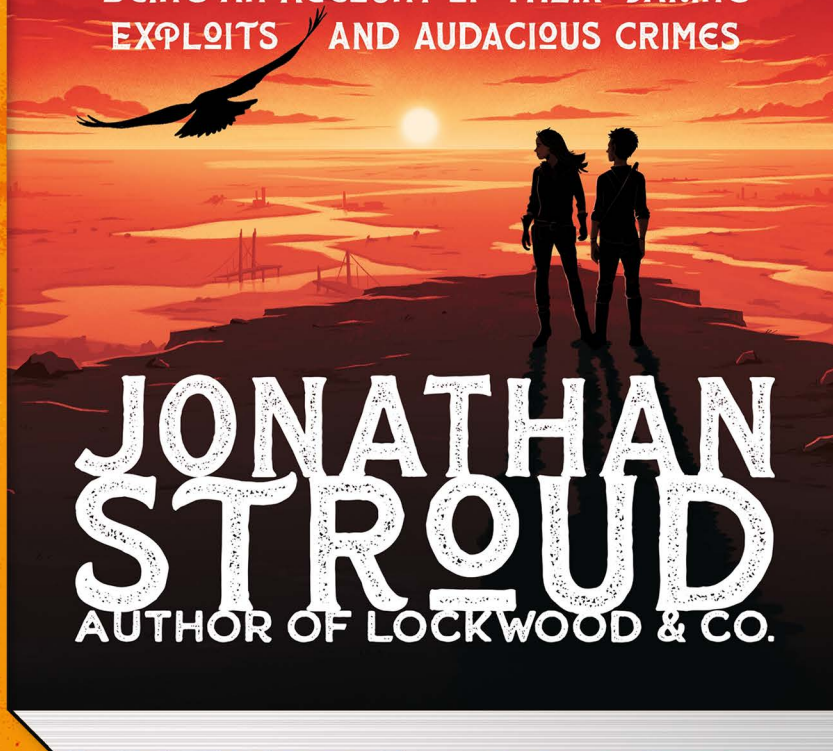


Teachers' Notes

"Stroud is a genius" *Rick Riordan*

THE OUTLAWS SCARLETT & BROWNE

BEING AN ACCOUNT OF THEIR DARING
EXPLOITS AND AUDACIOUS CRIMES



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TEACHERS' NOTES

THE OUTLAWS SCARLETT AND BROWNE

BY JONATHAN STROUD

These notes have been written by the teachers at the [CLPE](#) to provide schools with ideas to develop comprehension and cross-curricular activities around this text. They build on our work supporting teachers to use quality texts throughout the reading curriculum. They encourage a deep reading of and reflection on the text, which may happen over a series of reading sessions, rather than in just one sitting. We hope you find them useful.

The text and accompanying notes are most appropriate for readers in KS₃

BEFORE YOU START:

- As you read through the book it would be helpful to use a group journal or provide readers with individual reading journals to organise and store discussions and responses to the text. Pupils could also be asked to consider the writer's use of language and how he creates a particular effect or image.
- The length of the book means that you will need to consider how you wish pupils to engage with the text. The sessions below propose a blend of reading aloud and discussing key passages; allowing time for pupils to read sections of the text independently between sessions; revisiting specific passages and episodes and engaging in specific activities to deepen response and comprehension.
- The novel is set in a dystopian future which also has elements of past times in the UK and overseas. Pupils might not be familiar with the word 'dystopian' — you can decide whether to introduce this term in your discussions — and you may want to consider how their previous experience of dystopias in fiction and film or TV influences their expectations of and engagement with the story.
- To support pupils' overview of the story and location of the dystopia in time and place – and their ongoing understanding as events and information unfolds – it would be helpful to create: a geographical storymap, which could be based on a physical map of central England from Cheltenham to the Thames Estuary or on the map at the front of the book; a simple cast of characters, perhaps grouped according to the social groups and hierarchy to which they belong, e.g., Stonemoor employees, Brothers of the Hand (Ives, Lee and Pope), townfolk (bank managers, publicans, slavers...); a bank of 'clues' that point to the origins and impact of the dystopian setting (enormous beasts, the '*Great Dying*', '*Burning Regions*', '*Surviving Towns*', '*London Lagoon*'...).

COVER AND CHAPTERS 1 TO 3 (PAGES 9 TO 32)

- Begin by sharing the cover, and asking pupils to consider it carefully, reading what messages it might contain about the book they are about to read. Ask the pupils to make predictions of what the story could be about and to justify their responses, drawing out any connections they may make to other stories. Record the pupils' responses and return to these as you read the book, comparing their initial thoughts to how the story actually unfolds.
- Encourage them to look in detail at all aspects of the cover, the layout and typography as well as the illustration:
 - *Who do you think these characters could be? What do you think they are doing and why? What clues do you get from their body language, the clothes and equipment they are wearing?*
 - *Where do you think they are standing, what is the landscape they are looking over? What else do you notice about the setting? How might the time of day depicted be significant, and the*

wheeling bird of prey? Where and when do you think the story might be set? What leads you to think this? Does the cover make you want to read the story? Why? Why not?

- What can you say about the layout and appearance of the cover, the palette and style of the illustration, the typeface used for the title **'The Outlaws Scarlett and Browne'**, and the strapline **'Being an account of their daring exploits and audacious crimes'**? What associations do outlaws (as well as **'daring exploits'** and **'audacious crimes'**) have for you? Does the style of the gloss **'being an account of...'** seem to you to come from a certain era or type of book?
- Have you heard of the author Jonathan Stroud, or possibly read other stories by him? Or of Rick Riordan [author of the Percy Jackson series, among others] who hails Jonathan Stroud as a genius? What does your knowledge or experience of his other books lead you to expect here?
- Consider the section heading, **Part I: The Wilds** (page 7), then ask pupils to find the other section headings (**Part II: The Town**, page 79; **Part III: The River**, page 199; **Part IV: The Isles**, page 305) then to reflect on the titles:
 - Why do you think Jonathan Stroud has divided the book into Parts called 'The Wilds', 'The Town', 'The River' and 'The Isles'? What do they bring to mind from real life or other stories? How do these settings help you to imagine the story events or characters to come? How do you think they might relate to the cover illustration, or to the outlaws we will read about? What 'daring exploits' might be called for, and 'audacious crimes' committed in each of these settings?
- Read aloud Chapter 1 (page 9). Give the pupils time and space to reflect on and discuss what they have heard and consider:
 - Can you summarise what is happening in this chapter? Who is the main character and what do you learn about her? What impression do you form of Scarlett McCain? Does she remind you of other characters you have met in books or films? Would you like to meet her? Why? Why not?
 - How does the opening paragraph of the story make you feel? What do you make of her reaction to what has happened in the aftermath of an attack by four men? How does her encounter with the wolf make you feel? What does this add to what we know about Scarlett? How does the final paragraph, and its plan for a robbery, affect you and prepare you for the story that is about to unfold? What do you predict will happen next?
 - What do you find out about the life Scarlett is leading, her background and history, the world she is living in? What kind of a setting do the references to her **'cuss-box'**, **'sulphur sticks'**, **'Woldsmen'**, the **'Wessex Wilds'** and the enormous wolf make you start to imagine?
- Read aloud all of Chapter 2 (page 14) and Chapter 3 (page 24) up to page 26, **'It was then she found the bus'**. Again, allow time and space to reflect on and discuss what they have heard and consider:
 - Can you summarise what has happened in these pages? What more do you find out about Scarlett and the world she is living in? What do you think you find out about her, not just from what she does — killing her assailants, brazening a wolf attack, robbing a bank — but also how she does it, her attitude to those she meets, such as the attackers, bank manager and search party?
 - From whose viewpoint were you seeing these events as the reader? How does it feel to see events unfold through the eyes of the bank manager (and hearing his internal monologue) — even though Scarlett is our protagonist; then to switch to Albert's viewpoint in the bear scene? What do you think the author wants to achieve by doing this? How does it help us to understand Albert's character and backstory? Could the author have told these parts of the story another way, for example using dialogue? Do you think this would have been as effective?
 - What more do you find out about the world of the story, its mention of **'Faith Houses'** and **'Mentors'**, Scarlett's use of aliases, the manager's mention of **'iron posts'** and the Tainted? Consider when you think the story is set. How is this world similar to periods or places in the present or the past and how is it different?



- *What do you think the significance of the search party and the bus might be? What do you think might happen next?*
- Pupils might like to find Cheltenham on a map or refer to the map at the start of the book, and use it to start to plot a storymap, noting how the world of the story is similar to yet different from the present day. You could record some of their thinking about the storyworld the author is creating, and return to it as you find out more about it.
- Read the rest of Chapter 3 (from page 26, **'Coming out of a fern-choked gully...'**), then give time and space to reflect on and discuss what they have heard and consider:
 - *How does Scarlett's discovery of the crashed coach make you feel? What do you think has happened? How does it make you feel to see the scene through her eyes and — like her — try to make sense of the clues she finds? Which words and phrases support the imagery and our visceral responses?*
 - *Who do you think the character might be that emerges from the lavatory? What is the first impression that she makes on Scarlett and on you? How do you think Scarlett and her plans to escape the search party might be affected by finding him?*
- Having discussed the cover and the first three chapters — what they tell us about Scarlett, the bank raid we witness, the discovery of the crashed coach and the sole survivor of the crash and its aftermath, ask the pupils to note their predictions for the rest of the story based on what they have read so far. Give the pupils opportunity to share their story ideas with each other, encouraging them to revisit the text for clues they are drawing on and to discuss any intertextual connections they are making.

PART I: THE WILDS (PAGES 33 TO 77)

- After reading the rest of the first section of the story, **Part I: Wilds** (Chapter 4, page 33 to Chapter 7, page 65) ask the pupils to summarise the four chapters they have read independently since the first session, so that they reach consensus on how things stand with Scarlett and Albert, the situation they find themselves in, the threats that surround each of them individually and the two of them together.
 - *What have we found out about Scarlett's life and background; the mysterious 'helpless looking boy' she has found and now feels responsible for; the circumstances that led to the bus crash and Albert's survival of it? How do you anticipate the author will bring these different elements together in the story?*
 - *What are your feelings towards Albert? How do you think the author wants us to feel about him? Where or what do you think Stonemoor might be? Who or what is Dr Calloway? What do you think **'his objective'** (page 49) might be, and what do you make of the mention of **'his prison trousers'** (ibid.)? What do you think Scarlett feels about him, how does his eccentric behaviour, politeness and gratitude affect her? When they are pursued and cornered in Chapter 7, how does the bearded man's comment, **'What makes you think we're after you?'** (page 76) affect Scarlett, and you as a reader? Is this what you expected?*
 - *How does the incident with the bear, and the boy's (mis)understanding of events make you react? What is the effect of dramatic incidents like this being depicted with humour, e.g., page 47, **'And how many arms have you got? Three?'** Why do you think the author chooses to use humour in this way? What does her sarcasm tell us about Scarlett and her outlook on life, and how does it help to establish a relationship between her and Albert? Do you know any books or comics or films that use humour during action scenes?*
- By page 46 we have been introduced to Scarlett and Browne.
 - *How do they relate to your first impressions from the front cover and title **'The Outlaws Scarlett and Browne'**? What **'daring exploits'** and **'audacious crimes'** have we witnessed so far and what might we expect?*



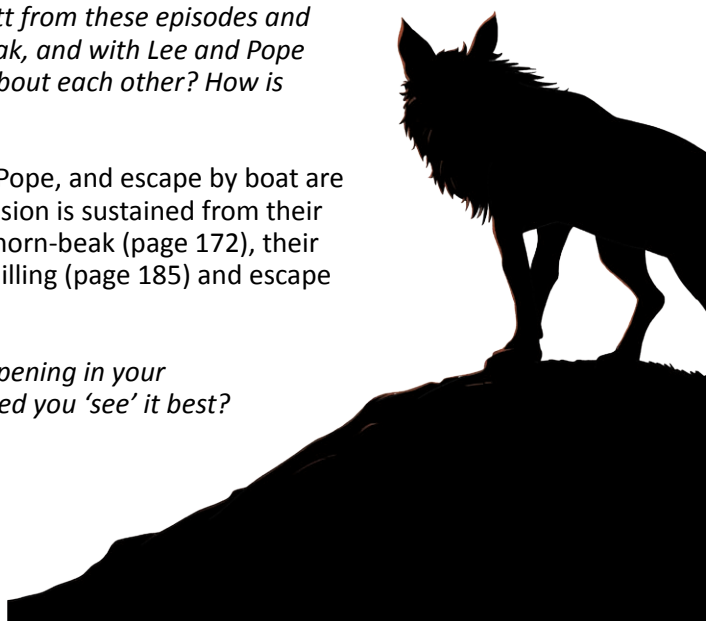
- *What more do we understand of the setting of the story? Why do you think the country might now be sparsely populated? What is your reaction to phrases like ‘stumps of ancient concrete bridges’, the ‘Surviving Towns’, the ‘Brothers of the Hand’, the ‘Seven Kingdoms’, the ‘Anglian floodlands’, the ‘Great Dying’, the ‘Frontier Wars’? What clues do these give us as to the period in which it might be happening? What kind of a society do you think these suggest, what might have brought it about? Revisit the concept of dystopian worlds with the pupils, supporting them to make intertextual connections with stories and film with which they may already be familiar.*
- Ask the pupils to discuss their responses to the text so far. The group can begin to explore their responses to it with the help of what Aidan Chambers calls **‘the four basic questions’**. These questions give them accessible starting points for discussion:
 - *Tell me ... was there anything you liked about this text?*
 - *Was there anything that you particularly disliked?*
 - *Was there anything that puzzled you?*
 - *Were there any patterns ... any connections that you noticed?*
- As you read on through the story, the pupils will benefit from regular opportunities to return to these questions and share their personal responses to the key events and character developments as they occur.
- Invite pupils to consider how the author conveys the excitement of the action scenes, such as hiding out in the cottage (page 61, **‘She opened an eye.’** to page 64, **‘I might be wrong.’**) or the ambush by their pursuers (page 70, **‘The shape of one of the nearby pine trees changed.’** to page 77, **‘backwards over the edge.’**). Provide copies of the text while you re-read aloud and ask the pupils to **text mark**, looking at the language and structure of these parts of the story and encouraging the pupils to identify features that stand out for them. You might also get the pupils to prepare their own reading of these sections, thinking about how they might convey the tension in their reading.
- Reflect on the events of the story so far and the characters of Scarlett McCain and Albert Browne. Ask the pupils to complete two **Roles on the Wall** for them. To do this, have prepared templates of a boy and a girl onto which they can record their ideas. Ask the pupils to write words or phrases sharing what they know about their outward appearance or other information about them from the story events on the outside of the outline. Then, use these to begin to infer and deduce his internal feelings and characteristics and note these on the inside of the outline.
- To promote a higher level of thinking, ask them to consider what we know from what they say and what is said about them by other characters and by the narrator, and what we have to infer from body language, gestures and actions. Support the pupils in making explicit links between the external and internal. For example, what does something Scarlett does — killing the bear after finding Albert in the coach or telling the militiaman that Albert had **‘nothing to do with this’** and he should let him go — tell us about her personality? Or, how does Albert’s personality — his unworldliness and apparent innocence — make a specific action seem most likely?
- Encourage the pupils to continue to return to the **Roles on the Wall** as you continue to read the story, using a different colour each time to highlight the knowledge they gain as they read on. Another way to organise the pupils’ thinking about the two protagonists would be to plot a two-circle **Venn diagram** to identify the similarities and differences between them.

PART II: THE TOWN (PAGES 82 TO 199)

- After reading the next section of the story, **Part II: The Town** (the interlude starting on page 81 and the following eight chapters, Chapter 8, page 86 to Chapter 15, page 184), begin by re-reading aloud the interlude page 81, **“Good morning, Albert,”** to page 85, **“I’ll do my best for you now”**. Give the pupils time and space to reflect on what they have read, then discuss:
 - *How does this scene make you feel? What do you think is happening and why do you think a doctor*

— Dr Calloway — is treating Albert his way? Does she remind you of fictional characters you have encountered before?

- What are your feelings for Albert in this scene, and how do they relate to your earlier impression of him? How do these events relate to the story you have read so far; how he has behaved and why he is being pursued by the bearded man and his accomplices?
- Is this what you were expecting to read after the last chapter? Why? Why not? Have you read a book with an interlude before? What do you think this device aims to do? How does this short chapter fit in the story as a whole, and how does it relate to what has happened and what is to come? How is it different from a normal numbered chapter? Why do you think the author chose to use it?
- Go on to ask the pupils to summarise the rest of the chapters they have read independently, arriving at a shared understanding of the events described and the impact these have on Scarlett and Albert, and how the plot has been advanced. Allow time and space to reflect on what they have read, then discuss:
 - How do you think Scarlett and Albert might feel to find themselves floating down river, having survived the cliff-top leap, then rowing down to Lechlade in the stolen boat? How do you think the relationship between the two has changed in light of what the bearded pursuer said to Scarlett that suggested it was Albert who was his quarry? How do the different personalities of the two characters express themselves, and how do you feel about each of them? How do you think the author wants you to feel about them individually and as a pairing?
 - In their time in Lechlade, how do Albert and Scarlett each demonstrate the behaviour or characteristics you might expect of them? Do they do anything unexpected that adds to your understanding of them? How does Albert's encounter with the slavers make you feel? Do you have any questions or does anything puzzle you about either character or the events that unfold?
 - How do you think Scarlett feels to discover of the photograph of Albert (page 138)? How does the discussion they have about its meaning in Chapter 12 (page 140) develop their relationship? How does Scarlett's interpretation of Albert's situation on page 150, "**Albert, listen to me [...]** **No offence meant, obviously.**" make you feel? What do you predict will happen as result of it, and how do you think the story might develop?
- Consider with the pupils how Scarlett and Albert succeed in breaking into the bank, sedating the horn-beak, escaping from Pope and Lee, then also from Mr Shilling and the woman in black and on to the boat. Update the **Roles on the Wall** with the insights you gain from observing them working together in this scenes.
 - What more do you find out about Albert and Scarlett from these episodes and their interactions with each other, with the horn-beak, and with Lee and Pope and Shilling? What do you think they are learning about each other? How is their relationship changing?
- Scarlett and Albert's bank robbery, ambush by Lee and Pope, and escape by boat are thrillingly captured. Discuss with the pupils how the tension is sustained from their entry to the bank (page 165), their encounter with the horn-beak (page 172), their ambush by Lee and Pope (page 180), intervention by Shilling (page 185) and escape by boat (page 191).
 - When you were reading, did you 'see' the story happening in your imagination? Which details – which passages – helped you 'see' it best? Which passages stay in your mind most vividly?
- Invite them to re-read aloud passages that they find especially exciting, identifying the features of the writing that convey the sense of adventure. They might notice the use of punctuation for effect in



the series of events at the wharf; the careful selection of vocabulary, including powerful verbs to capture the action or in sensory descriptions, asking how they affect the reader's experience; the use of multiple perspectives we are placed in as readers during this series of events — seeing through the eyes of Scarlett, Albert, their pursuers, or through Albert's reading of their minds.

- Taking as their inspiration the newspaper headlines the bank employee reads to Albert in Primrose Park relating to Scarlett's killings and the Cheltenham bank robbery (page 117), pupils could write a news piece reporting the events at Lechlade – the shoot-out with Lee, Pope and Shilling, the incident with the slavers, the bank robbery, the episode at the wharf – offering varied viewpoints, including eye-witness testimony, or a report back to Stonemoor about Albert's escape from the coach. They could consider the purpose and audience of such writing and how it might reflect the viewpoint of the voice they are adopting.
- As a group, you could reflect on how our sense of the story world has been deepened by the events in the town, the way the people behave and how the town operates, keeps law and order, the legality of the slavers, attitudes towards strangers/foreigners/those who are different.

PART III: THE RIVER (PAGES 202 TO 304)

- After reading **Part III: The River** (interlude starting on page 201 and the seven chapters that follow, Chapter 16, page 208 to Chapter 22, page 292) ask the group to summarise the interlude and seven chapters, arriving at a shared understanding of the way the plot has developed and the implications this has for Scarlett and Albert.
 - *What more do we find out from the Interlude about Albert and his time at Stonemoor and relationship with Dr Calloway? How does this interlude increase our understanding and empathy for Albert? How do you think the author wants us to feel about Albert and to understand his actions?*
 - *What more do we learn about the world in which this story is set from this interlude? Given what you know about the settings in the story so far, and of Albert's experience in Stonemoor, do you believe Dr Calloway is telling him the truth about 'a bad thing' having happened and that he needs protecting from a dangerous world? Do you think Stonemoor is offering him protection?*
 - *How do you think Scarlett and Albert might feel to have made another narrow escape and to be on the move again? What is the impact on Scarlett of seeing the kind of feats Albert is capable of achieving? How does it shape your views about him?*
 - *How do you see Albert's feelings about Scarlett shifting as events unfold, e.g., page 209, 'Over the past few days [...] any older than him.' Do you agree with his observations of her? Add any additional reflections to her Role on the Wall.*
 - *How confident are you that they will be able to escape with Joe and his granddaughter Ettie on his raft Clara? What does Joe's appraisal of Scarlett and Albert as a 'simpering oaf and a ragged she-bandit with bad hair' tell you about the impression they have made on him?*
- As new characters continue to be introduced pupils could organise their thinking about the characters Scarlett and Albert meet by adding a quick **pen portrait** of each to the Reading Journal. A pen portrait is an informal description of a person or a group of people, a character sketch in words. A pen portrait may discuss 'hard' facts, such as age or gender, but it should also focus on 'softer' aspects, such as attitudes and appearance. It might be interesting to let the pupils choose the characters they think are worth noting, but to include Shilling and Dr Calloway, Joe and Ettie, possibly also Ives, Pope and Lee. Information you could include in the pen portrait might be name, appearance, background, likes and dislikes, as well as any other ideas they have expressed and the writer's own inferences about them from what they have read.
- Discuss the impact on the characters of the country they are passing through.
 - *How do you think Scarlett and Albert might feel on the raft? What impression does their situation and the passing scenery make on you and them?*



- *How do you feel about the country the group is passing through, and how do you think it makes them feel? What do you think has happened to have altered the geography so drastically? What seems to be the impact of these changes on society? Pupils could revisit the text to find examples where this is alluded to, and add to their clues to the dystopia.*
- Invite the pupils to identify, re-read aloud and examine some of the more exciting parts of the flight across country; for example, negotiating the colony of spear-birds (Chapter 17, page 221); the motor-boat pursuit by Dr Calloway (from page 230); struggling to start Clara (Chapter 18, page 233); their encounters with the Tainted (page 239, then Chapter 19, page 245 and Chapter 20, page 261). The pupils could again use **text-marking** to identify the authorial choices and language (e.g., verbs in the spear-bird episode: **'descended, angled, veered, sliced, twisted, sheered, collided, spun'**.) that keep the reader on the edge of their seat, building and sustaining tension, and could re-read aloud to see how the features of the writing translate into oral performance.
- Having rescued Ettie, escaped the Tainted, reached the lagoon (page 283) and contemplated the future Scarlett and Albert are ambushed once again (page 290).
 - *How does this reversal of fortune make you feel? Why do you think this happened? Could Scarlett, Albert and Joe have avoided capture? Were you expecting something like this? How do you think all three of them feel? How do you know?*
- The pupils could write a brief **note of advice** when Scarlett, Albert and Joe find themselves in an impossible situation, caught in an apparently insoluble dilemma. This could include summarising what they have so far achieved, and why you think they could still be successful.

PART IV: THE ISLES (PAGES 308 TO 395)

- Having taken us across country, to Cheltenham, to the Surviving Town of Lechlade, the spear-bird colony, the Tainted **'fort of horrors'** at Bladon Point, the Land of Three Borders and the lagoon of the Thames estuary the author offers us a further interesting location in this final Part, as Scarlett wakes on the shore of the Free Isles. Begin this session with an exercise to deepen response to the setting and unpick how the author has elicited the response.
- Read aloud the opening of Chapter 23 (page 311) **'The ringing of the bell...'** to page 313, **'She took a deep breath and looked around.'** Ask the pupils to **visualise** the scene in their mind's eye as you are reading aloud, closing their eyes and picturing the scene unfolding as if it were a scene in a film. Read the section aloud two or three times and then ask them to describe to a partner what they pictured. You could give them simple art materials to depict their visualisation.
- Following this, ask the pupils to share what they imagined and to identify key vocabulary or phrases which support their understanding or interpretation. For example, **'... slow, frothy plumes like sheep tails...'** or **'... the constant rustling of the sea...'** or **'... smooth grey concrete slope...'** or **'... a mess of pebbles, shells and rags of seaweed...'** or **'... bent like daffodil leaves...'** Ask the pupils why these words or phrases in particular stood out to them.
 - *What made them so vivid or memorable?*
 - *What impression is created by the author through the descriptions?*
 - *How do these descriptions make you feel?*
 - *What would you be thinking if you were an onlooker?*
- After reading the final section of the story, **Part IV: The Isles** (interlude starting on page 307 and the remaining seven chapters, Chapter 23, page 311 to Chapter 29, page 385), allow the pupils time and space to summarise the final section, including the interlude, and to reflect on what they have read, how the resolution of the story has affected them, and how they feel about the book as a whole.
 - *How does the resolution of the story make you feel? (Scarlett waking up on the beach in the Free Isles and making her way to the Bayswater Isle; Albert waking in the **'pretty chamber***



with seashells on the wall; meeting Johnny Fingers and his followers; the final fight with Dr Calloway?) How does the author draw everything together in one place? How does it remind you of other stories you know in books or films? Is this the kind of story ending you enjoy?

- Are you satisfied about the way the story ends? Do you feel this is the right outcome for Shilling, Dr Calloway, Ettie and Joe? Would you change anything? How do you think each of the characters feels at the end? How do you know?
- How do you think the author wants us to feel about Scarlett and Albert, and what they might go on to do? If this is the first of what promises to be a series: what form might a sequel to this story take? What would you want to find out? What kind of events might take place? What would the story world look like and who might form the cast of characters?
- Invite the pupils to choose and read aloud short extracts of this final section that they particularly enjoyed or found effective, sharing the reasons why they selected them. This could include further **text marking**, giving them insights, for example, into how the author sustains tension, paces action, uses dialogue for effect or leaves a cliff-hanger, depending on the excerpts the pupils choose.
- Revisit Aidan Chambers' four basic questions, as well as offering prompts that elicit deeper response, giving the pupils the opportunity to reflect.
 - Did you enjoy this story?
 - What puzzles did it contain?
 - What links do you see to other stories you already know?
- Consider the plotline: How long did it take the story to happen? Did we find out about the story in the order in which the events happened? Are there parts of the story that took a long time to happen but were told quickly or in a few words? And are there parts that happened very quickly but took a lot of space to tell?
- Consider our reader viewpoint: Think of yourself as a spectator. With whose eyes did you see the story? Did you only see what one character in the story saw, or did you see things sometimes as one character saw them, and sometimes as another and so on? Were you, as it were, inside the head of one of the characters, only knowing what s/he knew, or did the story take you inside a number of characters? Did we ever get to know what the characters were thinking about? Were we ever told what they were feeling? Or was the story told all the time from outside the characters, watching what they did and hearing what they said, but never knowing what they were thinking and feeling?
- The cover promised '**daring exploits and audacious crimes.**' When you first saw this book, even before you read it, what kind of book did you think it was going to be? What made you think this? Now you've read it, is it as you expected? When you think about the book now, after all we've said, what is the most important thing about it for you? Who do you think would enjoy this book? What would you say to them about it? How could you make an enticing recommendation without giving away too much of the plotline?

AFTER READING, YOU COULD ALSO:

- Consider the different characters, the plot and the different settings. You might wish to repeat the visualisation activity from Session 5, with different settings, e.g., the coach crash, Lechlade, Bladon Point...
- Consider the different settings of the post-apocalyptic Thames Valley and estuary in more depth: Where did the story happen? Did it matter where it was set? Could it just as well been set anywhere? Or could it have been better set somewhere else? Did you think about the place as you were reading? Are there passages in the book that are especially about the place that the story is set? What did you like, or dislike, about them? Was the setting interesting in itself? Would you like to know more about it?



- Pupils could map and find out more about some of the key locations of the story, e.g., Cheltenham, Lechlade, Bladon, Marlow, Bayswater; both in present times and how they have changed throughout history, geographically and societally.
- Review the story in chronological order and consider the different emotions that Scarlett and Albert have felt throughout the story, the high and low points, using the **Role on the Wall** to support discussion of their emotional journeys. They could also revisit their thinking about the section headings — The Wilds, The Town, The River, The Isles — and review their storymap to support their recall of the story.
- You could use **hot-seating** to explore the feelings of any of the characters further; in hot-seating one member of the group role-plays a central character from a poem or story and is interviewed by the other pupils. This activity involves pupils closely examining a character’s motivation and responses. The pupils could work collaboratively to choose words that describe a character’s emotions at different points of the story. Write these on post-it notes and then organise them to demonstrate shades of emotional intensity that they have felt in the story and create a **graph of emotion**. You could also explore the emotional journey of other characters such as Joe, Shilling, or Dr Calloway.
- Explore Albert’s experience of managing his own emotions, and the experience of whomever he is mind reading (‘sieving’). Pupils might make intertextual connections with films and comic characters such as Mutants in X-Men Films (Rated 12). They could also consider whether it is ethical or desirable to have his gift: what would it feel like to be him, would you want to use or be able not to use it? Albert’s gift is complicated by the fact that he is unworldly, so that often he can see the world through others’ eyes but struggles to make sense of it because of his lack of experience.
- Discuss with pupils the book’s treatment of ‘othering’. You could begin with Scarlett’s summary of society’s stance on page 150: **‘They [the High Council of the Faith Houses] don’t rule the towns [...] but they do make the laws about what makes a healthy proper person.’** Do you think it is right for one group of society to decide who is acceptable on the basis of their own criteria? What gives them the right or authority to do so? Do you think this is something that happens in real life or just in stories like this? To whom do you most relate in this story? Which characters would you like to know?
- If possible, leave copies of the book in the book corner for the pupils to revisit and re-read in independent reading time, by themselves or socially in a group.
- Pupils could find out more about the author Jonathan Stroud from his website <http://www.jonathanstroud.com/index.html> and from interviews and videos that can be easily found, where he talks about his writing and inspiration. Pupils might be interested to see how prolific he has been typically writing for KS3 readers, e.g., the Lockwood and Bartimaeus series.

OTHER SUGGESTED TITLES BY OR TO FURTHER SUPPORT THE EXPLORATION OF DYSTOPIAS:

<p><i>The Dark Wild Trilogy</i>, Piers Torday</p> <p><i>The Middler</i>, Kirsty Applebaum</p> <p><i>The Wolves of Willoughby Chase</i>, Joan Aiken</p> <p><i>His Dark Materials Trilogy</i>, Philip Pullman</p> <p><i>The Hunger Games</i>, Suzanne Collins</p> <p><i>Delirium</i>, Lauren Oliver</p>	<p><i>Chaos Walking Trilogy</i>, Patrick Ness</p> <p><i>Where the World Turns Wild</i>, Nicola Penfold</p> <p><i>Mortal Engines</i>, Philip Reeve</p> <p><i>Divergent</i>, Veronica Roth</p> <p><i>Floodland</i>, Marcus Sedgwick</p> <p><i>The Last Wild</i>, Piers Torday</p>
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