

*True friendship can take
you on the journey of a lifetime*

PONY



From the bestselling
author of *WONDER*

R. J. PALACIO

TEACHING NOTES

PONY

 by **R. J. PALACIO**

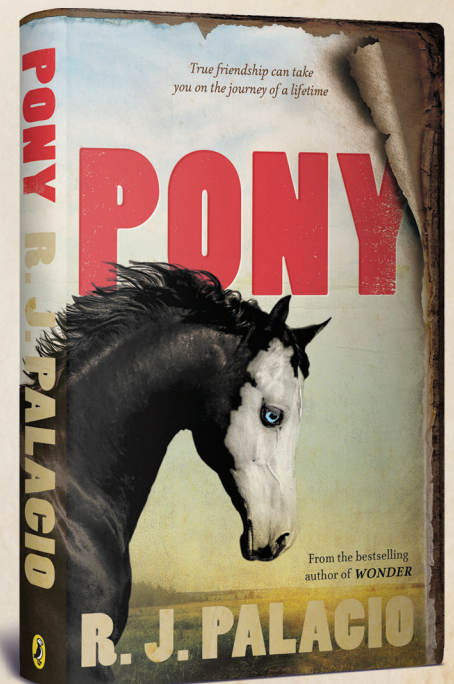
These notes have been written by the teachers at the CLPE to provide schools with ideas to develop comprehension and cross-curricular activities around this text. They build on our work supporting teachers to use quality texts throughout the reading curriculum. They encourage a deep reading of and reflection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

We hope you find them useful.

These teaching notes are particularly suitable when working with pupils in Years 6 or 7. You will need to read the novel yourself first to decide on its suitability for your own children.

Before You Start:

- As you read through the book it would be helpful to use a group Reading Journal 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 she 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; summarizing and clarifying; revisiting key passages and episodes and engaging in specific activities to deepen response and comprehension.
- To support pupils' overview of the story and location in time and place, it would be helpful to create: a geographical storymap, although many of the locations of the story are imagined; a simple cast of characters, perhaps as pen portraits grouped according to the groups to which they belong, e.g., Silas's family; the characters he meets along the way, such as Marshal Farmer; Ollerenshaw's gang; the people of Rosasharon; and a bank of turning points and 'clues' that track the narrative and its various revelations.



PONY

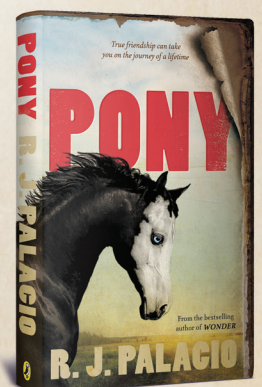
by

R. J. PALACIO



Session 1: Cover and Part One (pages 1 to 21)

- 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 around a photocopy of the cover and return to these as you read the book, comparing the pupils' 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. Invite them to begin by considering the pony, *that all-white head, which made for a most peculiar spectacle [...] long black lashes and eyes of a pale blue*, what clues they might get from its body language, any associations they have with the animal. Open the cover out fully to show also the boy standing by the pony, and to consider what clues to the story his body language, facial expressions and clothing might offer. Look more widely at the layout: *Where do you think they are standing, what is the landscape they are standing in? What else do you notice about the cover, the curled pages, as if of an old book?* Consider where and when they think the story might be set, and what leads us to think this. *Does the cover make you want to read the story? Why? Why not?*
- Invite the pupils also to reflect on the straplines, *True friendship can take you on the journey of a lifetime and Maybe life knows where it's going before you do sometimes...* Ask the pupils what these two statements suggest to us about the story we are about to read, and how might they relate to the boy or the horse or both. Ask also whether they have heard of the author R J Palacio, described as *bestselling* and *award-winning*, or possibly read other stories by her, including *Wonder*, also adapted for the screen. *What does your knowledge or experience of her other books lead you to expect here?*
- Ask the pupils to consider the photograph of the man and child with Margot Livesey's quotation beneath it, facing the lyrics to the song *Fare Thee Well*. If possible, play the version of this song from the book trailer without showing the film it accompanies. Ask them who they think these two figures might be, how they might relate to the speculations they have already entertained about the book; how the song might relate to the story they are about to read, and what mood or expectation it creates in them.
- Now turn to the opening of Part One, with the photograph of the boy and the quotation from Fénelon, and invite the pupils to consider how this figure might relate to the ones they have seen previously, on the cover and in the photograph on the preceding page. Support them also in sharing what if anything they might know of Telemachus and Ithaca. The author draws parallels throughout the story with the Greek legend of Odysseus, king of Ithaca, who left his wife Penelope and son Telemachus to fight for ten years in the Trojan War, as recounted in Homer's *Iliad*; then took a further ten years to return (in Homer's *Odyssey*), during which time his son set off to find him. Their engagement with and enjoyment of this story will be enriched by some familiarity with the legends to which the author makes reference, which they could research for themselves and add to the Reading Journal, for example by reading and summarising titles like *The Adventures of Odysseus*, by Hugh Lupton and Daniel Morden, or Marcia Williams's *The Iliad and the Odyssey* (see further reading).



PONY

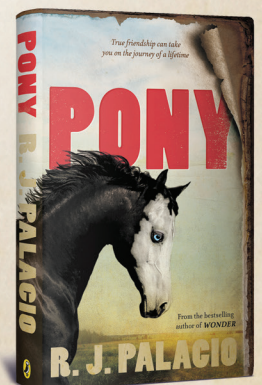
by

R. J. PALACIO



Session 1: Cover and Part One (pages 1 to 21)

- Read aloud the extract from *The Boneville Courier* on page 2. Invite the pupils to reflect on what they have heard and to discuss how they think it relates to what they have seen and read so far, and their predictions for the story. *What does it add to what we know about the time and setting of the story, and the person who is going to be the main character?*
- Read aloud the opening chapter of Part One, and allow the pupils time and space to reflect on what they have heard, before discussing what we have found out about the narrator's life, about Pa's skills as an artisan, scientist, artist and businessman. Invite them to share their predictions around the pre-dawn visitation on which the chapter ends: *what might be about to happen?* Then read on the first three paragraphs of Chapter 2, up to **in the material world**. *What do you make of this matter-of-fact introduction of Mittenwool, and the fact he is a ghost? How does it sit with what you have seen and read so far?*
- Read on to the end of Chapter 3 on page 13, and ask the pupils to summarise what they have heard, and what we learn from the visit of Rufe Jones and the Morton brothers, his mention of Mac Boat and Roscoe Ollerenshaw. Encourage them to reflect on why Pa decides to go with the men, why Silas is so opposed to him leaving. *How does the mention of the **notorious counterfeiting ring** at the end of the chapter make you feel?* Discuss whether Pa knows where he is going, and what might lie ahead, and how it affects us as readers to be told the story by Silas from some point in the future looking back over events.
- Now read the opening of Chapter 4 up to page 15, **for as long as I can remember**. Support the pupils in considering how Mittenwool's unique nature affects the story we are going to be reading. *What do we learn from Silas's characterisation of Mittenwool?* Invite them to consider how we are meant to think of Mittenwool, and how he relates to more conventional characters such as a sibling or friend. *Why might the author have chosen a character of this kind? What do you think it tells us about the story, and about Silas who can see and communicate with him?* Invite the pupils to consider what role he has already played in the story, and what role he might go on to play, how he might affect the action either directly or indirectly by being Silas's companion and confidant.
- End the session by reading on to the end of Chapter 5, and asking the pupils to summarise what has happened and what they have learned. Encourage them to consider how the return of the pony engages Silas on a certain course of action, and what role the animal might have in the story. *Why do you think the story is called Pony, how might the pony's return hint at the animal's significance?* Invite them to debate whether Silas is right to go looking for Pa, and to unpick his motives in doing so. Ask them to share what impression they are forming of Silas, and how likely they think he is to succeed in finding Pa, and what will happen if he does, given that we know that he has gone off with men we know to be criminals. *What do you think will happen as the story goes on?*



PONY

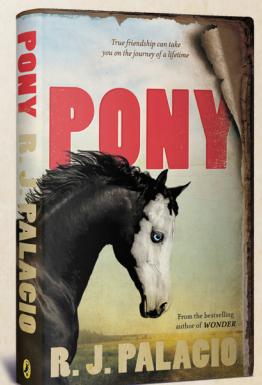
by

R. J. PALACIO



Session 2: Parts Two and Three (pages 22 to 77)

- Begin the session by asking the pupils to summarise what they have read so far, and to discuss their responses to the text. 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 pupils 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...?*
- The openness of these questions, unlike the more interrogative ‘Why?’ question, encourages every child to feel that they have something to say. It allows everyone to take part in arriving at a shared view without the fear of the ‘wrong’ answer. As pupils reply it can be useful to write down what they say under the headings ‘likes’, ‘dislikes’, ‘puzzles’, ‘patterns’. This written record helps to map out the pupils’ view of the text and the important themes and ideas around the story from their perspective and is a way of holding on to ideas for later. Asking these questions will lead pupils inevitably into a fuller discussion than using more general questions.
- 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.
- The length of the novel means that you will need to choose whether to share it as a read aloud with pauses for reflection or inviting pupils to read parts of the novel independently then coming back together to summarise and discuss what they have read with the wider group. Use your reading of Part Two as a model for this process.
- Begin by sharing and discussing the photograph on page 22 and the quotation opposite, asking the pupils who they think this woman may be and how she might tie into the narrative; and how the quotation might relate to the story, in particular the content of this Part.
- Go on to read the five chapters in Part Two, pausing at key points to clarify understanding and to discuss what we find out about Silas, Mittenwool or the other characters, and how the plot progresses.
 - Consider what we find out in Chapter 1 about Silas’s recollection of remembering the day his mother died giving birth to him, and his sense, as he and Mittenwool leave to follow Pa, **that he would not be coming home again**. What does this revelation from Silas tell us about him as a character, and suggest about his relationship with Mittenwool?
 - In Chapter 2, as Mittenwool ambles beside the mounted Silas, unpick what the discussion between them tells us about Silas and his father.

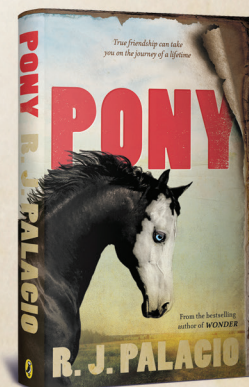
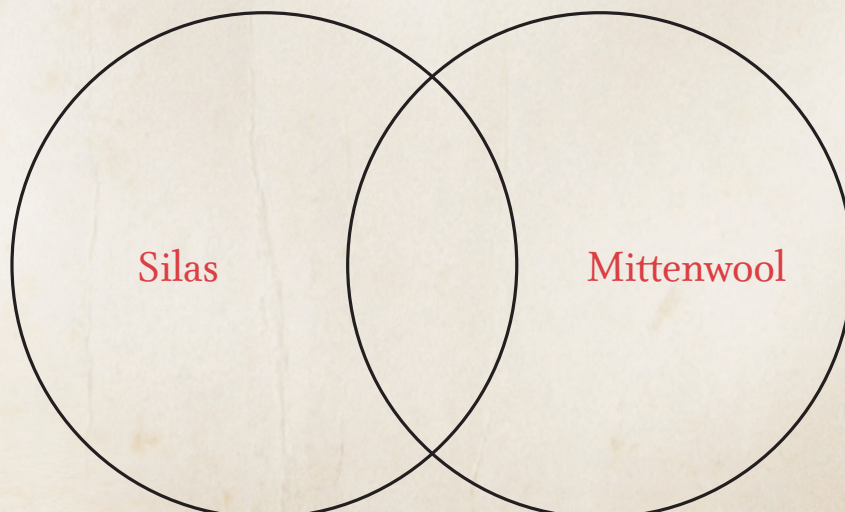


PONY

 by R. J. PALACIO

Session 2: Parts Two and Three (pages 22 to 77)

- o In Chapter 3, reflect on how the scene at the edge of the Woods places Silas and Mittenwool at odds, and how the situation is resolved by Pony finding a way into them.
- o In Chapter 4, ask the pupils to discuss what they make of the unearthly noises and visions Silas has in the woods, and how this experience relates to his previous visit with Pa. *What do you think will happen now Pony has bolted with Silas, and they are separated from Mittenwool? What first impression does Enoch Farmer make on you? What do you think will happen next?*
- o And in Chapter 5, clarify what more we learn from the conversation between Silas and Marshal Farmer, and his interest in Mac Boat; *how might this move the action forward?*
- Reflect on the events of the story so far and the characters of Silas and Mittenwool. Ask the pupils to complete two **Roles on the Wall** for them. To do this, have prepared templates of two boys onto which the pupils 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 the pupils 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 Silas does — his behaviour towards his Pa, his ability to see Mittenwool — tell us about his personality? Or, what does Mittenwool's his constant care for Silas tell us about his personality?*
- 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.



PONY

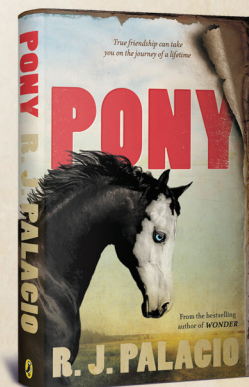
by

R. J. PALACIO



Session 2: Parts Two and Three (pages 22 to 77)

- In addition to the Roles on the Wall, support the pupils in creating pen portraits in the Reading Journal to organise their thinking about the characters Silas meets. 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 Rufe Jones, the Morton Brothers, Marshal Farmer, and others as they are introduced. 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.
- After reading Part Three (from page 52) ask the pupils to summarise the five chapters they have read independently, so that they reach consensus on how things stand with Silas and Mittenwool, Silas's determination to go with the Marshal, telling Farmer about Mittenwool, Farmer's decision to allow Silas to go with him, and Pony bolting when Silas sees the *forms among the trees... motions of beings... blurs of people*.
- Ask the pupils what more they think we have found out about Silas's life and background; about his relationship with Mittenwool and the impact that has had on his childhood; about the ghosts he is able to see and Farmer's change of heart, allowing Silas to join him. *What are your feelings towards Silas? How do you think the author wants us to feel about him? What do you think Farmer feels about him, how does his eccentric behaviour affect him? How will he react to Silas bolting?*
- Support the pupils in reflecting on how the author adds to our understanding of the setting of the story in time and space, where and when it might be happening. Ask if it reminds them of other stories they may know. *What kind of a society is suggested by a Marshal hunting outlaws, by the inhospitable Woods?*
- Invite pupils to consider how the author conveys the horror of the Bog where Silas sees ghosts. Provide copies of the text from page 75, *We did not stop to eat at all...* page 77, *... free of ghosts*. while you re-read aloud and ask the pupils to **text mark**, looking at the language and structure of this part 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 **performance reading** of this sections, thinking about how they might convey the tension and mood in their reading.



PONY

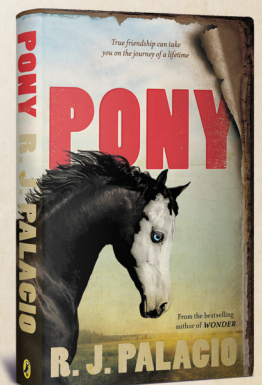
by

R. J. PALACIO



Session 3: Parts Four, Five and Six (pages 78 to 149)

- After reading Part Four (from page 78) ask the pupils to summarise the five chapters they have read independently, arriving at a shared understanding of the events described and the impact these have on Silas, and how the plot has been advanced. Allow time and space to reflect on what they have read, then discuss the aftermath of Farmer catching up with Silas, and the **gowling** he gives him (page 82), and the insights the first four chapters in this part give us into the developing relationship between Silas and the Marshal. Support them in considering Mittenwool's reaction to the way the two interact, and in reflecting on the parallel Silas draws between Farmer and Mentor, the elderly counsellor to whom Odysseus entrusted his son Telemachus in Greek legend (page 89). Encourage them also to note the mention of **skirmishes [...] between the settlers and the natives** (page 87) and how this might relate to the ghosts Silas has seen.
- Revisit and re-examine Chapter 5 (page 92) for the insights the competition to photograph the moon gives us into Silas, his father, and the relationship between the two. *Has anything like this ever happened to you? What happened and who did it involve?* Reflect with the pupils how they think Silas recalling this episode demonstrates his emotional state at this point in the story.
- Read on through Part Five (page 100), again asking the pupils to summarise and reflect on what they have read, particularly how the relationship develops between Silas and Farmer, as Farmer promises to help Silas find his father, and they work together to find the cave (page 125). Re-read the final sentence of page 131, then ask the pupils to discuss what might have happened to Farmer, whether Silas will succeed in reaching him, and what he should do. The pupils could write a brief **note of advice** which could include summarising what Silas and Farmer have so far achieved, and why you think they could still be successful.
- Update the **Roles on the Wall** with the insights you gain from observing Silas and Mittenwool working together in crossing the ravine, then read Part Six (from page 132) and, as before, ask the pupils to summarise the five chapters they read independently, and allow time and space for them to reflect on what they have read before discussing the aftermath of Farmer's and Silas's leaps. Invite them to imagine how Silas might feel as he rides off to look for Sheriff Burns, arriving in Rosasharon to find him dead and succeeded by a sheriff and deputy who seem reluctant to believe him. *How does the author convey Silas's frustration, and the men's scepticism, especially that of Deputy Beautyman? What first impression do the two lawmen make on us?* Re-examine the text to see what Silas thinks of the pair, and how we know (e.g. page 144). Ask them to speculate about how successful Sheriff Chalfont and Deputy Beautyman might be in overcoming Ollerenshaw's gang, and anticipate what might happen in the next part of the story.

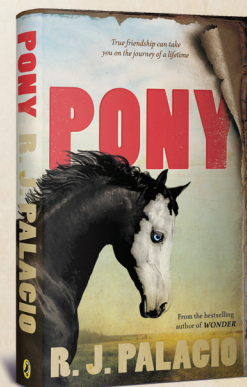


PONY

 by R. J. PALACIO

Session 4: Parts Seven, Eight and Nine (pages 150 to 221)

- Begin the session by reading aloud Chapter 1 of Part Seven (page 153), and asking the pupils to reflect on what more we learn about Silas's parents, and why the author has chosen to place their story here. Support them in considering the conversation about spiritualism (page 155) and how it might relate to this story, and if they do not mention them, draw their attention to Silas's words, ***There are stories we hold near in times of darkness, and this is mine.*** (page 157) *Are there particular stories from your own family that you enjoy hearing and retelling, that capture something that is special about you and your circumstances?* If appropriate, invite pupils to share such stories.
- The cave above the creek is such key a location that it is rewarding to use a **visualisation** exercise to deepen the pupils' response to the setting and unpick how the author has elicited the response. Read aloud from page 158, ***Mittenwool walked in front of me...*** to page 161, ***...large black charger that had taken Pa away.*** 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 the pupils 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, ***...a constant spray of water, a sort of sideways rain...*** or ***...a tangle of trees teetering on the edge of the cliff...*** or ***...a wall of rock covered in shrubs and roots...*** or ***...the path corkscrewed sharply around...*** or ***...like some ancient monster had taken a bite out of the rock.*** 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?*
- Go on to read the rest of Part Seven and on through Part Eight. Ask the pupils to summarise what they have read, how the story has moved on, and the implications this has for Silas and Pa. Invite them to identify, re-read aloud and examine some of the more exciting parts of this section of the story; for example, the capture and interrogation of the Morton Brothers; the Sheriff and Deputy approaching the cave in disguise and setting up decoys; Silas's encounter with Sheriff Chalfont's dead sister; his decision to follow Chalfont and Beautyman; the attack on the cave. The pupils could again use **text-marking** to identify the authorial choices and language that build and sustain tension, and could re-read aloud to see how the features of the writing translate into oral performance.



PONY

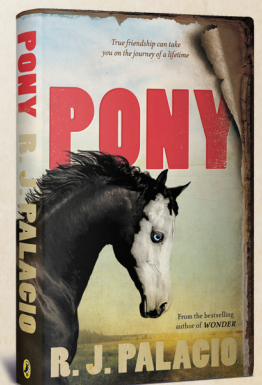
by

R. J. PALACIO



Session 4: Parts Seven, Eight and Nine (pages 150 to 221)

- Invite them to predict what will happen when Silas calls out to warn Chalfont about the blue-fingered man aiming at him from the cliff above, before ending the session by reading Part Nine. Invite the pupils to consider how the stalemate at the cave is set up, with Chalfont and Beautyman blocking off escape, but Ollerenshaw holding Pa hostage (Chapters 1 and 2). Re-read and re-examine the chaotic scene at the start of Chapter 3, as ***a couple of things happened all at once***, and Rufe Jones, Pony, Marshal Farmer, Ollerenshaw and Pa all become involved. *How does the reversal of fortune at the end of Chapter 3 affect you? Is this what you expected? As they sleep that night, how do you think the inhabitants of the cave — Chalfont, Beautyman and Silas on the one hand, and Jones and Ollerenshaw on the other— might each be feeling? How do you know?*



PONY

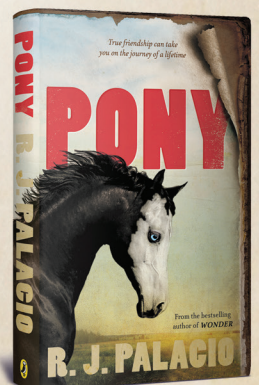
by

R. J. PALACIO



Session 5: Parts Ten and Eleven (pages 222 to 273)

- After reading the two final Parts of the story, allow the pupils time and space to summarise the final section, 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 (the immediate aftermath of the siege at the cave, the return to Rosasharon; Silas and Argos settling at the Chalfonts; revelations about Jenny Chalfont and Silas's mother, his time at college and visit to his maternal grandmother; the final scenes and revelations about Mittenwool and Silas's father in the grounds of her house; the final extract from the *Boneville Courier*)?*
 - *How does the author draw everything together in one place? Does it remind you of other stories you know in books or films? Is this the kind of story ending you enjoy? Do you have any unanswered questions to discuss?*
 - *Are you satisfied about the way the story ends? Do you feel this is the right outcome for Silas, for Mittenwool, for the Chalfonts and Beautyman? Would you change anything? How do you think each of the characters feels at the end? How do you know?*
- 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, 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?*
- Go on to use his **special questions**, e.g.,
 - *Which character interested you the most? Is that character the most important in the story? Did any of the characters remind you of characters in other books, films, on TV or people in real life?*
 - *Were you inside the head of one of the characters, only knowing what they knew, or did the story take you inside a number of characters?*
 - *Did it matter where the story was set? Did you think about the place as you were reading? Was the setting interesting in itself? Would you like to know more about it?*



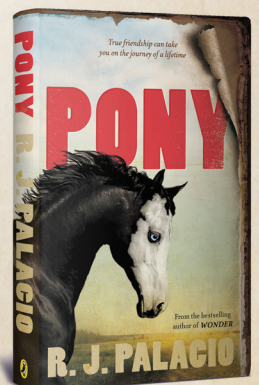
PONY

by R. J. PALACIO



Session 5: Parts Ten and Eleven (pages 222 to 273)

- The publisher says of the book, 'PONY is destined to become a future classic.' *Do you agree? What do you think constitutes a 'classic', what other 'classics' do you know and what might Pony have in common with them? If you had to summarise the book succinctly, what would you say about it? Who do you think would enjoy this book? Why? What would you say to them about it? What would you tell them about it to encourage them to read it? In a book so full of mysteries and revelations, what would you hold back, so as not to spoil their reading experience?* Collect the pupils' ideas on sentence strips to display around a copy of the front cover to display in the class reading corner or school library.



PONY

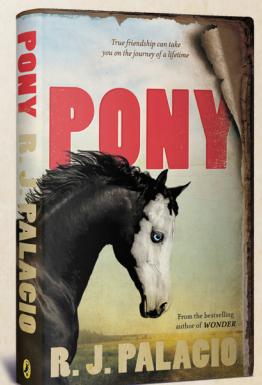
by

R. J. PALACIO



After reading:

- Repeat the visualisation activity from Session 4 with different settings, e.g., the Woods, the Bog, the ravine, Rosasharon, Philadelphia, Silas's grandmother's mansion and grounds... Consider how the author uses the different settings of Silas's home, the woods, the ravine, the cave, Rosasharon, and how important they think they are to the story. *What insights do the settings give us into Silas, his life, what is important to him and his characteristics and motivations?*
- Review the story in chronological order and consider the different emotions that Silas has felt throughout the story, the high and low points, using the storymap to support recollection of key events and the **Role on the Wall** to support discussion of his emotional journey. Use **hot-seating** to explore the feelings of Silas or any of the characters further; in hot-seating one member of the group role-plays a central character 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, then organise them to demonstrate shades of emotional intensity that they have felt in the story. You could also explore the emotional journey of other characters such as Mittenwool.
- If possible, leave copies of the book in the book corner for the pupils to revisit and re-read in independent reading time if they want to, by themselves or socially in a group or to take home and re-read for themselves.
- Through modelling, ask the pupils to describe their favourite part of the story. Provide the pupils with an oral scaffold for example: *the most memorable part of the story was... because...; my top moment in the story was... because...* and in pairs ask them to identify their favourite part of the narrative. Encourage pupils to give reasons for their choices and invite some pupils to share these.
- Support the pupils to consider the structure of the story, with its eleven parts with five chapters each; the role of the opening chapter in each section, often offering a flashback or some piece of historical background to the narrative; the photographs at the start of each part and their relation to the narrative in that part, as well as the quotations that accompany each. *How does the structure the author has used affect your engagement with and enjoyment of the story? What kind of story do you think this is? How do you think it relates to the story of Telemachus that Silas so enjoys?*
- Share the extensive Author's Note from page 274 to 285. Ask the pupils what they think the author means when she says ***I spent many years researching this book, and I hope none of it shows.*** *What insights into the historical background of the novel does she offer? How do these affect your enjoyment of, engagement with, or appreciation of what you have read?*

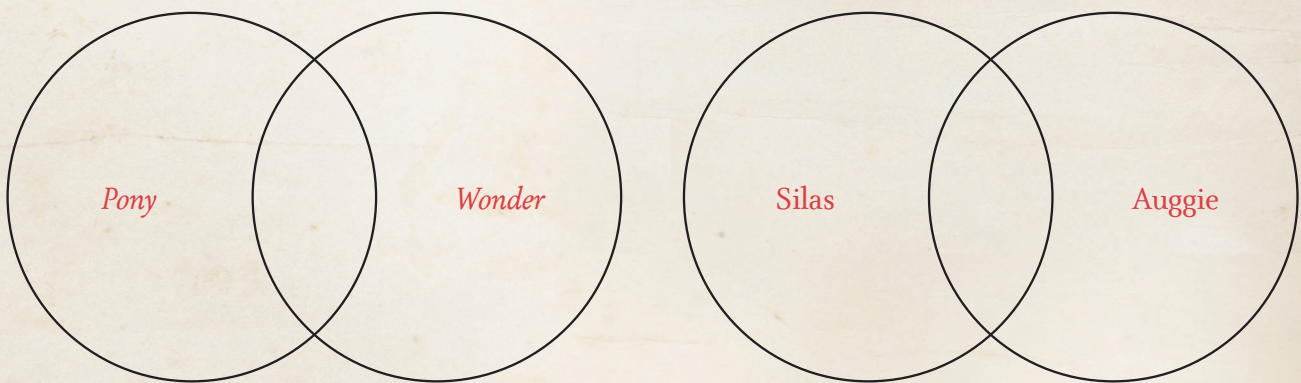


PONY by R. J. PALACIO



After reading:

- Find out more about R J Palacio from the jacket note, and from the many sites that include articles and interviews, among them the American publisher's website. Much of the press centres on her first novel *Wonder*, which many pupils may know from reading it, or associated titles, or seeing the film adaptation. Encourage pupils to consider similarities and differences between Auggie in *Wonder* and Silas in *Pony*, and the themes and authorial techniques the books have in common, and ways they are different, using a Venn diagram to organise their thinking. *Wonder* had a focus on kindness and has been praised for its championing of empathy; *Pony* has been marketed with the hashtag #ChooseCourage. Do you think this accurately captures the message of each title?



Other suggested titles by R J Palacio:

- *Wonder* (Corgi, 2012)
- *Auggie and Me: Three Wonder Stories* (Corgi, 2014)
- *365 Days of Wonder: Mr Browne's Book of Precepts* (Corgi, 2014)
- *We're All Wonders* (Puffin, 2017)
- *White Bird* (Penguin, 2019)

Other suggested titles to further support the exploration of themes in the book:

- *The Adventures of Odysseus*, Hugh Lupton and Daniel Morden, illustrated by Christina Balit (Barefoot Books, 2010)
- *The Iliad and the Odyssey*, retold and illustrated by Marcia Williams (Walker Books, 2006)
- *Ghost Hawk*, Susan Cooper (Corgi, 2013)
- *The Graveyard Book*, Neil Gaiman, illustrated by Chris Riddell (Bloomsbury, 2008)
- *Ghost Boys*, Jewell Parker Rhodes (Orion, 2018)
- *The Last Wild*, Piers Torday (Quercus Books, 2013)

