

# TEACHERS NOTES

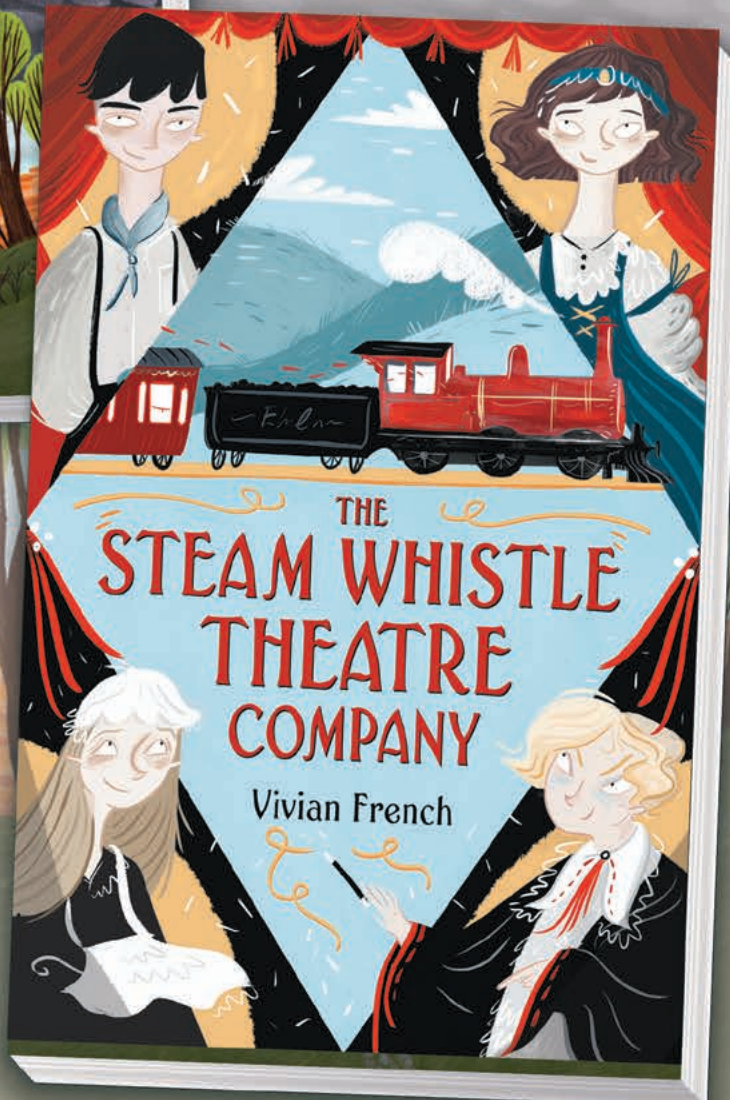
"Vivian French is a writer of tremendous charm"  
*Literary Review*

## The Runaways of Haddington Hall

Vivian French

9781406387537




PB • £6.99 • 9 years +



9781406376319  
PB • £6.99 • 9 years +



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*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 children in Upper Key Stage 2**

### **Before You Start:**

- These notes were published to coincide with the publication of *The Runaways of Haddington Hall*, which is the focus of the sessions outlined below; however, they also offer opportunities to explore Vivian French's preceding novel *The Steam Whistle Theatre Company*, which can be explored using a similar process to that proposed for *The Runaways*, and furthermore offers rich opportunities for intertextual comparison between the two titles.
- As you read through the book it would be helpful to use a group Reading Journal or give children individual Reading Journals to record and organise discussions and responses to the text. The children could also be asked to consider the author's use of language and how she creates a particular effect or image at key points throughout the text. The author's rich vocabulary also provides opportunities for word investigation.
- The length of the book means that you will need to consider how you wish children to engage with the text. You could use a blend of reading aloud by the adult; re-reading by the adult or the children and discussion of key passages; pupils reading sections of the text independently between sessions, depending on their experience, then summarising what they have read; revisiting specific passages and episodes and engaging in specific activities to deepen response and comprehension.
- To support children's overview of the story, it would be helpful to create a storymap and a simple cast of characters, perhaps grouped according to the main locations of the story, e.g., Haddington Hall, Pocket Street, the *Dog and Duck*, Edith's house, etc...

### **Cover and Chapters One (page 7) to Three (page 28):**

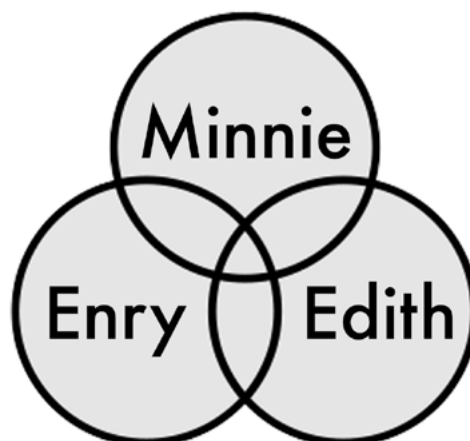
- Begin by sharing the cover, reading what messages it might contain about the book they are about to read, and drawing the children's attention to the cover illustration. Ask the children to make predictions of what the story could be about and to justify their responses, drawing out any connections they may make to other stories. Record the children's responses around a photocopy of the cover and return to these as you read the book, comparing the children's initial thoughts to how the story actually unfolds.
- Invite the children to consider who these characters could be. *What clues do you get from body language, facial expressions and the way each is dressed?*
- Explore the setting together. *Where do you think they are running to or from and why? Where and when do you think the story might be set? What leads you to think this? What else do you notice about the setting? What do you think the Dog and Duck might be? What about the dilapidated building in the woods at the bottom of the page?*
- Revisit the title, layout and appearance of the cover, the palette and style of the illustration. *Does the cover make you want to read the story? Why? Why not? What are 'runaways' and how does it relate to these characters? What do you think Haddington Hall might be?*
- The children may have heard of the author Vivian French, or read other stories by her. Vivian French is a prolific author with 300 fiction and non-fiction titles to her name. *What does your knowledge or experience of her other books lead you to expect here?*



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- Read aloud the opening chapter (page 7). Give the children time and space to reflect on and discuss what they have heard and consider what they think is happening in these chapters; who the main characters are and what we learn about them. *What picture does the author paint of her life? Does she remind you of characters you have met in other stories or people you have met in real life?* Note the children's initial ideas to create a sense of the cast of characters, encouraging them to draw on evidence in the text. You might discuss the insights into Minnie that we get from the help she gives Mam; her fears for Bobby's safety; her temper that led to her damaging the shirt; her owning up; her determination to go the Dog and Duck to apologise in person.
- Support the children in completing a **Role on the Wall** for Minnie. To do this, have a prepared template of a girl onto which the children can record their ideas. Ask the children to write words or phrases on the outside of the outline sharing what they know about her outward appearance or other information about her from the story events. Then, use these to begin to infer and deduce her internal feelings and characteristics and note these on the inside of the outline.
- To promote a higher level of thinking, ask the children to consider what we know from what she says and what is said about her by other characters and by the narrator, and what we have to infer from body language, gestures and actions. Support the children in making explicit links between the external and internal. For example, *what does something Minnie does — helping Mam with her work — tell us about her personality? Or, how does Minnie's personality — her care for her family, her honesty — make a specific action seem most likely?*
- In due course they could also complete their own Role on the Wall for Enry and Edith as these main characters are introduced, and compare the three characters, using a three way **Venn diagram** to relate the three.



- Support children in organising their thinking about other key characters in the story — Mam, Aunt Bet — 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. Information you could include in the pen portrait might be name, appearance, background, relationship to other characters and role in the story, likes and dislikes, as well as any other ideas they have expressed and the children's own inferences about them from what they have read.
- Encourage the children to add further pen portraits as appropriate as new characters — the housekeeper at the Dog and Duck, Rev. Obadiah Marpike, Mrs Haddington, Mrs Krick, Nellie, the inmates of Haddington Hall, etc. — are introduced, and to continue to return to the Role on the Wall as you continue to read the story, using a different colour each time to capture the way Minnie's character develops during the story.



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- Go on to read Chapter Two (page 17). As before, allow time and space for the children to reflect on what they have read, then discuss what we find out in these pages about Edith and Mrs Haddington, the pair Minnie sees on her way back home with the coal, and the initial impressions the two of them make on us. Note the words and phrases that the children think capture the character and personality of the two. *Do you think Mrs Haddington is the charitable lady she presents herself as? How do you think Edith feels to be spending time as her helper? How do you know?*
- Consider the role the Literary Ladies' Charitable Association for Destitute Orphans have to play: what kind of organisation is this? Establish what a destitute orphan is, and whether Minnie is one. Support children in comparing Mrs Haddington's portrayal of her scheme with the view of it we have through Edith's eyes. *What does the scene where Edith and Mrs Haddington visit Haddington Hall do to advance the story? What does meeting Mrs Krick and hearing about Nellie add to the sense of the place; and how do the two current inmates Peg and Molly impress you? What has Edith found out about the charity in this chapter that makes her find **it was all so very different from her expectations?***
- The chapter ends with mention of Rev. Obadiah Marpike. *What do you think the charity's patron might be like, given Mrs Haddington's praise? Why do you think Edith is **not encouraged by this description?***
- Before reading on Chapter Three (page 28), invite the children to speculate about what will happen when Minnie goes to the Dog and Duck to apologise to the owner of the shirt. Then end the session by reading the chapter and allowing the children time and space to discuss what they have read before discussing Enry, and the first impression he makes on us. *How do you think Minnie and Mam feel about him? How do you know? How does his reaction to the damage to the shirt marked '**O**' for '**orrible** and '**M**' for '**misery** make you feel about Minnie's mission? Discuss what we learn from the housekeeper and Enry about Marpike's personality, and how this information affects what we think will happen when Minnie tries to apologise.*
- Invite the children to reflect on Marpike's reaction to Minnie's apology, and how his words about her family make us and her feel. *Do you think she is right to take offence? And to defend her mother? Unpick why Marpike might be surprised that Minnie can read, and what she reads on the maps and papers might suggest. Do you think Minnie is right to flee, and to fear she will be **thrown into prison for years and years and years?** What do you think will happen next?*

## Chapter Four (page 39) to Chapter Seven (page 72):

- Begin by asking the children to **summarise** what they have read and 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**', giving children 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, the children will benefit from regular opportunities to return to these questions sharing their personal responses to the key events and character developments as they occur.
- After reading the next eight chapters, ask the group to summarise this part of the book together, working towards a shared interpretation of what has happened, recording key events on the shared **storymap**. Come



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back together to discuss why they think Marpike reacts as he does to Minnie's visit, and whether this behaviour is what they would expect of a clergyman. *What do you see in the text that seems contradictory? How do you feel at the prospect of Minnie being in a building with tall walls, and locked doors (page 40)?*

- Consider Edith's experience of the tea party in Garston Street, and what she makes, and what we make, of Mrs Haddington's associates, and of Mrs Haddington herself, **in her element** (page 44). Invite them to reflect on whether they are genuinely charitable, and on what Edith makes of their attitudes.
- Support the children to consider how the author characterises Minnie and her family, and Mrs Haddington and her family, with the kind of language they use. *How do you think Minnie, Mam and Enry would speak, what do words like **ezzactly** and **norphanage** (page 54) suggest? How does this compare to the language of Mrs Haddington and her associates, including Marpike?*
- Support the children to examine Minnie's decision to go to Haddington Hall, and why Mam allows her to go. *Do you think Minnie is right to go? Why? Why not? How does each feel when she goes away at the end of Chapter Five? Which words in the text support this view?*
- Go on to consider the mood in the carriage as Mrs Haddington, Edith and Minnie travel to Haddington Hall, followed by Enry on foot. *What do you think each character might be thinking?*
- Invite the children to discuss the impression our second visit to Haddington Hall makes on us. *How does it affect Minnie? What do you learn of Edith and of Minnie from the scene where they go to wash Minnie's mouth out with soap for blaspheming? Re-read Minnie's statement: **Mam says as there's one law for the rich, and another for the poor, and there ain't no skipping between them. Not Never.** What do you think she means? Do you agree? What do you make of Edith's reaction to this statement? What does this scene tell you about each character, and about how their relationship might develop as the story moves on?*
- End by considering the treatment of Minnie by Mrs Haddington, Mrs Krick and Peg and Molly. Compare it to the way Edith behaves towards her. Reflect on the effect of seeing Haddington Hall through the eyes of Enry at the back gate. *What does it tell you about Mrs Haddington that she renames Minnie as **Mangle**? Which words and phrases tell you what Edith thinks of the place? How does moving Minnie to Haddington Hall advance the plot? What do you think will happen next?*

## Chapter Eight (page 82) to Chapter Thirteen (page 136)

- After reading the next six chapters in the story, ask the children to summarise what they have read, to enable them to arrive at a shared understanding of what has happened and how the story has developed, recording the key events on the shared storymap and discussing the impact these have on Minnie, Enry and Edith and the unfolding plot.
- Come back together to discuss the picture the author paints of Minnie's first days as Mangle at Haddington Hall; Mrs Krick and Nellies' treatment of Minnie and how it makes us feel. Consider also the friendship between Minnie and Gobbler and what it tells us about each of them, and what draws them together.
- Re-examine the conversation between Mrs Krick and Nellie about **Mrs Dogooder**, and their assertion that that her **good works** are **nothing but interfering in other folks' business**. Go on to consider how the scene between Marpike and Mrs Haddington sits with what they have said about the pair, and how Marpike's secret business at the **frowsty little shop** sits with the scene. *What do you think he is up to?*
- Consider the morning's events at Haddington Hall, and the impact of the arrival of the twins Cissy and Sal, and Edith's snatched meeting with Minnie. Invite them to speculate on how Edith can act on her decision (page 120)



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to get Minnie out. *What do you make of Edith's desertion of Mrs Haddington? Why do you think she decides to leave?*

- Support the children to discuss Edith's fortuitous encounter with Enry, and whether it is indeed chance. Ask them to consider how Enry and Edith could work together to free Minnie. *Do you think their plan to visit the Dog and Duck is the best way forward? Do you think Edith will succeed with Marpike? Why or why not?*
- Edith has led a life sheltered from the world; ask the children to identify points in the text where Edith comes across as naïve, and where Minnie or Enry have to explain the real world to her. Invite them to discuss Enry's distinction between **talking** and **ordering** on page 132. *What do you think Edith hears when she is about to go into Marpike's room?*
- Consider the scene at the start of Chapter Thirteen (page 136) where Minnie is provoked into running away. *Why do you think Nellie enjoys provoking Minnie?* Ask the children whether her behaviour reminds them of bullying they may have seen in other stories or even in real life, and whether they think Mrs Krick and Nellie are right about Minnie and her **temper**.
- End the session by inviting the children to write Minnie a brief **note of advice** to read when she wakes up. It could offer her comfort or advice or a plan of action, and remind her of the reasons why she could feel positive and hopeful about what she should do next. Let them pass their note to a classmate to read and reply **writing in role** as Minnie.
- Encourage the children to share their predictions of what might happen next and gather these together to discuss. *What inspired your predictions? What similarities and differences are there in them?*

## Chapter Fourteen (page 144) to Chapter Eighteen (page 177)

- Complete these activities after the children have read the next five chapters, so that they can effectively summarise, discuss and respond to the next section of the story. Record the key events on the shared storymap, and allow time and space to reflect on what they have read and to support each other in interpreting the events described and how these affect Minnie, Enry and Edith and advancing the plot. *How do you interpret Marpike's reaction to hearing that Lady Lavingley's daughter is visiting him? What do you suspect? What do the housekeeper's words add to your thinking?*
- Discuss Edith's irritation at the constraints of being a young lady at the time, **as if all we ever do is sit and sip tea** (page 149), and the fact she can't find her own way home (page 152). Support them in reflecting on the different classes to which Enry and Minnie belong on the one hand, and Edith and Mrs Haddington on the other, and how the distinction affects the story. *Which class do you think Marpike belongs to?*
- Go on to consider what we find out from Enry's visit to 27 Kingston Row in pursuit of Marpike. Establish what the talk of **foreign parts and dirty money** means to the children, and how they think it ties in with what they have read.
- Encourage the children to consider Edith's home life through her mother's reaction in Chapter Sixteen (page 161). Unpick the assertion that **Concerns for Edith's safety were far from her mind; her only thought was for her own reputation, and the reputation of the name of Lavingley**. Invite them to consider whether Lady Lavingley's life of debt (page 163) is different from Mam having to borrow coal to dry the clothes so she can iron them; and her expectation that Edith will do her **duty in two or three years' time, and marry well...**
- If children do not notice, draw their attention back to the mention of Lady Lavingley being swindled by Sir **Oliver Mothercarp** on page 164. Invite the children to consider how the author draws the threads of the story



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together, with Edith in one part of town, Marpike in another, and the runaways including Minnie on their way to Middleminster. *What is the effect of jumping between the different threads of the story, how does this engage you as a reader?*

- Invite children to consider how the author conveys the excitement of the developing plot, and to identify parts of the narrative they find especially engaging, and ask them to **text mark**, looking at the language and structure of these parts of the story and encouraging the children to text-mark features that stand out for them. You might also get the children to prepare their own **performance reading** of these sections, thinking about how they might convey the tension in their reading.
- End by inviting them to share their reactions to unfolding events, how we feel to see Minnie, Enry and Edith reunited (from page 196); whether we think the best way is to try and convince Mrs Haddington (page 201), knowing her as we do as readers; and what we know as readers that the three don't, that might affect the story: *what do you think will happen?*

## Chapter Nineteen (page 188) to Chapter Twenty-Five (page 246)

- After the children have read the final seven chapters of the story, allow them time and space to summarise and 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. Come back together to discuss how they feel about the way the story ends, how the author draws everything together, what thoughts they are left with by the resolution of events, and whether they have any unanswered questions to discuss.
- Invite them to consider whether we feel this is the right outcome for Minnie, Mam and Bobby; for Enry; for Edith and Lady Lavingley; for Mrs Haddington and Reverend Obadiah Marpike/Sir Oliver Mothercarp; for the other inmates and employees of Haddington Hall. *How do you think each of the characters feels? How do you know?*
- Encourage them to reflect on how they think the author wants us to feel about Minnie, and her family's rosy future, to speculate on what they think will happen to Enry and Edith: *Will he still live in a stable, will she have to marry for money?*
- Invite the children to choose and read aloud short extracts of this final section that they particularly enjoyed, sharing the reasons why they selected them. This might include Marpike's wooing of Mrs Haddington, Edith dressing as a boy to join her co-conspirators, PC Gubbs's arrest of Marpike/Mothercarp, Mrs Haddington's humiliation, Lady Lavingley's come-uppance, the epilogue from page 246 onwards. Use this as the basis for further **text marking**, asking the children to identify, for example, how the author sustains tension, paces action, uses dialogue for effect or leaves a cliff-hanger, depending on the excerpts the children choose.
- Allow the children to explore their responses to the text as a whole through booktalk, with the help of Aidan Chambers's 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 people you know, or of characters in other books?*
  - ◇ *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?*
- The publisher describes ***The Runaways of Haddington Hall*** as 'A high octane, high drama romp, following the adventures of Victorian laundry maid Minnie O'Sullivan and her unforgettable band of friends.' *Do you think this*



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is an accurate description? If you had to summarise the book succinctly, what would you say about it? Collect the children's ideas on sentence strips to display around a copy of the front cover — which they should revisit, to see what sense it makes to them now — to display in the class reading corner or school library. *Who do you think would enjoy this book? Why? What would you tell them about it to encourage them to read it? What would you hold back, so as not to spoil their reading experience?*

## Intertextual comparison with *The Steam Whistle Theatre Company*

- Vivian French's previous novel was very well received and lends itself to a group reading exploration every bit as well as *The Runaways of Haddington Hall*; reading both texts would allow for valuable intertextual comparison, and the beginnings of an author study. As you read it would be helpful to draw the children's attention to particular themes that you have addressed in reading *The Runaways of Haddington Hall*, including the impact of poverty, class and honour, characterisation, heroes and villains, use of a variety of settings, development and weaving of plotlines, authorial techniques, etc.
- A similar approach as used for *The Runaways of Haddington Hall* could be used, as below:
  - ◇ **Session 1:** Begin by scrutinising the cover for what clues it might hold to the upcoming story, and sharing the *Dramatis Personae* (pages 6–7) for any predictions that the members of the **Steam Whistle Theatre Company**, the **Citizens of Uncaster** and the **Ne'er-do-wells** allow them to make. Go on to read aloud Chapters One (page 9) and Two (page 19) in which we are introduced to the company of the Pringle Players, who plan to overcome their financial difficulties by renaming themselves and taking their show on the road; and to Arabella Poskett who is in similarly straitened circumstances with spoilt and selfish children to boot. The children could speculate on how the two strands of the story will be woven together. Read on up to and including Chapter Seven (page 58) to see the Pringles make their way to Uncaster; to be introduced to Eliza Snicket and her son Little Baby Bubbles; and to see Mrs Poskett abandoned by her children and come to rely on the support of housemaid Edie, and decide to take in lodgers.
  - ◇ **Session 2:** Read on through Chapters Eight (page 63) to Eleven (page 93) to see the players receive a frosty welcome at the Golden Lion and find themselves unexpectedly finding accommodation at Uncaster Hall; Mrs Snicket and Baby warmly received at Mrs Moore's Supper Rooms.
  - ◇ **Session 3:** Read on through Chapters Twelve (page 106) to Seventeen (page 167) in which Charlie and Rosie befriend Edie, find a common enemy in Jago, and we meet the villainous Olio Sleeverly.
  - ◇ **Session 4:** Read on through Chapters Eighteen (page 176) to Twenty-Four (page 229) in which we see Baby's act proving popular at the *Supper Rooms*, while the players struggle to get their production ready; Olio Sleeverly plots to evict Arabella, Charlie and Rosie advertise for the show, and Jago sabotages the production.
  - ◇ **Session 5:** Read Chapters Twenty-Five (page 240) to Thirty-One (page 296) in which the author draws the threads together, the show is staged at Uncaster Hall, Baby and Mrs Snicket are unmasked, Olio Sleeverly's villainy is exposed, Mrs Poskett's and the Pringles' future is secured.
- As you work through the text, use a similar set of techniques as used when considering *The Runaways of Haddington Hall*, to explore the plot, characters and setting, e.g., Role on the Wall for Charlie, Rosie and Edie; pen portraits of other characters; text marking and annotation to look at language, as well as performance reading; summarising and predicting.



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## After reading:

- Use **visualisation** to deepen the children's response to the different settings in the novels and how they affect the different characters, unpicking how the author has elicited the response. For example, you could read the arrival at Haddington Hall (page 21) and how it affects Edith; or Minnie's feelings as she sets off for Middleminster (page 169); or Rosie finding her family and colleagues outside the *Golden Lion* (page 93) or the preparations for the show at Uncaster Hall (page 240). Ask the children to picture 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 children simple art materials to depict their visualisation. Following this, ask the children to share what they imagined and to identify key vocabulary or phrases which support their understanding or interpretation. Ask the children 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?*
- With one or both novels in mind, consider the different characters, the plot and the setting.
  - ◇ *How does the author use the different settings of Pocket Street, Haddington Hall, the Dog and Duck, Lady Lavingley's house; or The Golden Lion, Mrs Moore's Supper Rooms and Uncaster Hall? How important do you think they are to the story?*
  - ◇ *Which character, aspect of the story, incident or episode interested you the most? Did any of the characters remind you of characters in other books, films, on TV or people in real life?*
- Review the stories in chronological order and consider the different emotions that Minnie, Enry and Edith, or Charlie and Rosie have 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 any of the characters further; in hot-seating one member of the group role-plays a central character and is interviewed by the other children. This activity involves children closely examining a character's motivation and responses. The children 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.
- Invite children to consider the villains the author creates. You could use a Venn diagram to compare Rev. Obadiah Marpike/Sir Oliver Mothercarp with Olio Sleevevery. Similarly support them in exploring how she uses baddies or 'minor' villains like Mrs Haddington, Mrs Krick and Nellie in Middleminster; and Baby and Jago in Uncaster.
- Invite the children to consider the author's language, drawing on any notes they have taken as they read the two novels. Do you agree that, in the publisher's words, she **conjures up the spirit of Dickensian England**? Which words and phrases have they noted? More widely how do the novels draw on Victorian attitudes towards class, poverty and gender? In *The Steam Whistle Theatre Company* they could make a note of Pa Pringle's fondness for quoting Shakespeare.
- If possible, leave copies of the books in the book corner for the children 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.



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- Find out more about Vivian French in the author's note, on [her own website](#) and at the [publisher's website](#), which includes ten genuinely fascinating insights.

## Suggestions for further reading:

### By Vivian French:

- *Ellie and the Sea Monster*, illustrated by James De La Rue (Barrington Stoke, 2013)
- *The Adventures of Alfie Onion*, illustrated by Marta Kissi (Walker Books, 2016)
- *The Fiendish Revenge of Leroy Jones*, illustrated by Korky Paul (Barrington Stoke, 2018)

### Stories with similar themes:

- *Street Child*, Berlie Doherty (HarperCollins, 2009)
- *Far from Home: The Sisters of Street Child*, Berlie Doherty (HarperCollins, 2015)
- *National Theatre: All About Theatre*, National Theatre (Walker Books, 2017)
- *Victorian Tales: The Fabulous Flyer*, Terry Deary, illustrated by Helen Flook (Bloomsbury, 2016)
- *Victorian Tales: Terror on the Train*, Terry Deary, illustrated by Helen Flook (Bloomsbury, 2017)
- *Victorian Tales: The Sea Monster*, Terry Deary, illustrated by Helen Flook (Bloomsbury, 2017)
- *Victorian Tales: The Twisted Tunnels*, Terry Deary, illustrated by Helen Flook (Bloomsbury, 2017)
- *Vile Victorians*, Terry Deary, illustrated by Martin Brown (Bloomsbury, 2021)
- *The Unadoptables*, Hana Tooke, illustrated by Ayesha Rubio (Puffin, 2021)
- *The Positively Last Performance*, Geraldine McCaughrean (Oxford University Press, 2013)
- *Shakespeare Stories: King Lear*, Andrew Matthews, illustrated by Tony Ross (Hachette, 2010)
- *William Shakespeare's King Lear*, Timothy Knapman, illustrated by Ollie Cuthbertson (Pearson, 2013)
- *King Lear (Tales from Shakespeare #5)*, Marcia Williams (Walker Books, 2015)
- *Bravo Mr William Shakespeare*, Marcia Williams (Walker Books, 2000)



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***The Runaways of Haddington Hall & The Steam Whistle Theatre Company  
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