

A Common Core State Standards Annotated Discussion and Activity Guide for



Written by Kit Grindstaff

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Ages 9-12 • Ideal study grades 5-7

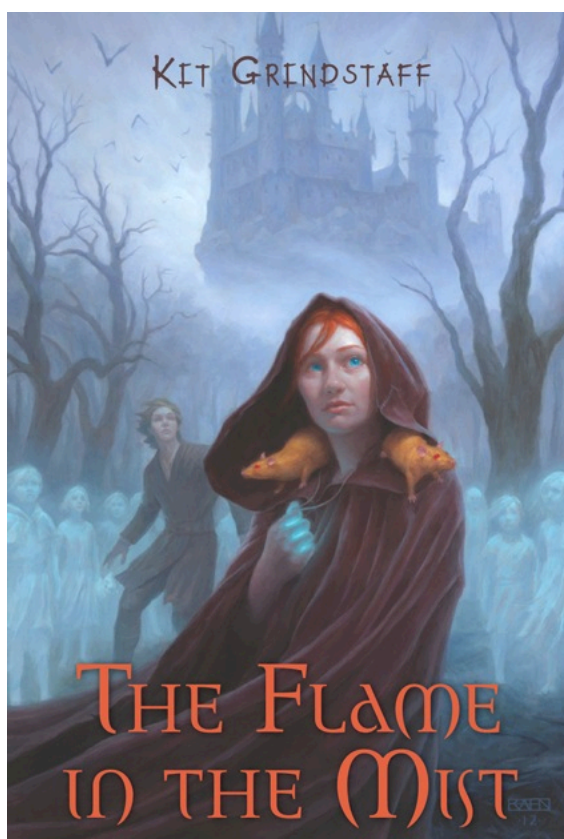
Guide Created by Kit Grindstaff

Guide Annotated and Enhanced by Debbie Gonzales

The Following Common Core standards for English Language Arts are annotated
for grades 4-7:

Reading & Literature • Writing • Speaking & Listening • Language

The Flame in the Mist



The Flame in the Mist is the story of courageous and fiery-headed Jemma, who has a dangerous destiny to fulfil: to stop the evil rulers of her country, and the mist and misery they create.

13-year-old Jemma, the youngest inhabitant of Agromond Castle, is not who she thinks she is. She has no clue about her supernatural powers, nor about the prophecy that claims she is the one who will save her country from the evil Agromond family and the sinister Mist they create. But when she discovers she was abducted as a baby by the Agromonds, and why, she is forced to take Destiny into her own hands.

With the help of two magical golden rats, Noodle and Pie, and her friend Digby, Jemma faces human and supernatural enemies. But just as the worst seems to be over, the evil takes a nastier turn....

"Richly Atmospheric" ~ **Booklist**

"Frequent flashes of charm and originality" ~ **Kirkus Reviews**

For other reviews, see the "books" page on the author's website: www.kitgrindstaff.com

The Flame in the Mist is a magical, mystery adventure. Set in a medieval version of England called Anglavia, it's about one girl's struggle against the evil rulers of her country. Jemma's journey is not only about outer circumstances, but also about the challenges that affect teens and pre-teens of all eras, including: learning to get along with others, finding courage to face the smaller conflicts in life as well as the larger ones, and learning to trust oneself.

Guide to the guide

You'll find discussion questions relating to all the above issues. These are best addressed after reading the entire book, and begin on page 20. Before that, starting on page 5, you'll find a section-by-section guide. There's also plenty of historical information throughout, plus fun with anagrams (which feature strongly in *The Flame in the Mist*), a crossword puzzle, and other classroom activities.

Use the guide as is best suited to your class, either working through it section by section, or with the general discussion questions only, or both. Full table of contents on page 3.

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COVER STORY: PRE-READING ACTIVITIES

Before reading and studying *The Flame in the Mist* with your class, have them look at the cover and answer some or all of the questions below to spice their interest in the story, increase their comprehension, and stimulate their powers of imagination and prediction.

Answers can be written, or discussed in groups of 3 or 4.

Explain to your students that there's no "right" answer, and just to have fun with it!



1. What can you tell about the land where this story is set?
2. Does the setting look friendly, or not? Who do you think might live in the castle in the background? Do you think they're good people, or evil? Why?
3. The main character, Jemma, is standing front and central of the cover. What do you think she's holding in her hand? Describe the way she looks, and what she might be like. Is she strong? Brave? Frightened? Amused?
4. Behind her is a boy. Describe what he might be like. What do you think his relationship with Jemma might be?
5. Who—or what—are the children gathered behind Jemma and Digby? Imagine what might have happened, and why you think they're there.
6. What are Jemma and Digby looking at?
7. Write a short paragraph stating what you think the story will be about.



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PART ONE: AGROMOND CASTLE



DISCUSSION QUESTIONS: PROLOGUE THROUGH CHAPTER 5

1. In the prologue, what do we learn about the Agromond family? By what name does the boy having the vision refer to the girl he sees in the future, and why? How do you think that relates to the book's title?
2. What do we learn about Jemma in Chapter 1? What are her likes and dislikes? What is her attitude to the Mist, and why do you think she feels that way? What does she long for?
3. In the Ceremony, how does Jemma feel about Feo's Offering with the spiders? Find a sentence that describes her feelings. What does your chosen sentence say about her as a person?
4. Why is Jemma so afraid of the Entity, Scagavay? What happens to her when it appears? How do Noodle and Pie help her to leave the room?
5. In chapter 4, *Deception*, Jemma realizes that the warning Marsh gave her in the Vat Room about "secrets and lies" is all too real. What have the Agromonds been lying to her about? In chapter 5, *The Conversation*, more secrets and lies are revealed. List all those you've found out about in the book so far. Discuss or write about how you would feel in Jemma's shoes.
6. In the conversation Jemma overhears, what is the reason Nocturna gives for Jemma's parents being unable to come through the Mist to rescue her? What do she and Nox want from Jemma? Are they in agreement? How does their conversation end?



Writing prompt: Write a short description of Jemma as though you were either Shade or Feo. Include their feelings about her, and why they like or dislike her. Remember that they've always known where Jemma came from, and why. What has it been like to pretend? Did either of them ever feel any guilt about lying to her?



DISCUSSION QUESTIONS: CHAPTER 6 through 11

1. Facing the prospect of escaping all alone, Jemma thinks of Marsh's words: "*Courage is doin' what you must, even when fear is snappin' at your heart.*" Do you agree? Why, or why not? How does Jemma heed Marsh's advice in the following chapter?
2. Discuss or write about an event in your life when you showed courage even though you were nervous or afraid. If you can't think of one, make one up. What did you do to overcome your fear? (Or in the case of an imagined event, what would you do?)
3. When Jemma recognizes her Stone, how does it affect her, and why hasn't it affected her this way before? Why do you think Nocturna keeps it close to her own amulet?
4. Discuss the various ways in which Jemma outwits Nox and Nocturna
 - i) during the storm
 - ii) when Nox sees her in the corridor
 - iii) when Nox comes into her room to tuck her into bed.
5. When Jemma is locked in the dungeons, what does Nox say to try and persuade her to stay? (p. 72-74) What emotions is he playing on? Does he really care about Jemma, and if so, does he have other motives as well? What does this say about him?
6. What is the first clue that Jemma's feelings about Drudge are changing? Describe what happens in the dungeons that makes her realize she's been completely wrong about him. How does this make her feel? What items does he then give her?
7. Why do the bats help Jemma?
8. Just before Jemma crawls outside to freedom, she feels a momentary shimmer of fear. Why do you think this happens, even though she's longed for this moment?



Writing prompt: Imagine how you would feel if you were Jemma, discovering that she's not who she thinks she is, and *either*

- i) write a journal entry in the *first person* (in other words, using "I"), *or*
- ii) write an account of her feelings in the *third person* (using "she"). Remember to include the fact that she's always believed the Agromonds were her family, that they've lied to her, that they wanted to steal her Powers, and that she now doesn't know who she really is.



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THE HISTORICAL SETTING: I

WHY “ANGLAVIA”?

The Flame in the Mist is set in a parallel, medieval-flavored England, called Anglavia. The name comes from two things.

First, the prefix “Angle—” refers to anything English. For example, someone who loves England and anything English is known as an “anglophile”. Also, the French word for “England” is “Angleterre”, which gives us a clue about the word’s origin: “terre”, in French, means “earth” or “land”, so “Angle-terre” literally means “Land of the Angles”.

The Angles were Germanic people from a place near the Baltic Sea called Algein. In the 7th century, they migrated and settled in what we now call England, and it became known as “Anglia”. The people already living there were called “Saxons”, because they came from a region in Europe called Saxony. So the people of Anglia became known as “Anglo-Saxons”, a term that’s still used today.



Map of England c. 700. Note the various areas named “Saxons”, and also “East Angles”, which later changed to “East Anglia”.

Over time, the word “Anglia” gradually changed into the name we use today, “England.” This has been its name since the sixteenth century. However the counties of Norfolk and Suffolk, to the north-east of London, are still known as “East Anglia”.

To round out the country name, the suffix “—avia”, which often refers to a country name (Moravia, Yugoslavia, etc), was added. And so Anglavia was born!



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PART TWO: AGROMOND FOREST



DISCUSSION QUESTIONS: CHAPTER 12 THROUGH CHAPTER 16

1. Once outside the castle, Jemma discovers the Dwellings. What does she remember about the servants who used to live there (p.92-93)? What does that passage reveal about her attitude to them at the time that happened? What might be the reason she's changed?
2. At the Dwellings, Jemma "hears" Noodle and Pie for the first time (p.96). Why do you think this happens now, and not when she was inside the castle? Does anything else "speak" to her more strongly at this point?
3. In the spider's hollow, Jemma overhear Shade saying something that makes her more determined. What is it that Shade says? What is Jemma now determined to do? Why might she react this way?
4. On the night she leaves the hollow, how many fires does Jemma think she sees in the forest? How many does she actually see? Why is this happening? What clue or clues did she have that she wasn't going downhill, and that getting out of the Mist wouldn't be easy?
5. What does Jemma learn from Rue? Why have Rue and Caleb not left the forest?
6. When Jemma is slumbering, she dreams of the child phantoms and hears a voice saying, "*To get past them, you must face them.*" (p.125.) Discuss what you think this means, giving consideration to what happens when Jemma *does* face them. Could those words apply to other things in Jemma's life—either things that make her afraid, or smaller problems?
7. As she walks through Agromond Forest trying to find her way, Jemma reads in Majem's book: *Only keep a cleare picture of thy Destination in thy Heade, and it will be as though it comes to you...*(p.130). What is the difference between what Majem is saying, and what Jemma has been doing up until that point? What does Majem say just before that in the book? Do you think Majem's words might also apply to wishes or goals that you have in your life?

Writing prompt: The Dwellings used to house all the castle servants: cook, maids, kitchen maids, stable boys, cleaners, etc. Choose one of them, and write a short account of what it was like to work at the castle for the Agromonds. Think about the details of what the castle was like before it became so run-down, as well as what Jemma and the twins might have been like when they were little. Write more if you like, about why you and the other servants ran away. Where did you go? How about the others?



DISCUSSION QUESTIONS: CHAPTER 17 THROUGH CHAPTER 21

1. What makes Jemma think that Marsh is dead? How does Jemma react? Why does she choose to ignore her feelings?
2. Besides her knife, what does Jemma use to combat the Aukron? What does she see reflected in its heart? And what does she see in its heart later on, after she's retrieved the crystals she dropped when Lok and his men were chasing her? What does this vision tell her?
3. In Bryn's cave, something is revealed that explains the reason for Nox Agromond's affection for Jemma. What is it?
4. What herbs does Bryn use to heal Jemma? With each one you find, research them to find out what properties they supposedly have. You can research on line, or using books.
5. Discuss what Bryn says about power and its use for good or evil (p. 155). Do you agree with him? Why, or why not?
6. What does Jemma find tucked into the cover of Majem's book? Recount the details of her abduction, telling or writing it as a short story. Use your imagination to add in details that aren't described; for example people (Julius Sharm, perhaps), places, dialogue. Try doing this in groups of 5 or 6 as well, and enacting it as a play for your classmates. List all the characters, and each choose a role. Have fun with it!
7. In Bryn's cave, what does Jemma find out, from both the bulletins and the crystals, about who she really is?



Writing Prompt: Write an account of what happened to Bryn as a little boy, and his move away from the Dwellings, *either* as though you were his mother, *or* as though you were another servant working there—perhaps a friend of his mother's, or of his. Remember he is simple. What might be the reason for this? Was his brain affected by his disease, or was he born that way?

There's no "right" answer—you can make it up. So have fun with Bryn's story!



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THE HISTORICAL SETTING 2: LIFE IN MEDIEVAL TIMES

England's history is rich with kings and castles. In a few cases, castles date back a thousand years – to about the time that Agromond Castle would have been built. One example is Corfe Castle, built in the 11th century, then “renovated” in the 12th and 13th centuries! It was inhabited until 1645, when it was destroyed in a siege. Its ruins are still there today.



Medieval painting of Corfe Castle



Whether you were rich or poor, life in medieval times was very different from the way it is now, in just about every area you can think of: food, housing, lighting and heat, work, transportation. Floors in poorer dwellings were often no more than dirt, and many peasant folk lived in virtual slavery, ruled by lords and wealthy landowners—much as they do in *The Flame in the Mist*, thanks to the Agromonds.

There were no modern gadgets, and no machinery to help with work either in the home (e.g. washing machines) or elsewhere. People had nothing but the toil of their hands and the animals they used to help. Farmers, for example, had to till their fields using ploughs pulled by horses or oxen. It was a huge effort, and would have taken far longer than it takes today.



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The mood and pace of life would have been very different without all the conveniences we take for granted. For an essay on how life might have felt back then, you can refer to the author's blog post from September 18, 2013, **A World Lit Only by Fire**, at www.kitgrindstaff.blogspot.com



CLASSROOM DISCUSSION QUESTIONS on HISTORICAL TIMES

1. In Medieval times, just like in Jemma's world, there was no electricity and no running water coming into people's homes. How did they get heat, and light? What other modern amenities did they not have?
2. Before cars and trains, how did people get from one place to another? Without phones—let alone computers and the Internet—how did they get messages to one another across distances?
3. How might the lack of those things in questions 1 and 2 above have affected the pace of life? Do you think people would have been more patient, or less? Why?
4. Compare living at Agromond Castle to living in the kind of dwelling in the picture on the previous page. What are the differences? Are there any similarities? Which would you prefer, and why?

Writing prompt: Write a description or short story imagining yourself living in *either* Jemma's Anglavia, under the Agromonds' rule, *or* in a "normal" historical England or America, without the fantasy content. What is it like? What is the name of your village or town? What kind of dwelling do you live in? What about your family? Think about all the elements in the questions above, and also include what work you do (in those days, children as young as 5 or 6 had to earn a living), who cooks your meals, what kind of pots and pans they cook in, etc.

And if you're writing about Anglavia, don't forget the Mist!



Recommended reading:

Catherine, Called Birdy by Karen Cushman (HMH Books for Young Readers reprint, 2012)
Castle by David Macaulay (HMH Books for Young Readers, 1982)
Clothes and Crafts in the Middle Ages by Imogen Dawson Gareth Stevens Publishing (2000)
Medieval Life by Andrew Langley (DK Eyewitness Books, 2014)



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PART THREE: ROOTS



DISCUSSION QUESTIONS: CHAPTER 22 THROUGH CHAPTER 27

1. Why is Jemma determined to reach Oakstead within a certain time?
2. Why do you think Jemma takes to Flora so strongly?
3. In Chapter 23, *Fire Branded*, Digby talks to Jemma about Marsh. Why did Marsh risk her life to go and watch over Jemma? Consider her beliefs, as well as events and circumstances in her life that might have made her more determined to help.
4. From Digby's description to Jemma on p. 209-210, how do the Agromonds keep the Anglavian people under their thumb? Consider the *economic* method, as well as what *emotion* the Agromonds play on. What did they used to do that made people feel this emotion? What about now?
5. Describe the greenhouses, and what the Agromonds use them for. Thinking back to the Goodfellows' store-house, from where else do the Agromonds get food?
7. At the rally in Blackwater, what does Jemma learn that makes her feel hopeless?
8. What two events that happen at Alyss and Talon's shack make Jemma think she might not have lost her Powers after all?



Writing prompt: Doing her first healing on Alyss, Jemma “sees” what happened to Alyss. Tell Alyss’s story in your own words, either as if you were her (in the “*first person*”, using “I”) or as if you were describing it (in the “*third person*”, using “she”). Include what she did to cause her and Lok to be sent away from Agromond Castle when Talon was little, as well as why Lok might have made a pact with Nox, Lok’s treatment of Alyss and Talon, and Alyss’s declining health.

or

Write another verse to the rhyme that Flora tells to Jemma!



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DISCUSSION QUESTIONS: CHAPTER 28 THROUGH CHAPTER 33

1. As Jemma and Digby prepare to leave Talon and Alyss's shack, what happens that makes Jemma wonder again whether she has, in fact, lost her Powers? Later, six miles from Oakstead, something else happens that makes Digby certain that Jemma hasn't lost her Powers. What is it? Why do you think Rizzle and his gang are so afraid?
2. When Jemma and Digby reach Oakstead, Marsh points out the clock in its town square. What does this clock represent (what is it a *symbol* of)? Consider what Marsh says as she passes it, and what the people at the Heathshire Inn say when it starts again in the following chapter.
3. What does Jemma's mother reveal about the crystals, and what the Agromonds used them for?
4. Why does Jemma's father, Lumo Solvay, look so like Nox Agromond?
5. At the fire celebrating Jemma's return, Jemma makes a devastating discovery about her brother, Jamem. Discuss the ways in which Jemma has sensed him before she finds out the truth. When was the first time she dreamed of him? (Remember, she might not have been aware who she was dreaming about at the time.) What clues did she have before that? There are a few, going all the way back to chapter 5, *The Conversation*! See if you can think of them, or find them in the text.
6. What was Jamem's gift? Do you think Jemma's mother is being realistic when she talks about it?
7. What steps does Jemma have to remember to clear the Mist? Why does Marsh warn her not to clear it when she's getting close to Agromond Castle?



Writing prompt: Imagine that you're *either* Majem *or* Gudred, and write a letter to Jemma in the future. How might you encourage her? Would you warn her about anything, and if so, what? Tell her a bit about the time you live in too, three hundred years before Jemma's time. (You can imagine this/make it up, and/or research what England was like in about the 12th century to help you with ideas.)



NURSERY RHYMES: innocent, or creepy?

When Jemma wakes on her first day of freedom, she meets Digby's little sister, Flora. Flora tells Jemma a popular children's rhyme (which you can also hear in *The Flame in the Mist's* trailer*):

*All little children had better beware
Hide in the attic or under a chair
There's evil a-coming from up on the hill
If the Mist doesn't get you the Agromonds will*

Traditionally, nursery rhymes are sung by small children, and are usually thought to be innocent. But some say they were often written about troubling events in history. For example, "Ring around the Rosy", which first appeared in England in 1881:

Ring around the rosy
A pocket full of posies
A – tishoo! A-tishoo!* (Sometimes this line says, "Ashes, ashes...")
We all fall down.

It's been said that this rhyme is about the Great Plague that spread across Europe in the late 1500s. The "ring of roses" refers to the circular rash that appeared on the skin. "A pocket full of posies" (posies being small flowers) is what people carried around to ward off disease (though it's doubtful it worked). "A-tishoo!" could either be a sneeze – another symptom of the plague – or, some say, a tissue of skin (the plague apparently made the skin flake off); and "We all fall down"...well, that meant they'd fallen down dead. Not so fun and silly after all – although other people say it's not about the Plague at all, but is really just what it sounds like: a children's rhyme.



In Anglavia, though, there's no doubt what the rhyme that Flora tells Jemma is about.



*To watch the book trailer, go to www.YouTube.com and enter "The Flame in the Mist" in the search bar. Or scroll down the "BOOKS" page at www.kitgrindstaff.com



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PART FOUR: RETURN



DISCUSSION QUESTIONS: CHAPTER 34 THROUGH CHAPTER 40

1. Jemma dreams the triplets have been taken by the Agromonds. Why does she feel compelled to rescue them?
2. What happens in the Mist that makes Jemma raise her hand to Marsh?
3. What causes the Luminal's appearance just as Marsh is leaving? When had Jemma seen one earlier, and why had it appeared then?
4. Once she's back inside the castle, Jemma discovers there's disagreement amongst the Agromonds. What caused it, and who is the main source of conflict? How does Jemma use it to her advantage? What does she tell the Agromonds that convinces all of them (except one!) that she's on their side?
5. After Repast, how does Shade make sure that Jemma gets locked in the dungeons again?
6. Jemma finds *The Forgotten Song* under her mattress. What is it? How did it get there? What is the "Opening call" it talks about, and what does the opening call do?
7. Drudge keeps telling Jemma to "*Trusssst*". Who or what is he telling her to trust? What does trust mean to you? Who or what do you trust?
8. Why is Digby the one who has to sneak up to Shade's room and find the keys to the dungeons? What does Jemma do that causes Digby to be found out?



Writing prompt: Write the scene in question 8 from Digby's point of view, from the moment he knows he's the one who has to get the keys from Shade, to the moment he's caught, and marched down to the dungeons. You can either write it in the *first person*, as if you're him, or in the *third person*, describing him as "he". Pay particular attention to how he might *feel* at any moment. If you like, you can take it further, to the time he's put in the cell next to his little brothers and sister.



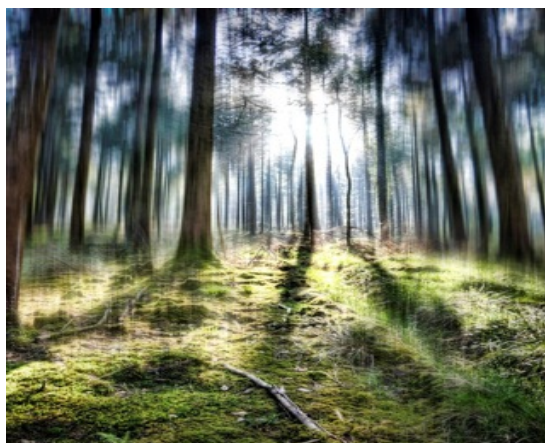
DISCUSSION QUESTIONS: CHAPTER 41 THROUGH CHAPTER 46

1. Why does Feo decide to stay with his family? What is he trying to get from them? If it weren't for his jealousy of Digby, do you think he might have been able to break away? Do you wish he had? Why, or why not?
2. At the beginning of Chapter 42, *Turning Tides*, Jemma has a dream or vision. Who are the people she sees? What are they doing? Who else does she see? What decision is made that will affect Jemma in the future? Did you guess the "present day" identity of the man?
3. After the Agromonds have fetched the triplets, how does Jemma trick Shade into staying behind in the dungeons? What does Shade want, that makes her agree?
4. What does the Releasing Rime do? What are the "orbs" it refers to, and what happens after Jemma has recited it?
5. After the castle has fallen, what does Digby say to the crowd of people who want to take revenge on the Agromonds? Do you agree with him? Why, or why not?
6. On p. 435, Jemma finds a note in Drudge's pocket. Who is it from? What does it say about the person who wrote it, and about Drudge?



Writing prompt: The story is over. *Either* imagine you're Rue or Caleb, who are now free of the spell put on them by the Agromonds, *or* that you're one of the villagers at the castle, celebrating the Agromonds' downfall. You can choose one of the characters mentioned, or make one up. Perhaps you're Ned, who ran alongside Pepper at the beginning of Jemma's journey with Digby, and asked her to "bring back the sun." Or perhaps you're a different child, who years ago, had twin siblings who were taken by the Agromonds. It's up to you!

In either case, consider what it feels like to be free after so long, and to see the sun for the first time ever. What do you think life will be like now? What are your hopes and dreams?



Let there be Sunne



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ANAGRAMS and other WORD PLAY

WHAT ARE ANAGRAMS?

Anagrams are a kind of word play. The letters of a word or phrase are rearranged to make a new word or phrase, using the original letters exactly once. For example, out of the word *Agromond* you can make the words *Roman dog* or *grand moo*. Both are exact anagrams of *Agromond*.

People have used anagrams for hundreds of years as a way of being witty, or as code to hide true meaning. One example of this is from the nineteenth century, applied to the name of a famous nurse, Florence Nightingale. She tended to the wounded soldiers in the Crimean War (1853-1856), and was known as “the lady with the lamp” because she walked around the hospital tent at night to comfort her patients, carrying a lamp. Out of the letters of her name, someone made the phrase, “Flit on, cheering angel!” A clever anagram, because she did indeed cheer up those soldiers, saving many lives, and was considered by many to be an angel.

Anagrams and Word Play in *The Flame in the Mist*

The Flame in the Mist uses a lot of anagrams. Several names are anagrams of other names. Also, Jemma has a talent for word games, and loves to see how many words she can make by re-ordering the letters of a larger word or phrase. One example is in chapter 1, the family breakfast scene. From the Agromond family motto written at the bottom of her porridge bowl, *Agromondus Supremus*, Jemma makes the words *grand*, *groan*, *mouse* and *demons*. Strictly speaking, these are not anagrams, but simply words made out of a longer word.



Discussion Questions Relating to Anagrams:

1. How does Jemma’s love of word games help her toward the end of *The Flame in the Mist*?
2. What is the name of the book that contains the anagrams?
3. Who wrote both that book, and the book Marsh gives to Jemma before being banished from the castle?

Classroom Activities Using Anagrams and Word Play:

1. Which names in *The Flame in the Mist* are anagrams? (Remember some have more than one!)
2. See how many words of 3 letters or more can you make from the Agromond motto, *Agromondus Supremus*.
3. Below is a list of place names in the book, disguised in anagrams. See how many you can decipher. Think of each place that Jemma goes, inside and out, not just towns or villages.



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- 1) Take soda
- 2) Dragon foremost
- 3) Ruby haze
- 4) Bracket law
- 5) Damage controls

4. Here is a list of character names disguised in anagrams. See how many you can decipher. Remember that some might include surnames. Also, remember that some characters are known by a name that's not really theirs (clue: Jemma's old nursemaid), so one or two of these might be tricky! Also, some are known as "X and Y", so watch out for those, too. One last thing: one or two characters appear more than once.

Have fun!

- 1) A rotund corn mango
- 2) Hippy solar vase
- 3) Mood of anger
- 4) Napoleon died
- 5) Weldable floor goo
- 6) Man, Dog Nor Ox
- 6) Rash maid
- 7) Damaged honors
- 8) Yam loves jam
- 9) Ovum alloys
- 10) Boddily fogged owl
- 11) Dog leg rod of wool
- 12) O daemon frog
- 13) Random cartoon gnu
- 14) Gashed doorman

(Answers at the end of the guide)



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CHARACTER AND SCENE COLLAGES

CHARACTER COLLAGE:

This activity can either be done with computers and internet clip art, or paper and old magazines. Students can work alone or in pairs.

Ask students to make a list of characters they've met in the book. In order of appearance, these include Jemma, Noodle and Pie, Marsh, Shade Agromond, Feo Agromond, Nocturna Agromond, Nox Agromond, Digby, Drudge, Gordo and Berola Goodfellow, Flora Goodfellow, Talon, Alyss, Sapphire Solvay, Lumo Solvay, Tiny, and Simon. Have them search and cut out (or copy on computer) photos of people that they think look similar to these characters. Paste them onto a large piece of paper (or into Powerpoint or a similar computer program), then label each character and find a quote about them from the book. This could either a description of the character or something they said or did. Have students write this quote beneath each character's picture. This is not only fun, but helps keep the characters straight, and can be a lot of fun when students start comparing their visualizations of the different characters.



SCENE COLLAGE:

This activity is good for groups of 4 or more. Using the same method of clip art or magazines, students should choose a scene from *The Flame in the Mist*, then collect images to represent the characters in that scene, as well as the setting. In addition, they can use pens, crayons, markers or paint for the setting. Then have each student find one line from that scene in the book—either action or dialogue—and write it on their collage. This can be done with pen, crayons, etc, or by cutting the words from newspapers or magazines.



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CHARACTERS AND THEIR RELATIONSHIPS: PERSONAL AND SOCIAL ISSUES

JEMMA, THE AGROMONDS...AND THE MIST

1. Why does Jemma feel like she doesn't belong at Agromond Castle? In what ways is she different from the Agromonds? In what ways, if any, is she like them?
2. Shade Agromond is jealous of Jemma. Name two main reasons why. Do you think her feelings are justified?
3. Consider the way Shade talks to her twin Feo, and to Jemma. Would you say that she is a bully? What do you think about the way Jemma responds to her? What would you do if somebody spoke to you like that?
4. The book contains an element of mystery in the form of things that Jemma initially doesn't know about herself and her life. Besides the "secrets and lies" that Marsh mentions in Chapter 5 that you discussed in the questions from Part 1, what other secrets does Jemma find out about later on in the book? Which do you think has the biggest impact on her, and why?
5. Why did the Agromonds create the Mist? What does it do for them, and how?
6. How does the Mist affect the lives of the Anglavian people? How does it affect their mood never to see the sun? How do you think that would feel to you?



JEMMA AND HER FRIENDS AND ALLIES: FRIENDSHIP, LOYALTY, TRUST AND COURAGE

1. Why did Marsh risk her life to go to Agromond Castle and watch over Jemma? Consider her beliefs, as well as events and circumstances in her life that might have made her more determined to help.
2. Jemma's rat friends, Noodle and Pie, turned up in her life two years before the story starts. What might have prompted them to appear at that time? (There's a clue in Chapter 6, *Goodbye Marsh*.) What does that say about them? In what ways are they special?
3. Why do you think Digby likes Jemma? Why does Jemma like him? If you were in the story, do you think you'd be friends with either or both of them? Why, or why not?
4. Drudge tells Jemma to "*Trussssst*". Who or what is he telling Jemma to trust? What does trust mean to you? Who or what do you trust?]



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5. Jemma has a lot of friends and allies: Noodle and Pie, Digby, Marsh and Drudge, to name a few. In what ways do each of them show their loyalty to her? Besides Noodle and Pie, what other non-human allies also come to Jemma's aid, and how?

6. Marsh says to Jemma, "Courage is doin' what you know you must, even when fear is snappin' at your heels." In what ways does Jemma heed those words?



Writing prompt: Choose one of Jemma's friends, and write a short story about when they first met her. Why do they like her? Why do they want to help her? You could write in the *first person*, imagining you were them, or in the third person. (Remember, you could choose Noodle or Pie, or even one of the Beings of Light.)

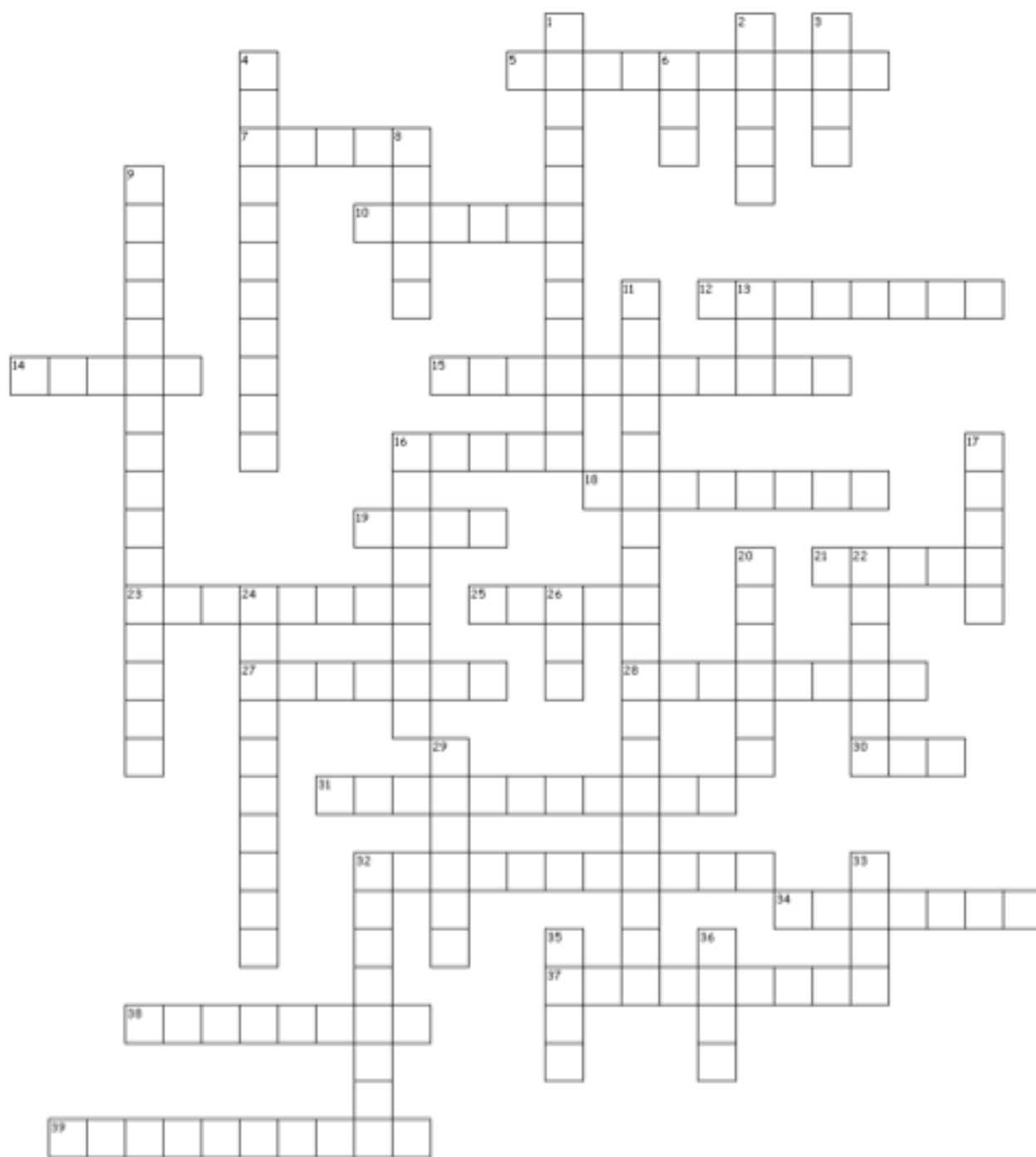


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THE FLAME IN THE MIST CRISS-CROSS PUZZLE



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The Flame in the Mist Criss-Cross Puzzle Clues: Across/Down

Across

5. Digby's family name
7. She wrote the books that help Jemma
10. Often tells Jemma to "Trusssst!"
12. Magical objects in which Jemma first sees her parents
14. Girl triplet
15. What Gudred foresaw
16. Feo's twin
18. Town where Jemma's parents live
19. Vicious dog belonging to Lok
21. Boy crippled by Nox
23. Agromond mother
25. Her name means "claw"
27. Jemma's favorite stew
28. Jemma's mother could be a gem!
30. He calls Jemma "Flamehead"
31. Agromond "police"
32. Cloud-like Entities that attack Jemma, Digby and Marsh
34. Four of these follow Nocturna around
37. Jemma's special name for Noodle and Pie
38. Digby's village
39. Town where Agromond supporters live

Down

1. Rats' names
2. Talon's mother
3. Nasty black bird
4. Heroine's full name
6. Agromond boy
8. Sent by Jemma's parents to watch over her
9. "Musical" book
11. Ancient book Marsh gives to Jemma
13. Mad woman
16. Very scary Entity
17. Jemma likes him!
20. The Goodfellows' horse
22. Leathery monster in Agromond forest
24. In the Prophecy, Jemma is known as this
26. Head Inquisitor (Talon's father)
29. Drudge's "younger" self
32. Agromond ancestor who created the Mist
33. Winged mammals that help Jemma
35. Heals Jemma in the forest
36. Jemma's father

(Answers on the following page.)



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The Flame in the Mist Criss-Cross Puzzle Answers: Across/Down

Across

5. Goodfellow
7. Majem
10. Drudge
12. Crystals
14. Flora
15. The Prophecy
16. Shade
18. Oakstead
19. Fang
21. Caleb
23. Nocturna
25. Talon
27. Entrail
28. Sapphire
30. Nox
31. Inquisitors
32. Mordsprites
34. Weasels
37. Rattusses
38. Hazebury
39. Blackwater

Down

1. Noodle and Pie
2. Alyss
3. Rook
4. Jemma Solvay
6. Feo
8. Marsh
9. The Forgotten Song
11. From Darkness to Light
13. Rue
16. Scagavay
17. Digby
20. Pepper
22. Aukron
24. The Fire One
26. Lok
29. Gudred
32. Mordrake
33. Bats
35. Bryn
36. Lumo



CHARACTERISTICS LIST

Able	Fair	Manipulative	Simple-minded
Accepting	Faithful	Materialistic	Single-minded
Adventurous	Fighter	Mature	Smart
Aggressive	Forgiving	Mean	Stable
Ambitious	Free	Melancholy	Stoic
Annoying	Friendly	Mischievous	Strong
Arrogant	Funny	Naïve	Stubborn
Articulate	Generous	Obnoxious	Sympathetic
Awkward	Gentle	Old	Tall
Bold	Giving	Opinionated	Tender
Bossy	Greedy	Outgoing	Thoughtful
Brave	Grouchy	Overbearing	Timid
Bright	Handsome	Passive	Tireless
Bustling	Happy	Patient	Tolerant
Calm	Hard-working	Peaceful	Tough
Callous	Healing	Pitiful	Tricky
Careful	Helpful	Pleasant	Trusting
Careless	Honest	Pleasing	Understanding
Caring	Horrible	Poor	Unhappy
Cautious	Hopeful	Pretty	Unique
Cheerful	Imaginative	Protective	Unlucky
Clever	Impatient	Proud	Unselfish
Clumsy	Impulsive	Questioning	Unsympathetic
Compassionate	Independent	Quiet	Untrustworthy
Complex	Inspiring	Realistic	Vain
Conceited	Intelligent	Rebellious	Vicious
Confident	Introverted	Reckless	Volatile
Considerate	Irreverent	Reflective	Warm
Cooperative	Jealous	Reliable	Wild
Courageous	Jolly	Reserved	Willing
Creative	Judgmental	Resourceful	Wise
Curious	Just	Respectful	Witty
Daring	Kind	Responsible	Wonderful
Dark	Knowledgeable	Rude	
Defiant	Leader	Sad	
Demanding	Light	Sarcastic	
Determined	Light-hearted	Self-confident	
Disagreeable	Likeable	Selfish	
Dreamer	Little	Selfless	
Eager	Lively	Sensible	
Efficient	Loyal	Sensitive	
Embarrassed	Lovable	Serious	
Energetic	Loving	Short	
Excited	Mad	Shy	
Expert	Magical	Simple	



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CHARACTERISTICS QUESTIONS

On the previous page is a list of adjectives describing personal characteristics.

1. Choose two opposing characters from *The Flame in the Mist*, one from the Solvay side, and one from the Agromond side (not forgetting the people in Blackwater). From the list above, find as many adjectives as you can that fit each of them. Write a paragraph about them both, using some of the characteristics you've picked.

For the two opposing characters, are their characteristics all good, or all evil, or are they a mix? Do any good and evil characters share characteristics? Discuss what you make of what you find.

2. Make a list of 10 characteristics, and choose a character from *The Flame in the Mist* who, in your opinion, is the best example of each. For example, for "Obnoxious", you might choose Shade or Nocturna; and for "Kind", you might choose Marsh or Bryn. Each character can be chosen more than once. For example, Jemma might be the best example of "brave", and also of "stubborn".

3. Over time, go over as many of the characteristics as you like in this way.



Writing prompt: With reference to some of the adjectives above, choose one or more characters from *The Flame in the Mist* and make up a story about how they got to be the way they are. Be as brief or lengthy as you like.



QUESTIONS of RIGHT and WRONG

DARKNESS AND LIGHT: GOOD VS EVIL

1. What images in the book express darkness and light? What words are used to describe or represent each? Choose any chapter, and find and list as many as you can.
2. Discuss what Bryn says about power and its use for good or evil (p. 155). Do you agree with him? Why, or why not?
3. In what ways is power used for good? What about for evil? Discuss the methods used by the Agromonds and by the Solvays. Is there anything similar about them?
4. Nox Agromond is genuinely fond of Jemma. Do his feelings for her make him a good person? Why, or why not?
5. The night Jemma first meets her father, what does he tell her about good and evil?
6. After the castle has fallen, what does Digby say to the crowd of people who want to take revenge on the Agromonds? Do you agree with him? Why, or why not?



CLOSING QUESTIONS

1. How does Jemma change throughout the book? By the end, in what ways is she the same as she was at the beginning? In what ways is she different?
2. Who are the two characters in the prologue?

Writing prompt: Write a short scene following the prologue showing *what happened next!* There's no right or wrong answer, so have fun with it!

Other historical /magical fantasy-historical novels you might enjoy

The Midwife's Apprentice by Karen Cushman (HMH Books for Young Readers reprint, 2012)

The Chronicles of Prydain by Lloyd Alexander (Square Fish edition, 2011)

King of Shadows by Susan Cooper (Margaret K. McElderry Books; First Edition edition (2001)

The Magic Thief series by Sarah Prineas (Harper Collins, 2009-2011)

The Key & The Flame by Claire Caterer (Simon & Schuster, 2012)



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ANAGRAM ANSWERS from page 18

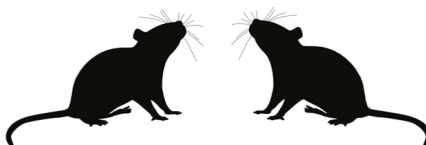
Place names:

- 1) Take soda = Oakstead
- 2) Dragon foremost = Agromond Forest
- 3) Ruby haze = Hazebury
- 4) Bracket law = Blackwater
- 5) Damage controls = Agromond Castle

Names:

- 1) A rotund corn mango = Nocturna Agromond
- 2) Hippy solar vase = Sapphire Solvay
- 3) Mood of anger = Feo Agromond
- 4) Napoleon died = Noodle and Pie
- 5) Weldable floor goo = Berola Goodfellow
- 6) Man, Dog Nor Ox = Nox Agromond
- 7) Rash maid = Ida Sharm (Marsh's real name)
- 8) Damaged honors = Shade Agromond
- 9) Yam loves jam = Jemma Solvay
- 10) Ovum alloys = Lumo Solvay
- 11) Bodily fogged owl = Digby Goodfellow
- 12) Dog leg rod of wool = Gordo Goodfellow
- 13) O daemon frog = Feo Agromond
- 14) Random cartoon gnu = Nocturna Agromond
- 15) Gashed doorman = Shade Agromond

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ABOUT THE AUTHOR

Kit Grindstaff was born near London and grew up in the rolling countryside of England. After a brush with pop stardom (under her maiden name, Hain), she moved to New York and embarked on her successful career as a song writer. Kit now lives with her husband in the rolling countryside of Pennsylvania. *The Flame In The Mist* is her first book. If you'd like to talk to Kit, you can connect with her via **email** at kit[at]kitgrindstaff[dot]com, on **Facebook** (enter Kit Grindstaff in the search bar) and on **Twitter** (@kitgrindstaff).

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Guide enhanced and CCSS annotated by Debbie Gonzales at www.debbiegonzales.com



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CORE CURRICULUM STATE STANDARDS ANNOTATIONS

English Language Arts Standards » Reading: Literature

		Pre-reading Activities	Discussion Questions & Writing Prompts	Historical Setting	Nursery Rhymes	Anagrams & Word Play	Character & Scene Collages	Characters' Personal & Social Justice	Right & Wrong
RL.4.2	Determine a theme of a story, drama, or poem from details in the text; summarize the text.	★	★	★			★	★	★
RL.4.3	Describe in depth a character, setting, or event in a story or drama, drawing on specific details in the text (e.g., a character's thoughts, words, or actions).		★				★	★	★
RL.4.4	Determine the meaning of words and phrases as they are used in a text, including those that allude to significant characters found in mythology (e.g., Herculean).		★			★	★		
RL.4.5	Explain major differences between poems, drama, and prose, and refer to the structural elements of poems (e.g., verse, rhythm, meter) and drama (e.g., casts of characters, settings, descriptions, dialogue, stage directions) when writing or speaking about a text.				★	★			
RL.4.6	Compare and contrast the point of view from which different stories are narrated, including the difference between first- and third-person narrations.		★						
RL.4.7	Make connections between the text of a story or drama and a visual or oral presentation of the text, identifying where each version reflects specific descriptions and directions in the text.	★	★				★		
RL.4.9	Compare and contrast the treatment of similar themes and topics (e.g., opposition of good and evil) and patterns of events (e.g., the quest) in stories, myths, and traditional literature from different cultures.		★		★	★		★	★
RL.4.10	By the end of the year, read and comprehend literature, including stories, dramas, and poetry, in the grades 4–5 text complexity band proficiently, with scaffolding as needed at the high end of the range.	★	★	★	★	★	★	★	★
RL.5.2	Determine a theme of a story, drama, or poem from details in the text, including how characters in a story or drama respond to challenges or how the speaker in a poem reflects upon a topic; summarize the text.	★	★			★		★	★
RL.5.3	Compare and contrast two or more characters, settings, or events in a story or drama, drawing on specific details in the text (e.g., how characters interact).					★	★	★	
RL.5.6	Describe how a narrator's or speaker's point of view influences how events are described.		★						



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English Language Arts Standards » Reading: Literature (cont.)

		Pre-reading Activities	Discussion Questions & Writing Prompts	Historical Setting	Nursery Rhymes	Anagrams & Word Play	Character & Scene Collages	Characters' Personal & Social Justice	Right & Wrong
RL.5.9	Compare and contrast stories in the same genre (e.g., mysteries and adventure stories) on their approaches to similar themes and topics.	★	★		★				
RL.5.10	By the end of the year, read and comprehend literature, including stories, dramas, and poetry, at the high end of the grades 4–5 text complexity band independently and proficiently.	★	★	★	★	★	★	★	★
RL.6.2	Determine a theme or central idea of a text and how it is conveyed through particular details; provide a summary of the text distinct from personal opinions or judgments.		★				★	★	★
RL.6.3	Describe how a particular story's or drama's plot unfolds in a series of episodes as well as how the characters respond or change as the plot moves toward a resolution.		★						
RL.6.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of a specific word choice on meaning and tone					★	★		
RL.6.6	Explain how an author develops the point of view of the narrator or speaker in a text.		★						
RL.6.9	Compare and contrast texts in different forms or genres (e.g., stories and poems; historical novels and fantasy stories) in terms of their approaches to similar themes and topics.				★				
RL.6.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	★	★	★	★	★	★	★	★
RL.7.4	Determine the meaning of words and phrases as they are used in a text, including figurative and connotative meanings; analyze the impact of rhymes and other repetitions of sounds (e.g., alliteration) on a specific verse or stanza of a poem or section of a story or drama.					★	★		
RL.7.6	Analyze how an author develops and contrasts the points of view of different characters or narrators in a text.		★						
RL.7.9	Compare and contrast a fictional portrayal of a time, place, or character and a historical account of the same period as a means of understanding how authors of fiction use or alter history.				★				
RL.7.10	By the end of the year, read and comprehend literature, including stories, dramas, and poems, in the grades 6–8 text complexity band proficiently, with scaffolding as needed at the high end of the range.	★	★	★	★	★	★	★	★



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English Language Arts Standards » Writing

		Pre-reading Activities	Discussion Questions & Writing Prompts	Historical Setting	Nursery Rhymes	Anagrams & Word Play	Character & Scene Collages	Characters' Personal & Social Justice	Criss-Cross Puzzle	Right & Wrong
W.4.3	Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.		★				★	★		★
W.4.3a	Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.		★							
W.4.3d	Use concrete words and phrases and sensory details to convey experiences and events precisely.					★	★			
W.4.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.			★				★		★
W.5.3	Write narratives to develop real or imagined experiences or events using effective technique, descriptive details, and clear event sequences.		★				★	★		★
W.5.3a	Orient the reader by establishing a situation and introducing a narrator and/or characters; organize an event sequence that unfolds naturally.		★							
W.5.3d	Use concrete words and phrases and sensory details to convey experiences and events precisely.					★	★			
W.5.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.			★				★		★
W.6.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.		★				★	★		★
W.6.3a	Engage and orient the reader by establishing a context and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.		★							
W.6.3d	Use precise words and phrases, relevant descriptive details, and sensory language to convey experiences and events.					★	★			
W.6.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.			★				★		★



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English Language Arts Standards » Writing (cont.)

		Right & Wrong	Criss-Cross Puzzle	Characters' Personal & Social Justice	Character & Scene Collages	Anagrams & Word Play	Nursery Rhymes	Historical Setting	Discussion Questions & Writing Prompts	Pre-reading Activities
W.7.3	Write narratives to develop real or imagined experiences or events using effective technique, relevant descriptive details, and well-structured event sequences.	★		★	★				★	
W.7.3a	Engage and orient the reader by establishing a context and point of view and introducing a narrator and/or characters; organize an event sequence that unfolds naturally and logically.								★	
W.7.3d	Use precise words and phrases, relevant descriptive details, and sensory language to capture the action and convey experiences and events.				★	★				
W.7.9	Draw evidence from literary or informational texts to support analysis, reflection, and research.	★		★				★		



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English Language Arts Standards » Speaking & Listening

		Pre-reading Activities	Discussion Questions & Writing Prompts	Historical Setting	Nursery Rhymes	Anagrams & Word Play	Character & Scene Collages	Characters' Personal & Social Justice	Criss-Cross Puzzle	Right & Wrong
SL.4.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 4 topics and texts</i> , building on others' ideas and expressing their own clearly.	★	★		★		★	★		★
SL.4.1a	Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.	★	★		★		★	★		★
SL.4.1b	Follow agreed-upon rules for discussions and carry out assigned roles.	★	★		★		★	★		★
SL.4.1c	Pose and respond to specific questions to clarify or follow up on information, and make comments that contribute to the discussion and link to the remarks of others.	★	★		★		★	★		★
SL.4.1d	Review the key ideas expressed and explain their own ideas and understanding in light of the discussion.	★	★		★		★	★		★
SL.4.4	Report on a topic or text, tell a story, or recount an experience in an organized manner, using appropriate facts and relevant, descriptive details to support main ideas or themes; speak clearly at an understandable pace.	★	★		★		★	★		★
SL.5.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on <i>grade 5 topics and texts</i> , building on others' ideas and expressing their own clearly.	★	★		★		★	★		★
SL.5.1a	Come to discussions prepared, having read or studied required material; explicitly draw on that preparation and other information known about the topic to explore ideas under discussion.	★	★		★		★	★		★
SL.5.1b	Follow agreed-upon rules for discussions and carry out assigned roles.	★	★		★		★	★		★
SL.5.1c	Pose and respond to specific questions by making comments that contribute to the discussion and elaborate on the remarks of others.	★	★		★		★	★		★
SL.5.1d	Review the key ideas expressed and draw conclusions in light of information and knowledge gained from the discussions.	★	★		★		★	★		★



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English Language Arts Standards » Speaking & Listening (cont.)

		Pre-reading Activities	Discussion Questions & Writing Prompts	Historical Setting	Nursery Rhymes	Anagrams & Word Play	Character & Scene Collages	Characters' Personal & Social Justice	Cris-Cross Puzzle	Right & Wrong
SL.6.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 6 topics, texts, and issues, building on others' ideas and expressing their own clearly.	★	★		★		★	★		★
SL.6.1a	Come to discussions prepared, having read or studied required material; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.	★	★		★		★	★		★
SL.6.1b	Follow rules for collegial discussions, set specific goals and deadlines, and define individual roles as needed.	★	★		★		★	★		★
SL.6.1c	Pose and respond to specific questions with elaboration and detail by making comments that contribute to the topic, text, or issue under discussion.	★	★		★		★	★		★
SL.6.1d	Review the key ideas expressed and demonstrate understanding of multiple perspectives through reflection and paraphrasing.	★	★		★		★	★		★
SL.7.1	Engage effectively in a range of collaborative discussions (one-on-one, in groups, and teacher-led) with diverse partners on grade 7 topics, texts, and issues, building on others' ideas and expressing their own clearly.	★	★		★		★	★		★
SL.7.1a	Come to discussions prepared, having read or researched material under study; explicitly draw on that preparation by referring to evidence on the topic, text, or issue to probe and reflect on ideas under discussion.	★	★		★		★	★		★
SL.7.1c	Pose questions that elicit elaboration and respond to others' questions and comments with relevant observations and ideas that bring the discussion back on topic as needed.	★	★		★		★	★		★
SL.7.1d	Acknowledge new information expressed by others and, when warranted, modify their own views.	★	★		★		★	★		★



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English Language Arts Standards » Language

		Pre-reading Activities	Discussion Questions & Writing Prompts	Historical Setting	Nursery Rhymes	Anagrams & Word Play	Character & Scene Collages	Characters' Personal & Social Justice	Criss-Cross Puzzle	Right & Wrong
L.4.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 4 reading and content, choosing flexibly from a range of strategies.					★			★	
L.5.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 5 reading and content, choosing flexibly from a range of strategies.					★			★	
L.6.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on grade 6 reading and content, choosing flexibly from a range of strategies.					★			★	
L.7.4	Determine or clarify the meaning of unknown and multiple-meaning words and phrases based on <i>grade 7 reading and content</i> , choosing flexibly from a range of strategies.					★			★	



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