continuously change for him throughout the story? How does baking help him? How does it hinder him? Why is it so important that he bake every single cake? How is Yanghao's experience of baking different? Why do Jingwen and Yanghao keep their baking a secret from Mama?
21. Which was your favourite cake they made? Has this book inspired you to try baking some new recipes yourself?
22. Do you have a hobby that you find helps you? What is it, and in what ways does it help you?
23. Do you think Jingwen and Yanghao should have kept their baking secret from Mama? How might they have handled the situation differently?
24. What are Jingwen's classifications for lies? Do you agree with Jingwen's classifications? List the lies that he tells throughout the book under these classifications.
25. What sort of parent is Mama? What sort of parent was Papa? Do their parenting styles differ? Which do you prefer?
26. How does Jingwen finally come to terms with the loss of his father?
27. What did you think of the ending? Why do you think the writer ended the story this way?
28. Did you enjoy looking at the pictures alongside the text? If you were to take away the words from the page, would you still be able to understand what was happening in the story? If you were to take away the pictures from the page, would anything be lost?
29. What was your favourite illustration in the book? Why?
30. Are there any parts of the story that you think should have been illustrated but were not?
31. Did you like the incorporation of fantasy elements in the illustrations? Why do you think the author-illustrator used this technique? What was your favourite 'visual metaphor', by which a real feeling was captured through an imaginary comparison?
32. How do the words and images work together to create a certain effect? Give examples.
33. When do the illustrations depict the action of the story? When do they expand upon the story? When are they decorative? Do the text and illustrations ever oppose each other?
34. Do the illustrations show us anything that the text does not mention?
35. Why does the author-illustrator sometimes choose to present images without any text or speech at all? How does this tie into the themes and subject of the narrative?
36. How does the author-illustrator play with speech, typography and speech bubbles? Why does she do this? Here are some examples to consider:
 - some speech bubbles incorporate symbols
 - some words are written with extra letters and spaces – for example, 's l o o o o w'
 - some words are compressed together without spaces – for example, 'Letmeholdthecake!'
 - some sentences are broken up into individual words spread across multiple speech bubbles
37. How does the author-illustrator convey sound effects? What are some different techniques she uses? Which is your favourite and why?
38. What techniques does the author-illustrator use to convey the experience of reading or listening to a foreign language? Are these techniques effective?
39. Do you think the author-illustrator does a good job of giving personality to the characters or of showing us how they are feeling through the illustrations? How does she try to achieve this? Are there any examples that you think are particularly strong?
40. How would you describe the author-illustrator's style of illustration?
41. What colour scheme does the author-illustrator mainly use? Why? Did you like it?
42. How do you think the artist created the pictures? What media and tools did she use – for example, pencil, ink, pastels, paint, collage? What surface did she use – for example, paper, canvas, digital tablet? What technique did she use – for example, drawing, painting, print-making and so on? Do you think she made good choices? What effect do her choices create?
43. Having read the book, do you think the cover illustration was strong? Would you have picked something else? Why or why not?
44. Discuss some of the following themes in the book: difference; fitting in; grief and loss; guilt and self-forgiveness; brotherhood; lies; responsibility; language; self-image; food. Which do you think is most important, and why? Can you think of any other themes in the book?
45. What do you think are the key messages of this book? Do you feel you learned any lessons?

ACTIVITIES

- Design your own fantasy cake, and draw a diagram of it in the style that Jingwen presents his Pie in the Sky cakes throughout the book, using labels and so on.
 - Design your own dream menu for a bakery. Think of catchy names and appetising descriptions for the cakes, and produce a menu that is visually appealing, considering typography, colour, spacing and so on.
 - Design a poster advertising the Pie in the Sky bakery. Think about typography, imagery, colour, spacing and so on. Try to incorporate a logo and catchy slogan as well. Look to famous brands for inspiration.
 - Draw your own family portrait in which your family members have been transformed into ‘aliens’. Look to Jingwen’s imaginings for inspiration.
 - Design your own ‘alien’ language using your own invented symbols. Then:
 - Create a comic strip in which two characters are having some sort of exchange with each other but the speech bubbles only contain this alien speech.
 - Try to convey the scene through facial expressions, language and artistic elements (for example, colour, angle, space, line) alone.
 - Show the comic strip to a classmate and ask them to decipher what is happening in the scene.
- or*
- Using this alien language, write a letter from a teacher to a parent, outlining some sort of misbehaviour on their child’s behalf and the punishment they have been given as a result.
 - Reveal every fifth word in English, and see if a classmate can decipher the letter in its entirety.
 - Think of one of your treasured family memories and reproduce it in comic-strip form.
 - Write a poem in which you capture how your favourite hobby makes you feel. Try to use figurative language such as metaphors and similes to make interesting comparisons.
 - Choose one of the illustrations from the book and recreate it in full colour.
 - Choose one scene from the prose/text that isn’t depicted in the images, and illustrate it yourself. You can draw a single image, a series of images or a comic strip – whichever you think is most fitting.
 - Write a diary entry from the point of view of Mama or Yanghao. It can be from any point in the story.
 - Draw an alternative cover for the book.
 - Research idioms found in other languages that don’t directly translate into English.

or

Consider how some English idioms would directly translate into other languages.

or

Invent your own idiom.

- Find a book written in a foreign language and, using a language dictionary, try to translate one random paragraph from the book. Consider how long it takes you and the difficulties involved. Compare your experience with your classmates’.
- Watch an episode of your favourite TV show in a language you have no familiarity with. Think about what you can and cannot understand and why, taking into consideration elements such as voice, tone, body language, facial expressions, actions and incidents, familiarity with the show and so on. Discuss your experience with your classmates.
- Choose a different culture and find out some fun and interesting facts about it. Present your findings on a poster in a style similar to Jingwen’s diagram in Chapter 18.
- Look at the diagram in Chapter 10 that presents the different kinds of cakes sold in the family’s old cake shop. Find real pictures of these cakes and look up their recipes. Try to source or make one yourself.
- Debate one of these topics as a class:
 - ‘You should never lie.’
 - ‘Older siblings should be more responsible than their younger siblings.’

FURTHER RESOURCES

- Author–illustrator’s website: <https://remylai.com/index.html>
- Discussion guide: <https://d827xgdhgqbnd.cloudfront.net/wp-content/uploads/2019/03/09111222/Pie-in-the-Sky-Discussion-Guide.pdf>
- Teacher’s notes with author–illustrator Q&A and doodles: https://remylai.com/uploads/1/2/0/8/120801831/pie_in_the_sky_teacher_notes_australia.pdf
- Remy Lai’s rainbow cake recipe: <https://d827xgdhgqbnd.cloudfront.net/wp-content/uploads/2019/03/09111228/Pie-in-the-Sky-Rainbow-Cake-Recipe.pdf>
- ‘How to Draw Yourself with Remy Lai’ (video): <https://www.youtube.com/watch?v=z3BUuXHGFh0>
- ‘Remy Lai Answers Your Questions: Connecting Through Creativity; Scribblers Festival 2020’ (video): <https://www.youtube.com/watch?v=rKcGX50tG-4>
- ‘MacKids Streaming Schoolhouse: Language Arts Class with Remy Lai and Christian McKay Heidicker’ (video): <https://www.youtube.com/watch?v=Tma9M8f8iEU>
- Children’s Books Ireland reading list – Graphic Novels: <https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Graphic-Novels.pdf>
- Children’s Books Ireland reading list – Inclusivity and Representation: <https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Inclusivity-and-Representation.pdf>
- Children’s Books Ireland’s *Mind Yourself* reading guide: https://cbi-reading-guides-archive.s3-eu-west-1.amazonaws.com/CBI-ReadingGuide_Mind_Yourself.pdf

General Comics and Graphic Novel Resources

- ‘Graphic Novel Educators’ Guide’: https://assets.readbrightly.com/wp-content/uploads/2018/09/9780385388412_5360.pdf
- ‘Comic Book Activity Kit’: <https://everychildareader.net/cbw/comics-activity-kit-2019/>
- ‘Comic Book Show and Tell’: <http://www.readwritethink.org/classroom-resources/lesson-plans/comic-book-show-tell-921.html>
- ‘Graphic Novel/Comics Terms and Concepts’: http://www.readwritethink.org/files/resources/lesson_images/lesson1102/terms.pdf
- *Understanding Comics* by Scott McCloud: <http://www.scottmccloud.com/2-print/1-uc/>
- Article with ideas for teaching graphic novels in the classroom: <https://www.theguardian.com/teacher-network/2015/nov/30/how-to-teach-graphic-novels>
- ‘Why Comics Belong in the Classroom’, Gene Yang (TEDx Talk video): <https://www.youtube.com/watch?v=Oz4JqAJbxj0>
- ‘Graphic Novel Vocabulary List’: <https://sites.google.com/site/graphicnovelclassroom/vocabulary>

EMMA CARROLL SECRETS OF A SUN KING

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SUMMARY

It's 1922 and London is recovering from the Great War while waiting on news about the discovery of Tutankhamun's tomb in Egypt. Lil's granddad is struck down by a terrible illness after receiving a mysterious package from a famous Egyptologist, now found dead. Lil soon finds herself wrapped up in an ancient mystery, and with the help of two new friends, she sets out to right some past wrongs. A spellbinding historical adventure that skilfully interweaves a thrilling 1920s tale and a moving subplot set in ancient Egyptian times.

ABOUT EMMA CARROLL

From a very early age, Emma dreamed of being an author. She was a secondary school English teacher for many years before becoming a full-time writer, though she still has strong links within education and the teaching community. Her stories are usually historical, often spooky and always led by a cast of impressive female characters. Emma's debut, *Frost Hollow Hall*, won the North East Book Award. Her second novel, *The Girl Who Walked on Air*, was nominated for the Carnegie Medal. *Letters from the Lighthouse* was chosen as a Waterstones Book of the Month, as was *Secrets of a Sun King*. *The Somerset Tsunami* was selected by indie booksellers as their Book of the Month and was *The Times* Children's Book of the Week. Her stories are published in many languages. Emma lives in the Somerset hills with her husband and two terriers.

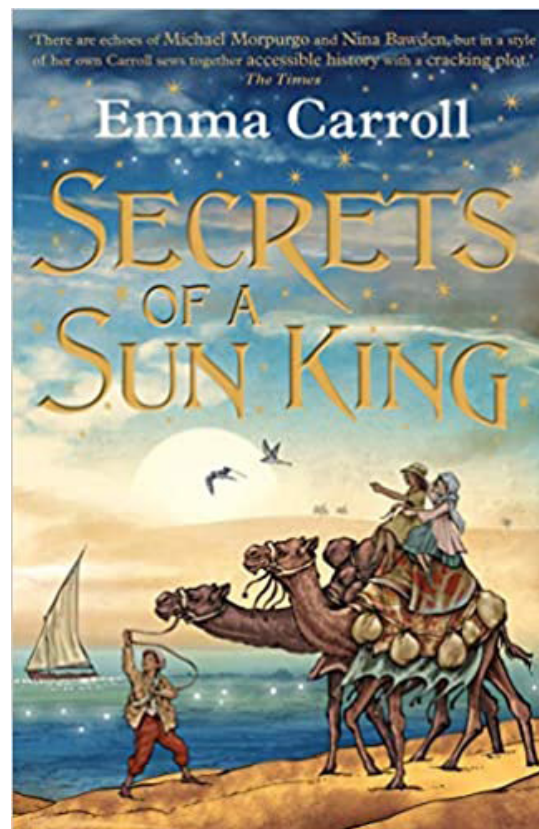
THEMES TO EXPLORE

Ancient Egyptian culture, Egyptian mythology, archaeology, history, the ethics of excavation, secrets and lies, ancient magic, justice, revenge and curses, ownership, greed, power, friendship, family, identity, imperialism, effects of war, post-war Britain, class, the good life, the afterlife, honouring the dead, social norms, diversity and racism, humanity

CURRICULUM SUGGESTIONS/ LEARNING OUTCOMES

Language, Literature and Drama

- recognising genre conventions
- discerning the covert or overt messages in texts
- experiencing the relationship between story, theme and life experience
- distinguishing different types of character, understanding motivation and choice, interpreting characters and beliefs
- recognising shifts in time and perspective
- recognising the role of the narrator and use of voice and tone
- predicting, inferring and making connections
- reflecting on a particular dramatic action and other possible alternative courses for the action
- understanding how tension adds to drama the suspense that ensures reader interest
- recognising the author's intent and purpose



History

- understanding time and chronology
- recognising continuity and change over time
- exploring connections between the past and present
- learning about ancient Egyptian history, culture and mythology
- recognising the importance of 'voice' in history
- exploring the role of history and archaeology
- exploring the ethics involved in archaeology

SPHE and Geography

- relating to others
- recognising and appreciating differences in people and communities
- knowing how to treat others with dignity and respect
- identifying stereotypes and prejudices and their negative effects
- developing empathy with and understanding of others
- exploring the different aspects of friendship and family
- developing personal responsibility for one's behaviour and actions
- creating and maintaining supportive relationships
- becoming an active and responsible citizen in society
- learning about different countries, societies, climates and landscapes

QUESTIONS

Before You Read: Anticipating

1. Look at the title, typography and illustration on the front cover. What do you think this book is about? What atmosphere is created?
2. Where do you think the book is set? What clues are you given?
3. Does the title and/or cover make you want to read the book? Why or why not?
4. What is your first impression of the characters on the cover? What do you think their relationship might be?
5. Do you spot any unusual details that intrigue you?
6. Look at the back cover. How does it add to your overall impression of the book? Does it change what you think the book will be about?

As You Read: Considering

PART ONE

1. When and where is this story set? What do you know about this historical time and place? Have you ever read a story set in this period? What are your expectations for the story?
2. Do you know if Howard Carter is a real archaeologist in history? What can you find out about him?
3. What atmosphere is created in his quote? What do you think he is describing?

Chapter 1

1. What sort of 'hooks' does the author use to invest you in the story very early on?
2. What is your first impression of the family home? Do you think this family is wealthy? What clues are there that this is a home in London in 1922?
3. What is your first impression of Lil? Why does she dread school? What sort of relationship do you think she has with each of her parents? What sort of relationship do you think her parents have with each other?
4. How has the recent war affected her family and their community? Which war would this be?
5. What is a scholar? What do you know about Middle Eastern art? Look up some examples.
6. What is the term Lil's mother is seeking when she refers to 'spontaneous human ... something or other'? Is this a real thing?
7. What did you think of the news stories that Lil reads? How do you think they might be related, if at all?
8. What do you know of Tutankhamun, if anything? Try to find out some information about him.
9. What do you know about Nefertiti? What can you find out? Do you think this is a good name for a pet cat?
10. What do we learn about Lil's grandfather? Does he interest you? Why does he have 'no time' for Mr Carter? What does he mean when he refers to him as a 'golden boy'? How might this relate to the title of the book? Have we already been introduced to archaeologist Howard Carter in the book? How is Lord Carnarvon linked to Mr Carter?

11. What sorts of subjects does Lil study in school? Do you think these are typical for the time period? What is your impression of St Kilda's school?
12. How does Lil know bad news lies ahead of her? What impression does Lil have of hospital? Do you think hospitals were different in this period than they are today? Why might this be?
13. What impression does Grandad's home give you of him? What sorts of things are for sale in his shop? What is Lil's mother's view of these objects? Do you agree with her?
14. What sort of atmosphere does the author create as Lil visits Grandad's home, and how?
15. What is chai? Have you ever tasted it?
16. Lil claims that one of the reasons she thinks so highly of her grandad is that 'his cleverness didn't come from books or college but from going out into the world and getting grubby with it'. What is the difference between learning from a book and learning from doing and experiencing? Which do you prefer, and why?
17. Why do you think Grandad wants to 'put [his] things in order' and write a will? Do you think Lil should be alarmed? How do you think this might relate to his recent illness?
18. What mistake do you think Grandad and his old friend made? Why do you think it is now urgent?
19. Why do you think he makes her promise not to tell her parents? Do you think this is right? How does this make her feel?
20. What sort of relationship does Grandad have with Lil's father? Why?
21. 'The nut does reveal the tree it contains': what do you think this Egyptian proverb means? Do you think there's truth in it? How might you apply it to your own life?
22. What do you think Professor Hanawati has sent to Grandad?

Chapter 2

1. What sorts of countries did Grandad visit in his youth?
2. Do you think Professor Hanawati is the old friend Grandad had told Lil about?
3. Why do you think Grandad has never spoken about any of this before now?
4. What sort of bedroom does Lil have? What does this tell us?
5. Why does Lil look inside Grandad's package? Do you think she should have?
6. How does the author convey the ancientness and importance of the box and the jar inside it?
7. Why do you think the box opens so easily?
8. Are you familiar with Anubis? Find out some information about him. Look up some visual representations of him. Do you think it will be significant that he is the Egyptian god 'who guided souls to the underworld'? What might this suggest is inside the jar?
9. What do you know about the British Museum? What sort of collections does it have? Do you know anything about it at this point in history, 1922?

10. Have you ever seen pictures of hieroglyphics before? How would you describe them?
11. How does having this jar make Lil feel? Why is Lil so confused that Grandad would have this object? What types of objects does he typically bring home from his travels, and how do they differ?
12. Why do you think she hides the object from her parents?
13. Do you know what malaria is? Where is it most commonly found? How do you think Grandad got it?
14. What did you think of Lil's father's reaction to her mother's concerns about Grandad's hospital bills?
15. How does Lil treat her mother when she is upset? What does this tell us about her?
16. Why do her parents insist she can't see Grandad? Do you think they give good reasons? Do you think she should disobey them?
17. Why does Lil feel better when the parcel is out of sight under her bed? Do you think her mind is playing tricks on her or do you think the parcel has some sort of powers?
18. Why does Lil's mother think she'd 'rather have been born a boy'? Do you think this is a fair statement?
19. What do you know about the Rosetta Stone? Why is it so famous?
20. Why are people so fascinated by Howard Carter and Tutankhamun's tomb? Are you fascinated by this king or story? Have you read many adventures of this sort?
21. What do you know about the Valley of the Kings? Why is it called that?
22. Are you familiar with King Thutmose or King Ramses II? What do you know about them and the exploration of their tombs?
23. Do you know anything about pharaoh Tutankhamun? Who was he found by, and how? Why is he so famous?
24. What is a pharaoh?
25. Why does Lil's dad believe the story of Tutankhamun captured people's hearts? What does Lil think in contrast? What is your opinion?

Chapter 3

1. What is your impression of the nurse? Do you think she should have let Lil into visit her grandad?
2. How does Lil feel about lying to her parents?
3. How does Lil feel in the hospital? What atmosphere does the author create and how?
4. What does it mean to 'peach' on someone? Is this a phrase commonly used today?
5. Do you agree with Lil that it's 'different trying to be brave yourself'? Do most adventure stories include 'like-minded pals' for the hero? Can you think of examples?
6. Why do you think most of Lil's old friends were boys? Why did they stop talking to her? Why do you think the girls at St Kilda's are hard to be 'pally' with? Why does Lil not feel sorrier for herself in relation to this? Do you think she makes a good point? What does this tell us about her?

7. What sort of headlines do the newspaper boys shout? Are these actual events in history? Do you know anything about them? How does this help to establish the historical setting?
8. Do you think the Egyptian headline is exciting? How so?
9. What sort of 'digging' do you think Lil will do? What does this tell us about her?
10. What is a 'thruppence'?
11. How does the author evoke the Egyptian exhibitions? What details does she focus on? Have you ever visited an Egyptian exhibit? Was it similar?
12. What are your initial impressions of Tulip and Oz? How do they differ? Do you think they have anything in common with Lil? What do we learn about their family? How do you think Violet feels towards them, and why?
13. What is an 'ankh'?
14. What do you know about Isis? Have you ever seen visual depictions of her? Why would her image be on the jar and coffin?
15. How does Lil consider the coffin on display a clue? Do you think it is?
16. What does Oz point out about the difference between a pharaoh's and a nobleman's coffin?
17. What does Oz mean when he claims that most tombs have been 'robbed in antiquity'? Why would this have happened? Do you know of any real examples?
18. What is your impression of Mrs Mendoza? Do you think she fits into the society of the time? Why or why not?
19. What do you think Tulip will do when she finds the jar? Why?

Chapter 4

1. How does the author convey just how ill Grandad is? How do these descriptions make you feel? How does Lil feel seeing him?
2. Why does Lil not want to cry in front of Grandad?
3. Do you think there is a 'curse' on Grandad? Does Lil? How might this curse have come about? What will break it, according to Grandad?
4. Why is Lil determined to return the jar to Egypt? Do you think she will be able to?
5. What does Lil mean when she refers to the 'rightful' place of the jar?
6. What is the purpose behind the procession for the Unknown Warrior? Do you think it's a good idea? Do you know if processions like this really happened in history?
7. Why do you think the children gossip about what's in the Unknown Warrior's coffin? Have you ever felt 'horrified and fascinated' at the same time?
8. Why does it bother Lil so much that her parents prioritise the procession over waiting for her grandad? Do you think it should bother her? Why do you think Grandad didn't come along that day? What does Lil now think of it?

Chapter 5

1. Do you think Lil should keep lying to her parents? Do you think she will ever get found out?
2. Why do you think 'reincarnation' is the first word that comes into Lil's mind?
3. How do Lil's parents differ in their attitudes to Lil's studies? Why do you think this is? Why do you think Lil's mother has to whisper to her rather than speaking aloud in front of her dad? What does this tell us about their relationship?
4. Why do you think Lil considers telling her mother about the jar? Do you think she should?
5. Do you think it's important for a child to 'have someone my age to talk to – to share private, secret stuff that wasn't for grown-ups' ears'?
6. What sort of atmosphere is there in Lil's home every evening? Why do you think this is? Do you think this is a good home?
7. How has the mood shifted since Lil's last visit to Grandad's? Why do you think this is?
8. Why do you think Grandad has been keeping newspaper clippings to do with Egypt and Mr Carter?
9. Why does Lil find the half-eaten sandwich significant?
10. How does Lil feel reading Professor Hanawati's letter? Why?
11. Did you like that the actual content of the letter was presented for you to read? How is the voice and tone of the letter different to Lil's narration?
12. What does the letter illuminate about the jar and the curse?
13. Why did the professor and Grandad fall out?
14. How did the presence of the jar and the scroll make the professor feel? Is this similar to Lil's experience?
15. What is a 'canopic'? How does this term add to your understanding of the jar?
16. What is a 'papyrus scroll'?
17. How does Professor Hanawati know that the scroll is a personal account rather than an official one?
18. Did you like that the actual content of the scroll was presented for you to read? How is the voice and tone of Lysandra's account different to Lil's narration?
19. What do you know about Thebes? What is it famous for?
20. Were you surprised to discover that the scroll concerned Tutankhamun?
21. Why do you think this is not an 'official account'?
22. Who do you think Lysandra is, and why has she been entrusted to scribe this 'unofficial' account?
23. What first impression does Lysandra create of Tutankhamun? How does it differ from how he is typically presented?
24. What does the saying 'Let your face shine' mean? How might it relate to the title of the book?
25. Were you surprised to discover that KyKy was King Tutankhamun? What impression does Lysandra give you of him? How does it differ from official accounts?

26. What sort of relationships do you think Lysandra, Maya and KyKy have? Why?
27. How does Lysandra suggest KyKy feels about the role of king?
28. Do you know if dream-readers were common in ancient Egypt? Why might they have been popular?
29. How does Lysandra depict Ay? What does she mean when she says he 'has the eyes of a hungry wolf watching a weakening lamb'?
30. How is a dream 'like a melon', according to Lysandra? Do you agree?
31. What do you think KyKy's dream means? Do you think it was just a 'fever dream'? Why does it trouble Lysandra?
32. Why do you think KyKy is so ill? Do you think he has a good life as king? What are some of the pros and cons?
33. What is an omen? What omens does Lysandra recognise in KyKy's dream? Do you know of any other omens in ancient cultures?
34. What do you know about the Egyptian god 'Amun'? How has he supposedly brought 'chaos' to Egypt and why? How do the Egyptians hope to win back his favour?
35. What is your impression of Lysandra after reading her account?
36. How does the author evoke the ancient Egyptian setting? What small details does she include?

*PART TWO**Chapter 6*

1. How has Lil's impression of Tutankhamun changed after reading Lysandra's account?
2. What questions does the account raise for Lil? Are you also curious about the answers to these questions? What else are you curious about?
3. Do you think Howard Carter is the reason the curse is active again? How has he 'stirred up the past'? Do you think he should have?
4. What 'uncanny links' does Lil notice between KyKy's fever and Grandad's illness, as well as between Lysandra's life and her own? How does she relate to the characters in Lysandra's account? Were you surprised that people from such different periods in history could have such similar experiences? Why do you think the author makes these connections?
5. How would you describe Tulip's home? What does it tell us about her family? How does Lil feel being there? What does this tell us about her?
6. How do both Lil and Tulip feel at seeing each other again, do you think?
7. Why does Lil feel relieved that she can share the secret of the jar with Tulip? Do you think she should?
8. What more do we learn about Mrs Mendoza? How would you describe her?
9. How does Lil's mission suddenly become more pressing?
10. Why does Mrs Mendoza's editor only send men to report on the Egyptian dig? Do you think it is fair? Do you think it is typical of the time? What does Lil think of it? How does Mrs Mendoza feel about it?

11. How do Lil and Tulip each react to the tea served? What might it tell us about their different upbringings?
12. Why do you think Tulip wants to talk to Lil alone, away from her mother?
13. What do we learn about Tulip's brother Alex? What is your impression of him? How do you think his disappearance has affected the Mendozas?
14. How do Tulip and Oz each react to Lil's claim that the jar is cursed? Were you surprised by their reactions?
15. 'Death shall come on swift wings to anyone who disturbs the grave of a pharaoh.' How did reading this line make you feel?
16. Why is the animal form of the Anubis head a jackal?
17. How does this jar differ from a typical canopic jar?
18. How do Tulip and Oz change in demeanour when Lil reveals the jar's link to Tutankhamun?
19. What do you think of Lil's plan to post the jar to Egypt? What problems do Oz and Tulip each point out?
20. What does Oz argue should be done with the jar? Why does Tulip disagree? Where do you think is the best place for the jar, and why?
21. Why does Lil insist she can't go to Egypt with the Mendozas? Do you think she makes good points? Do you think she should feel 'ungrateful' for wishing for a different life?
22. What plan does Tulip come up with to return the jar to Egypt? Do you think it will work? How does Lil view Tulip after this?

Chapter 7

1. What flaw does Lil notice in their plan?
2. Do you think the rest of the translation will be in Professor Hanawati's home? Do you think the children should break into his home? Do you agree with Tulip's argument that it's 'not exactly stealing'? Why or why not?
3. Why do you think Oz doesn't join the girls when they huddle together for warmth? What might this tell us about his character?
4. What problems does the group encounter in getting into the house?
5. Were you impressed by Tulip's strategy and confidence? Why does the policeman believe she is related to Professor Hanawati? Why does he later get suspicious?
6. What is a 'tradesman's entrance'?
7. Do you think Lil's plan will work?
8. What social class do you think the Hanawatis belong to? What clues are there?
9. How does the author create drama and tension in this chapter?
10. What atmosphere is evoked in the house, and how?
11. What impression does the photograph give you of both Lil's granddad and Professor Hanawati? What feeling does it evoke in Lil?
12. How does the author create a sense of place in the opening of Lysandra's account? What details does she include relating to Egyptian architecture, trade, dress, climate and landscape?

13. Why does the king always win the chariot races?
14. How does KyKy appear 'regal'? What details create this impression?
15. How do you think KyKy feels towards his uncle?
16. What is your initial impression of Horemheb, the army general? Was Horemheb a real figure in ancient Egyptian history?
17. How is drama and suspense created during the account of the chariot race? How would you describe the atmosphere among the crowd during the race, and how is this created?
18. Why do you think no order comes from the palace steps when KyKy lies injured? How do both Ay and Horemheb respond to the accident? What does this tell us?
19. Why does Maya give the orders? What does this tell us about him?
20. What does Lysandra notice about the chariot wheel? What suspicions does this arouse in her?
21. What sort of materials do the healing ladies use? Were these typical of ancient Egyptian medicine? How do these differ from modern medicine?
22. Why is Roti blamed and punished? Do you think he should have been?
23. What sort of friend do you think Maya is, and why?
24. Why do you think KyKy insists on speaking to Lysandra and Maya alone? Why does he want people to know about his dream?
25. Who do you think was listening at the window, and why?
26. How do Ay and Horemheb respond when KyKy tries to take a more active role as king?
27. Do you think it's concerning that Maya has been ordered to find a site for KyKy's tomb?
28. What sort of tombs are built for Egyptian kings and why? What sort of labour is involved?
29. Why do you think Egyptians favour graves that catch the setting sun? Is the sun important in Egyptian culture and mythology? How so?

PART THREE

Chapter 8

1. Why does Lil think there is more to Lysandra's story? What does she still want to find out? Is there anything you're curious to know?
2. What similarities does Lil identify between KyKy's chariot accident and the reporter's car crash? What conclusion does she come to? Do you agree with her?
3. Why does she now think there are two tombs? Do you agree with her?
4. Why does Grandad compare Howard Carter to a 'sun king'? How does this relate to the title of the book? Who do you think the 'sun king' of the title is? Why was King Louis XIV of France referred to as a 'sun king'?
5. Why do you think Lil's mother makes such a special meal?
6. What do you think Lil's mother wants to tell her? Why does her father disagree?

7. How does her father react when he bumps into Lil after this conversation? How do you think he is feeling, and why?
8. What is 'cribbage'?
9. Why do you think her parents never usually go out together?
10. Why does Lil decide she needs to see her grandad at this point?
11. Where do you think her parents are going? Do you think she should have followed them?
12. How has the graveyard changed over time? What was the Black Death?
13. How do the demeanours of her parents change when they are in the graveyard? Why do you think they are there?
14. 'Women round [Lil's] way didn't go to the pub': what does this tell us about the roles of men and women in this society?
15. How does Lil feel sneaking into her parents' room? Why?
16. What mixture of emotions does Lil feel when she thinks of the Mendozas preparing for their trip to Egypt?
17. How does Lil feel when she discovers the piece of paper that has fallen from the suitcase? What does she think the significance of it is? What do you make of it?
18. Why does Lil now find lying to her parents easier?

Chapter 9

1. Why does Lil try to be more like Tulip? Do you think Tulip is a good influence?
2. Why does the newsboys' headline panic Lil?
3. Why did the arrival of the telegram upset Mrs Mendoza?
4. How does Lil feel towards Tulip after she reveals that her part of the plan has gone smoothly? How does Tulip respond?
5. Do you agree with Lil that she 'couldn't have done any of this on [her] own'?
6. Why does Lil suddenly feel 'a twist of fear'? Do you think it is right of her to expect the Mendozas to do this for her? Is she risking their safety?
7. How does the subject of school change Tulip's demeanour? Why do you think this is?
8. What is your impression of Millicent? What are her 'shadows' and do you think this is a good term for them? What does it convey?
9. Why does Lil initially ignore Millicent's comments? What makes her finally snap? Can you empathise? Do you think she should have reacted this way? Does she regret her actions?
10. What is a sarcophagus? Why do you think the headmistress's desk is compared to one?
11. What was your impression of the headmistress? Do you think she is suited to working with children? How are teacher–student relationships different in this time period? Were you surprised by this scene?

12. How do Lil's and the headmistress's views differ? Do you think she should have 'turned the other cheek'? How do you think a person should respond if they witness bullying and racism? What beliefs have Lil's parents and grandad instilled in her? Where have these beliefs stemmed from?
13. How do you think Lil's father will react when he finds out about her behaviour towards Millicent? How does Lil expect him to react?

Chapter 10

1. Why do you think Lil's dad looks 'sad rather than angry'?
2. Do you agree that you should let people 'fight their own battles', as Lil's dad suggests?
3. What more do we learn here about why Lil's father is so focused on her education? Were you surprised by his reasoning?
4. Were you surprised by how Lil's dad reacted overall in this scene? Why do you think he didn't give her a punishment?
5. Were you surprised that Lil was invited to join the Mendozas on their trip to Egypt? How does her mother respond? Did this surprise you? What does it tell us about her mother?
6. Why does Lil's mother take this opportunity to tell Lil about her brother? Were you surprised by what she revealed? Do you sympathise with her at all? How does Lil feel about it? Do you think her parents did the right thing? How was their decision influenced by the society of the time? How does Lil think this has affected her parents? Why do you think Lil's father thought it best not to tell her? Do you think her parents should have told her sooner?
7. Why does Lil now hesitate about going on the trip? How does her mother convince her to go?
8. 'It was no coincidence that something so heart-wrenching had happened to Mum and Dad at the very time Grandad was in Egypt discovering ancient jars.' Do you think that the events are connected?

Chapter 11

1. How does the author create drama and tension in his scene?
2. What mixture of feelings is Lil experiencing and why?
3. How does the fanciness of the exterior of the train make Lil feel about herself?
4. How does Lil's view of the train's interior differ from Tulip's? What does this reveal about their different upbringings and backgrounds?
5. How do you think Lil's father might have reacted when he found out she went to Egypt and her mother assisted her?
6. What does Lil start to consider about her brother?
7. Why do you think Lil doesn't tell Tulip the full reason she was caned?
8. Do you think the girls should order food at the expense of the *Washington Post*?
9. Did it surprise you that Lil had never ordered from a menu before? What does this tell us?

10. How does Tulip describe having a brother? Do you agree that everyone thinks 'boys are more important than girls'? Do you think this was truer in 1922 than today? How does Mrs Mendoza treat Tulip differently to her brothers, according to her? Why do you think this is?
11. Were you surprised to learn that Mrs Mendoza was married before and that Alex has a different father to Tulip and Oz? Do you think this would have been unusual for the time? Do you think interracial marriages would have been unusual at the time? How does Lil view Mrs Mendoza's family history? What does she compare her to? What does this tell us about how conventional her lifestyle is?
12. Why does Oz no longer go to school? In what ways is he clever? What sort of things does he not understand? How does this differ to Tulip? Is Tulip 'clever' in different ways?
13. What sort of relationship did Oz have with Alex? How has this influenced him?
14. Why does Lil tell Tulip about her own lost brother? How does Tulip respond? Why do you think Lil hadn't considered trying to find him up until that point? Do you think she will try now?

Chapter 12

1. Do you think the author does a good job of capturing the experience of travel?
2. Are you familiar with Ouija? How does Lil feel at the prospect of playing it? Why does she agree to?
3. Why does Tulip not want 'adults coming in and ruining it'? How might they do so?
4. Why does Oz no longer want to take part? What does this tell us about his character? Why do you think he is like this?
5. What sort of atmosphere is created when the glass begins moving on its own, and how? How does each character react?
6. Who do you think the message is from, and what do you think it means?
7. How does the experience affect Oz and Tulip later on? Why?
8. What does Lil think the message means? Which of her suggestions do you think is more convincing, and why?

Chapter 13

1. What progress has Mr Carter made? What effect do the continuous updates on Mr Carter's progress have on the story?
2. Why does Mr Carter continue with the excavation despite knowing about the curse? What does this tell us about him?
3. Why is it significant what type of snake bit and killed Lady Evelyn's canary? What do you know about Uraeus?
4. What is Violet's impression of the man she meets in the train station? Who does he remind her of? Why do you think he encourages Lil to 'keep an eye on Howard Carter'? What do you think the 'edge in his voice' suggests? Why do you think he is suddenly startled?

5. How did you feel when Mr Pemberton's telegram arrived? Were you surprised that Mrs Mendoza didn't fully uncover the children's scheme? How does Oz convince his mother to keep going to Egypt?
6. How does the boat trip to Egypt differ to the earlier ones? What atmosphere does the author create, and how?
7. How do you think the jar's lid came loose?
8. How does the author convey the ancientness of the scroll?
9. Do you think Oz will be able to decipher the Egyptian script? What is a 'talisman'? Do you think it's important for Oz to be able to translate this? How so?
10. How does Horemheb react to the threat of invaders? Do you think this is the best way to respond? What does it tell us about him?
11. What do you think of Maya's alternative? Do you think it will work? Why do you think Horemheb and Ay go along with it?
12. What do you think KyKy's latest dream means? Do you really think he will die? How might the visit be a trap? Do you think it is?
13. How does Maya suggest they deal with any potential attacks on KyKy's life? Why does Lysandra think they 'don't stand a chance'?
14. What advice does Lysandra give KyKy? Do you think this is good advice?
15. Why do Horemheb's men forbid the visitors entrance? What does this suggest? How do the visitors respond? What does this tell us?
16. What mood does the author create with the gathering storm?
17. Why do the men not allow Maya to pass, even though he is carrying KyKy?
18. How does Ay react when upon seeing KyKy's lifeless body? What does this tell us?
19. How did you feel when you learned that KyKy and Maya were unable to spend their last day together as planned?
20. How did you feel reading about KyKy's last moments? Do you think he has a good send off and a peaceful death?
21. What are KyKy's hopes for the afterlife? How do these differ from what is typically expected of a pharaoh? What does KyKy most value in life?
22. What are the Egyptian rituals following a death? Why are they so important? Do you think they differ for royalty versus common people? Why?
23. How is KyKy's tomb prepared? How much work is involved? Why does Ay choose a different site for KyKy's tomb? What is unusual about it? How does Maya feel about it? What goes wrong during the construction? How does Maya feel about this? Why is it so important that the tomb be completed in seventy days?
24. How is KyKy's body prepared? Why do you think a priest is involved in the removal of the organs? Why do they remove the brain but leave the heart? How long does the total process take and how much work is involved? What objects are used, and why? Which Gods do the women pray to and why?

25. What do you think happened to KyKy's heart? Why do you think Lysandra's mother refuses to draw attention to it?
26. Do you think Lysandra misinterpreted KyKy's fever dream as an omen? How does she feel about this?
27. Why do you think Maya is so insistent that Lysandra keeps an account of events as they transition from one king to next?
28. What atmosphere is created during the funeral and how?
29. What is the Opening of the Mouth ritual?
30. How does the scene with the removal of the feet make you feel? Why? How do you think things could have been handled differently?
31. What sorts of objects is KyKy's tomb filled with? What does Lysandra suspect about these objects?
32. Why has Maya taken KyKy's heart? Do you think he did the right thing?
33. 'The nut doesn't reveal the tree it contains': what is the significance of this proverb here? How does it compare to the earlier use of the proverb? How has the meaning changed?
34. Why does Lysandra plan to bury her account with KyKy rather than burn it, do you think?
35. What is Lysandra's plan for her own eventual burial? Why?

PART FOUR

Chapter 14

1. How do the children feel after reading the letter? How do they feel at the prospect that KyKy's heart might be in the jar? Were you surprised that it was? How does the heart look and feel? Did this surprise you?
2. Do you think the children show respect when handling the heart? How so?
3. Why do you think Lil feels it is both 'wrong and wonderful' to be poring over a dead person's heart?
4. How has the heart become more than an artefact for the children?
5. What does Lil suspect Mr Carter would do with the heart? Do you agree?
6. Why do you think the newspapers focus on Mr Carter's excavation rather than the actual life of Tutankhamun?
7. Why does Lil insist that they don't tell Mrs Mendoza about the jar, the heart and the curse? Why does Lil want to keep it out of the newspapers? Why does Oz argue that Mrs Mendoza should be allowed to write about it all? Who do you agree with and why?
8. Who do you think Oz thought he saw at the train station? What might his reaction suggest?
9. How does the author evoke the setting of Cairo? How would you describe the atmosphere? How does it differ to London? What is the significance of the dead horse? How does it make Lil feel?

Chapter 15

1. What is your impression of the Winter Palace Hotel? How does Lil feel being there, and why?

2. What does Lil notice about the guests? Why do you think there are hardly any women?
3. What mood is each of the children in, and why?
4. What is your impression of Lady Evelyn?
5. Were you surprised to read the telegram from Lil's mother? How does it make Lil feel?
6. How does Howard Carter's appearance differ from the other male guests? Why do you think this is?
7. How do you think Howard knows Mrs Mendoza? Why do you think he shakes her hand instead of kissing it?
8. What is your initial impression of Lord Carnarvon? How do you think he feels towards the dig? Why do you think he is involved?
9. How do the Carnarvons feel about reporters? Why do you think this is the case?
10. What does Lil realise about Mr Carter's intent in recommending accommodation to them?
11. What is an 'Egyptian winter'? How are the locals acclimatised?
12. Why does Tulip discourage Lil from waving at the young boy tending to the camels? What does this tell us about how she views the Egyptians? Why do you think the author chose Tulip to behave this way?
13. What does 'Dahabiyeh' mean?
14. In what ways does Lil consider Tulip 'clever'? Do you agree?
15. Do you think Tulip is as fond of Lil as Lil is fond of her?
16. How does the author create suspense at the end of this chapter?

Chapter 16

1. Why do the children not head out immediately as Lil had hoped? Do you think this was wise?
2. How does the food in Egypt compare to the type of food Lil ate at home in London?
3. What is your impression of Castle Carter? Does it fit into its surroundings?
4. How does the presence of the British excavators alter the landscape?
5. What atmosphere is there in the Valley of the Kings? Why does Tulip claim she wouldn't like to be buried there? Would you?
6. How does the author evoke the sandstorm? Why does Lil think the sandstorm is significant?
7. How does the local boy feel about the presence of the English in his country? How does he compare the English way of life to that of his locals?
8. Why does he consider it important to know and understand the valley?
9. Why do you think he deliberately sends the group the wrong way?
10. Were you surprised the children didn't waver or give up?

Chapter 17

1. What do you think the children should do after Tulip is bitten?
2. What did you make of Lil's idea?

- What does the boy reveal about why he is upset with the children? Can you empathise with him?
- Why do you think he agreed to help them in the end?
- Why does Lil consider the scorpion bite an omen? Do you think it is?
- What are the 'special rules' for visiting the valley? Why have these been introduced?
- Why does Pepe refer to Mr Carter as '*your* Mr Carter' when speaking to the children?
- How is the night sky different in the valley than in London?
- What do you think will happen to the children if they get caught at the site?
- Who do you think the children spotted at the tomb site?

Chapter 18

- How does the entrance to Tutankhamun's tomb appear to Lil? How does it differ from its portrayal in the media? Why do you think this is?
- Why does Lil feel it is 'sad and strange to have a person's grave under lock and key'? Do you agree?
- Did you expect Mr Carter and his gang to be at the tomb? What are they doing there?
- Who do you think Pecky is, and how is he involved in the excavation?
- What is Lord Carnarvon most concerned about regarding the tomb?
- Are Mr Carter and his group 'tomb raiders'? How so?
- How does Lil feel about them breaking into the tomb? In what ways does she understand their motivations? Can you empathise with these feelings?
- Do you think it would matter to Mr Carter that the objects in the tomb may actually have been the palace's unwanted things?
- Why is Lil almost envious of Mr Carter? Can you relate to this?
- Where does Mr Carter get his power from?
- How does Pepe's 'local knowledge' assist the children? Do you think they would be able to survive without it?
- What sort of challenges do the children face on their way to the tomb's entrance? How do they handle them?
- How did you feel when it was revealed the guards had guns? Why does the chapter end here? What effect does this create?

Chapter 19

- Lil feels she has 'already put [her friends] through enough'. Do you agree? Do you think they had any choice in the matter?
- How is tension and suspense created throughout this chapter?
- Why do you think none of the adults look 'remotely spooked or worried'? Do you think they should be?
- How do you think Mrs Mendoza is feeling right now? Do you think it was fair of the children to disappear on her?
- How does Pepe know more about stars than Oz? Why does this bother Oz?

- Do you think the 'resting place of an ordinary boy' is more suited to KyKy than an official tomb? Why?
- 'We are a team ... None of us would've done this on our own.' Do you agree? Do you think this also includes Pepe?
- Why does Oz want to be the one to enter the tomb? Why does Lil insist she should be the one? Do you think this is right or fair?
- Why does Lil give the jar to Pepe to return instead of doing it herself? Do you think this was the right decision?
- How does Lil overcome her last-minute doubts? What has she learned, and from whom?
- Why is it fitting that a picture of Osiris is depicted in the chamber?
- How is the artwork in this tomb different to the artwork Lil has seen in the British Museum? How does seeing this artwork feel different to Lil?
- How do you think Mr Carter would view this tomb? Do you think he would think it 'important enough to dig up and document'?
- What makes the tomb seem like 'the burial place for a friend'?
- Why does Lil cry when she discovers the mummies of Lysandra and Maya in the tomb? What 'tangle' of feelings do you think she is experiencing?
- Do you think it is significant that the three friends are 'together in the sun'? How so?

Chapter 20

- Do you think the curse will now be broken?
- Why do you think Tulip and Oz don't enquire more about how things went in the tomb?
- Did you realise who the blond-haired man was before Lil did? What clues were there?
- How do Tulip and Oz react to his presence?
- Why does Lil feel it's not her place to ask Alex about his disappearance?
- 'Sometimes people only told you things – difficult things – when they were ready to do so.' Do you think it's important to respect people's privacy and allow them time and space to process their feelings?
- How does Mrs Mendoza react when the children arrive back? Do you think this is an appropriate response?
- How does she react when she sees Alex again? How does he explain his disappearance? How does this help Lil to empathise with her father? Can you understand why Mrs Mendoza is so upset with him?
- Why do you think she eventually embraces him? How does the description of this embrace capture her feelings towards him?
- Why did Alex give up history and turn to journalism?
- Why do you think the English newspapers are depicting Mr Carter as a hero and not acknowledging the tensions with locals?
- Do you think the children should help Mrs Mendoza with a story lead relating to Mr Carter and Lord Carnarvon? Why?

Chapter 21

1. What sort of people attend the tomb-opening ceremony? Why do you think this is?
2. Why do you think Lil doesn't feel it's right to attend the ceremony without Pepe?
3. What 'axe' does each character have to 'grind' with Mr Carter? Are these convincing motivations, in your opinion?
4. Why do you think they invited the police chief and provincial governor?
5. Who do you think drew Lord Carnarvon's coat of arms on the stone at the tomb steps, and why? What does this signify? Do you think this should have been done?
6. Why does the ceremony feel like a 'farce' to Lil?
7. How has Mr Carter changed his appearance for the occasion? Why do you think he has done so?
8. Why is Mr Carter insistent that Mrs Mendoza has no notebook or recording equipment with her?
9. How do the children feel to be standing at the tomb? Why?
10. 'This tomb – big, golden, soon to be world-famous – was all for someone who'd once been a living, breathing, pomegranate-throwing young man.' How does this quote make you think about historical figures?
11. What sort of mixed feelings does Lil have upon seeing the treasure? Can you empathise?
12. What are Mr Carter's plans for the objects found in the tomb? How do the Egyptian officials react to this? How do you think they are feeling? Why do you think they are going along with the excavation?
13. 'It's not right to disturb dead people's tombs.' Do you agree? Why or why not?
14. In what sense does Lil recognise Mr Carter as a 'sun king'?
15. How does Mr Carter deal with being confronted by Lil?
16. 'How dare you speak to your elders in that way!' Do you think you should always respect your elders?
17. What do you think is revealed when Mr Carter's 'angry mask slipped just for a beat'?
18. How do the guests and the officials react when they learn that Mr Carter and his gang broke into the tomb the night before?
19. Why do the officials feel the need to remind Mr Carter that he is there at their 'invitation'?
20. In what ways did the children 'get' Mr Carter, as they claim?

PART FIVE

Chapter 22

1. Why do you think Mr Carter decides to 'put the record straight'? Do you think he actually does?
2. Why do the Mendozas also publish the story in *The Cairo Gazette*? Do you think it was important for them to do so?

3. Why do you think Lord Carnarvon and Lady Evelyn opt for an exclusive with *The Times* instead? Do you think they have learned anything from the experience?
4. How does the newspaper story make life difficult for Mr Carter?
5. Why do you think there is a call for more Egyptian involvement in the dig? Do you think it's important that there is Egyptian involvement?
6. How does Mr Carter react to the newspaper story and its feedback? What does this tell us about him and what he has learned from the experience, if anything?
7. Do you think the curse has turned on Mr Carter?
8. How does Lil feel about returning home? Why?
9. Why does Lil hope she saw a jackal at the water's edge? Why would that be 'right somehow'?
10. Do you think the real Tutankhamun is finally free? Who or what is the 'real' Tutankhamun?
11. What sort of atmosphere is created when Lil is reunited with her parents and her grandfather? How did you feel reading this scene?
12. Why do you think Grandad and Alex are so shocked to see each other?

Chapter 23

1. How did life get more complicated for Lil? Are these 'complications' positive or negative?
2. Why do you think Grandad now decides to use his front parlour? What is a 'front parlour' typically used for?
3. Were you surprised by the revelation that Alex was Lil's lost brother? What 'clues' were there?
4. Why did Grandad keep in touch with Mrs Mendoza but keep this hidden from Lil's parents? Do you think he should have done this?
5. How does Alex react to the revelation? Do you find this convincing?
6. How does he feel about having Lil as a sister?
7. How do you suspect he feels towards his biological parents? Does the author allude to this at all?
8. Who does Lil now consider her 'family'?
9. How does Lil's view of her father change? What does she learn about how he sees her? How does her attitude to St Kilda's change as a result?
10. How does Alex fit into Lil's family? How does their reunion change the atmosphere in Lil's house?
11. How does the curse claim Lord Carnarvon? Do you consider this justice?
12. Do you feel Howard Carter is brought to justice? Why or why not? How does the curse impact him compared to Lord Carnarvon?
13. What is Lil's attitude to the British Museum? How does she now view the work of archaeology? What does she think are its limits? Do you agree?
14. Why does Lil value the 'real story' of KyKy, Lysandra and Maya more than the discovery of the tombs and their treasures?

15. What did you think of the overall ending? Did you find it satisfying? Why do you think the writer ended the story this way?
16. Why do you think the author closes the story with the description of the siblings all together 'with their faces turned to the sun'? What earlier descriptions and events does it remind you of? What does it signify, do you think?

Author's Note

1. What elements of the story does the author confirm are historical fact? What elements did she modify or invent? Do any of these surprise you?
2. Why do you think this note was included? Do you think it was important to include?

After You Read: Reflecting

1. Look back at your answers to the 'Before You Read' questions. Have your views changed since reading the book?
2. Having read the story, do you think the cover illustration was strong? Would you have picked something else? Why or why not? Look back at all the details in the illustrations on the front and back covers. How do these details relate to the story? What do you spot that you didn't before?
3. Was there much tension or suspense in this story? List some examples. What was the tensest moment for you?
4. Conflict is a key story ingredient. Is there much conflict in this story? Can you list examples? Conflict can be external or internal to characters. What is the case in each of your examples? Do you prefer internal or external conflict? Why?
5. Were there any parts of the story where you really wanted to turn the page to find out what happened next? What made you feel this way?
6. Do you think the author did a good job of withholding and revealing information? What effect did this have? Did any parts of the stories genuinely surprise you? Did you notice any 'clues'?
7. Were there any loose ends you would have liked tied up? Did you notice any holes in the plot?
8. Do you think the author did a good job of establishing the various settings? How did she attempt to do this? What were the most interesting aspects of each setting? Which was your favourite setting and why?
9. If you had to choose between living in 1920s London or ancient Egypt, which would you choose and why?
10. Did you learn anything about life in ancient Egypt or 1920s London that you didn't know already?
11. How would this story be different if Lil lived in contemporary times? Why do you think the author chose to set her world in 1920s London? How does this affect the plot and themes of the story?
12. 'We are an independent country not, not a colony ... We shouldn't let this Englishman dictate what happens to Tutankhamun's tomb.' What do you know about British rule in Egypt? How does this influence your view of events in the book?

13. Who was your favourite character? Why? Who was your least favourite character? Why?
14. What words would you use to describe each of the main characters in the book?
15. What were the motivations of each of the main characters, including the villains? Were they convincing?
16. Do you think Lil, Tulip, Oz and Pepe make a good team? How do they balance each other? Do they learn any lessons from each other? Are they good friends to each other?
17. What is your impression of Pepe? Do you think he is a convincing character? Why do you think the author introduces him?
18. Who is the hero in this story? Or is there more than one hero?
19. Did you think any of the characters were particularly brave? Did you think they were fearless? Why might the author have portrayed them in this way?
20. Why do you think the author decided to include multiple narrators? How would you describe each voice? How do you think the Egyptian narration may have been different if it was from the point of view of KyKy himself? Do you think it's important to give a 'voice' to people from the past? What effect does this have?
21. Do you feel any differently about exploration and excavation after reading this book? Do you see historical figures any differently?
22. What sorts of objects do we generally consider historical 'treasures' or artefacts? Do you think the people of the past may actually have considered some of these objects as 'junk'? What might they have considered 'treasure' that we consider 'junk'?
23. Do you think we can ever really know the past? What exactly is history, and what is its purpose?
24. What is the difference between 'official' and 'unofficial' accounts? Who decides what is official and what isn't? Is history objective?
25. What is the significance of the title? What multiple meanings might it have? Who is the 'sun king'? Why is the sun and sunlight so significant in the text?
26. Why do you think the author separated the narrative into parts? Why does she preface them with quotes from Howard Carter? How does this set up your expectations for events in each section and also influence your impression of Howard? Are these real quotes?
27. Discuss some of the following themes in the book: ethics of excavation, our relationship with the past, secrets and lies, justice, ownership, power, friendship, family, the good life, honouring the dead, racism, humanity. Which do you think is most important, and why? Can you think of any other themes in the book?
28. What do you think are the key messages of this book? Do you feel you learned any lessons?

ACTIVITIES

- Draw a picture of the treasures you imagine the group uncovers in Tutankhamun's tomb.
- Make a list of all the 'treasured objects' you would like to be buried with if you were a pharaoh.
- Design the exterior of your own canopic jars, incorporating hieroglyphics and Egyptian gods and goddesses that are relevant to you and your life. You will likely need to do some research here. See 'Further Resources' for guidance.
- Come up with your own snappy and attention-grabbing newspaper headlines relating to some sort of archaeological discovery. You can choose any historical period and any sort of artefact.
- Choose one of the newspaper headlines in the book and write the article to accompany it.
- Write the exclusive interview that the Mendozas have with Mr Carter. Try to capture each character's voice, and remember their motivations and how they are likely to present themselves.
- Write a letter from Ezra Wilkinson (Lil's grandad) to Professor Hanawati after the discovery of the jar, encouraging him to return it.
- Imagine and describe a dream Professor Hanawati might have had the night before his death, drawing on the omens Lysandra highlights.
- Write a diary entry from the perspective of KyKy following the chariot race.

or

Write a diary entry from the perspective of one of Lil's parents after they leave Alex at the convent.

- Write a travel review of the train journey from London.
- Research any aspect of ancient Egypt in more detail, and present your findings on a poster or create a collage of images. Here are some ideas for topics: gods and goddesses, pharaohs, architecture, funerals, mummification, clothing, food, entertainment.
- Research the true story of Howard Carter and King Tutankhamun's tomb. Identify all the ways in which Emma Carroll adheres to history or deviates from it. Discuss why she makes the deviations that she does.
- Debate one of the following topics:
 - 'Dead people's tombs should never be disturbed.'
 - 'Human remains should never be on display in museums.'
 - 'Historical artefacts should remain in the country they were discovered in.'
 - 'People should solve their own problems.'
 - 'Lying is permissible.'

FURTHER RESOURCES

- Author's website: <https://emmacarrollauthor.wordpress.com/>
- Read an extract: https://faberchildrens.co.uk/wp-content/uploads/2020/07/SecretsofaSunKing_Extract.pdf
- Publisher's activity pack for *Secrets of a Sun King*: https://cdn.faber.co.uk/media/wysiwyg/SunKingActivityPack_small.pdf
- Publisher's chapter-by-chapter resource for *Secrets of a Sun King*: https://cdn.faber.co.uk/media/wysiwyg/SunKingPlans_small.pdf
- Authorfy Masterclass with Emma Carroll, including resources and videos relating to *Secrets of a Sun King*: <https://authorfy.com/masterclasses/emmacarroll/>
- Children's Books Ireland reading list – Folklore, Myth, Legend: <https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Folklore-Myth-Legend.pdf>
- Children's Books Ireland reading list – Historical Fiction: <https://cbi-reading-lists.s3-eu-west-1.amazonaws.com/CBI-Book-List-Historical-Fiction.pdf>

Learn More about Ancient Egypt

Videos

- 'Ancient Egypt 101', National Geographic: <https://www.youtube.com/watch?v=hO1tzmi1V5g>
- 'What Killed People Who Opened King Tut's Tomb?': <https://www.youtube.com/watch?v=5kfMuxR0yRU>
- 'The Egyptian Book of the Dead: A Guidebook for the Underworld' (TedEd): https://www.youtube.com/watch?v=1yv_MXNYbAo
- 'How to Make a Mummy' (TedEd): <https://www.youtube.com/watch?v=9gD0K7oH92U>

Websites with Encyclopaedic Overviews

- https://www.ducksters.com/history/ancient_egypt.php
- <https://egypt.mrdonn.org/>
- <https://www.bbc.co.uk/bitesize/topics/zg87xnb>

King Tutankhamun and His Tomb

- <https://www.natgeokids.com/uk/primary-resource/tutankhamuns-treasures-primary-resources/>
- <https://www.natgeokids.com/uk/discover/history/egypt/tutankhamun-treasures-of-the-golden-pharaoh/>
- https://www.ducksters.com/history/ancient_egypt/tutankhamun.php
- https://www.ducksters.com/history/ancient_egypt/king_tuts_tomb.php

Gods and Goddesses

- <https://www.natgeokids.com/uk/discover/history/egypt/ancient-egypt-gods/>
- <http://www.primaryhomeworkhelp.co.uk/egypt/gods.htm>

The Afterlife, Mummification, Canopic Jars and Funerals

- <https://egypt.mrdonn.org/afterlife.html>
- <http://www.primaryhomeworkhelp.co.uk/egypt/mummies.htm>
- <http://www.primaryhomeworkhelp.co.uk/egypt/canopic.htm>
- <https://egypt.mrdonn.org/funerals.html>

Hieroglyphics

- <https://www.natgeokids.com/uk/discover/history/egypt/hieroglyphics-uncovered/>
- https://www.ducksters.com/history/ancient_egyptian_hieroglyphics.php
- https://www.ducksters.com/history/ancient_egypt/hieroglyphics_examples_alphabet.php
- British Museum's Ancient Egypt Collection: <https://www.britishmuseum.org/learn/schools/ages-7-11/ancient-egypt>
- National Museum of Ireland's Ancient Egypt Collection: <https://www.museum.ie/en-IE/Museums/Archaeology/Exhibitions/Ancient-Egypt>

Learn More about the Real Howard Carter

- <https://www.ancient.eu/article/705/wonderful-things-howard-carters-discovery-of-tutan/>
- <https://archaeology.mrdonn.org/howard-carter.html>
- <https://www.nationalgeographic.com/history/magazine/2018/03-04/findingkingtutstomb/>

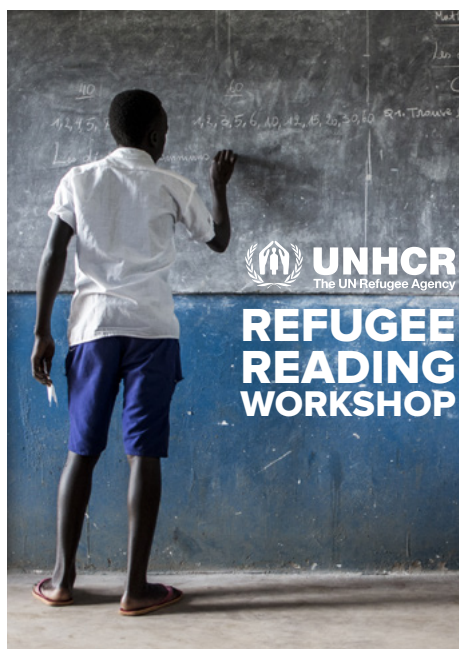
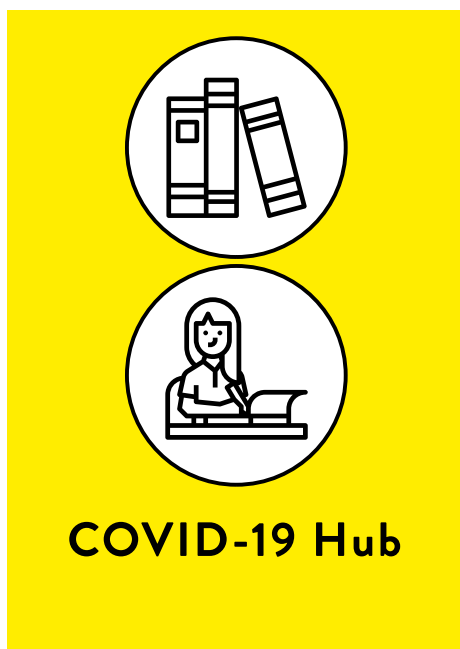
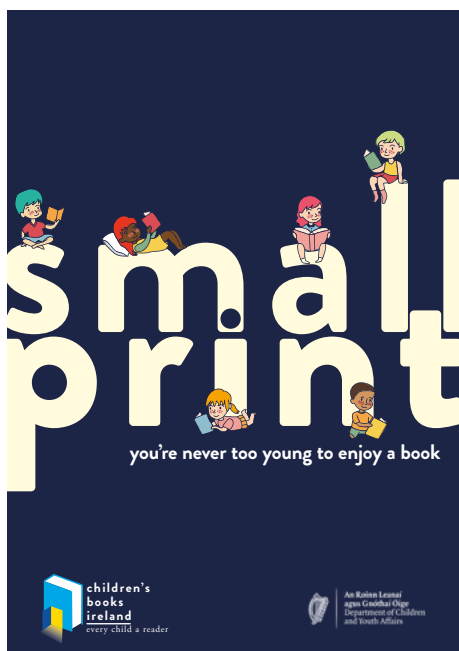
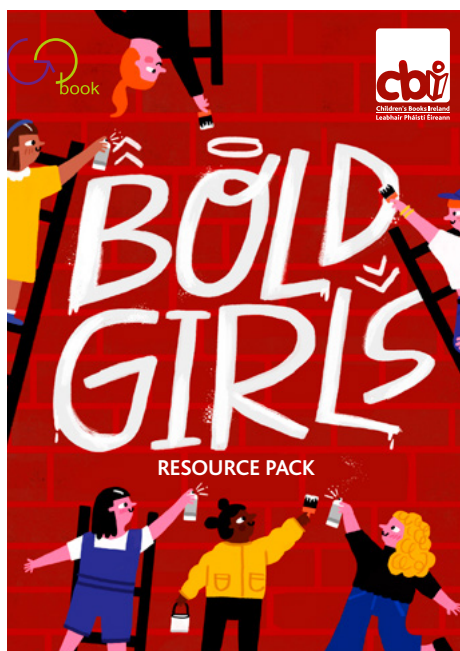
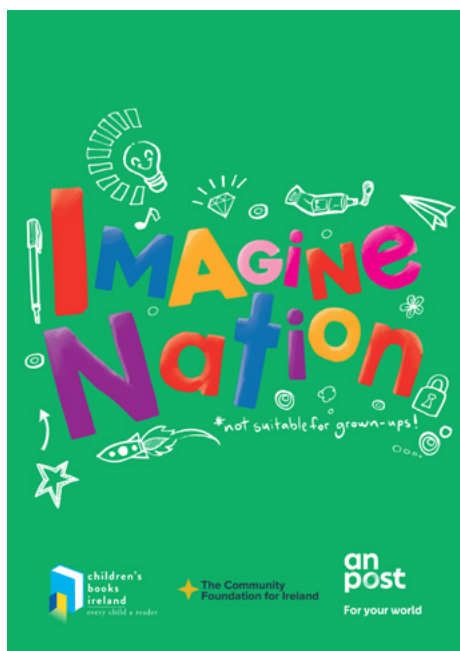
Learn More about Life in Britain in the 1920s (following World War I)

- <https://www.historic-uk.com/CultureUK/Childhood-In-The-1920s-And-1930s/>
- <https://everydaylivesinwar.herts.ac.uk/2015/04/children-and-the-family-legacies-of-war/>

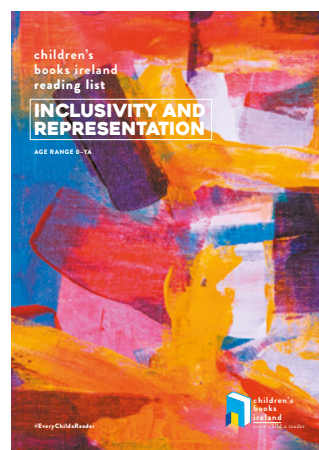
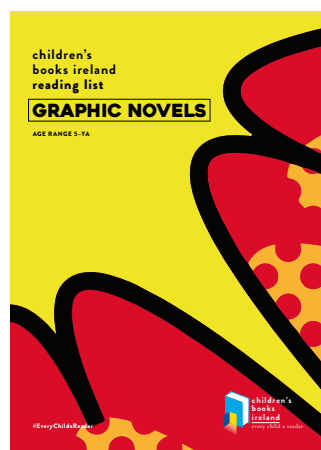
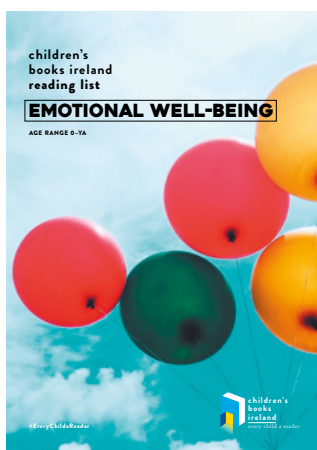
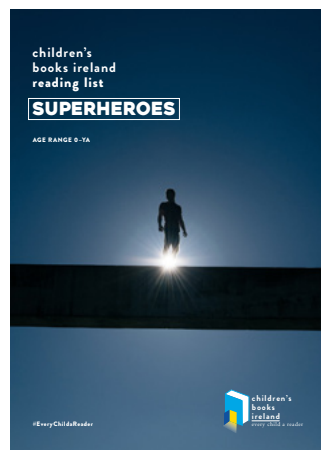
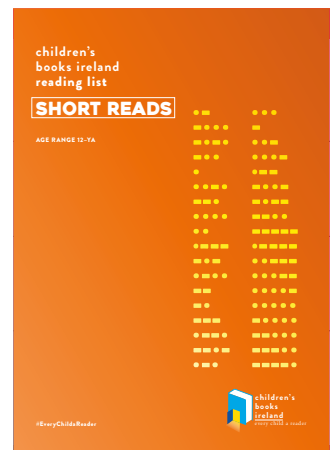
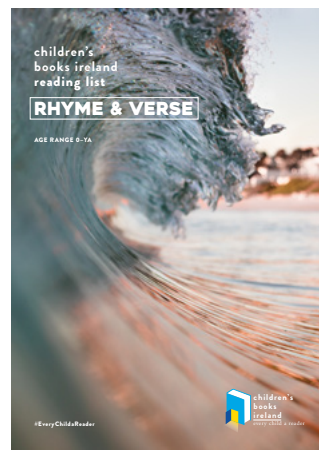
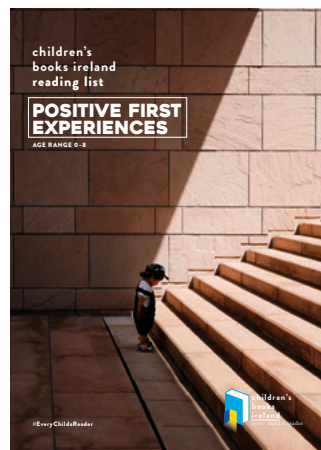
Learn More about the British Empire, Imperialism and Egypt

- <https://www.natgeokids.com/ie/discover/history/general-history/british-empire-facts/>

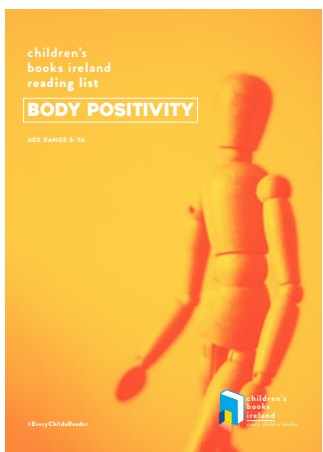
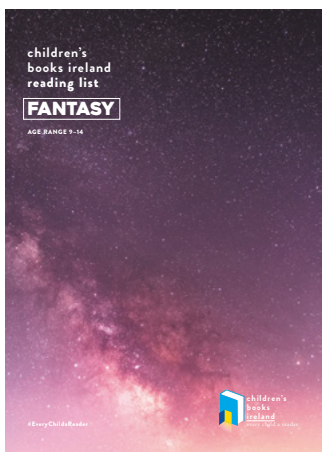
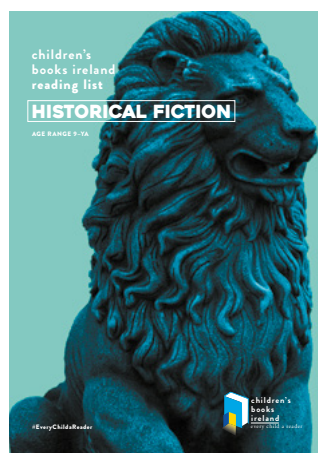
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