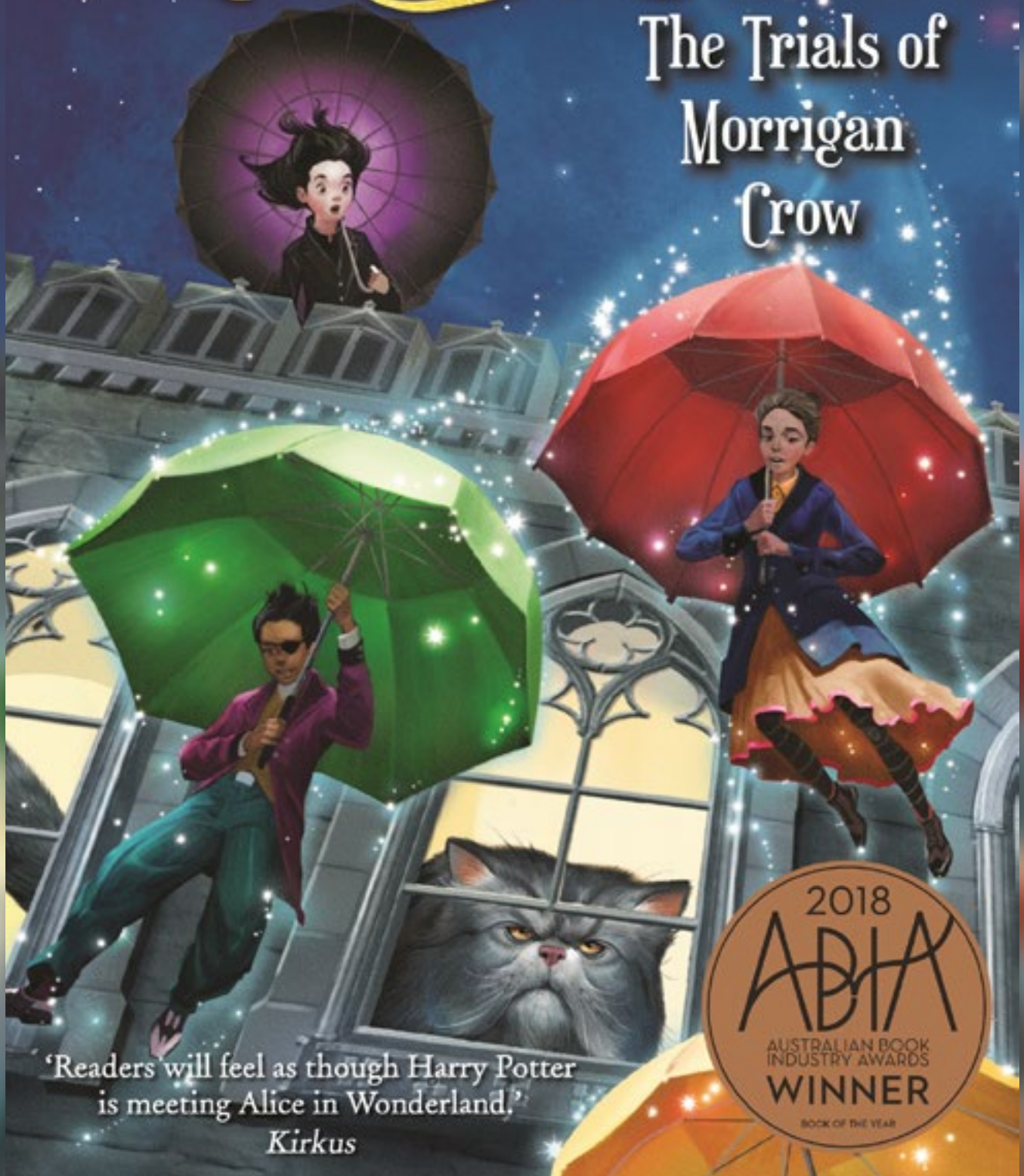


Jessica Townsend

Nevermoor

The Trials of
Morrigan
Crow



'Readers will feel as though Harry Potter
is meeting Alice in Wonderland.'

Kirkus



TEACHERS NOTES

NEVERMOOR BY JESSICA TOWNSEND

TEACHERS NOTES BY ROBYN SHEAHAN-BRIGHT

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INTRODUCTION

' "Nevermoor," she whispered to herself. She liked the way it sounded. Like a secret, a word that somehow belonged only to her.' (p 77)

'And suddenly Morrigan's hunger burned. She wanted to join the Society. She wanted brothers and sisters. She wanted it more than she'd ever wanted anything.' (p 135)

Morrigan Crow is a 'cursed child', the unloved daughter of state Chancellor Crow of Great Wolfacre, living in a place called Jackalfax, in the Wintersea Republic. Her beautiful stepmother, Ivy, is indifferent to her and her grandmother Ornella seems entirely lacking in warmth as well. As a 'cursed child' Morrigan is blamed for everything from floods to pestilence and is fated to die on Eventide, her twelfth birthday. So, as a child with no future, others have no expectations for her. When she overhears her father speaking about attending a Bid Day, 'the day when children who've completed preparatory school will receive their educational bid, should they be lucky enough' (p 20), she begs to attend. A gnawing jealousy arises when she hears of other children receiving bids, so it is a huge surprise when her name is drawn out not once but four times! A mysterious Mr Jones arrives and invites her to become apprenticed to Squall Industries. None of the four 'bidders' appear, and prove to be hoaxes. Then Eventide comes a year early and when she wakes on her eleventh birthday, there is a letter from a Jupiter North under her door inviting her to join the 'Wondrous Society'. This is supposed to be the day she dies, but instead North arrives and spirits her away. They escape 'The Hunt of Smoke and Shadow' in a mechanical spider, an 'Arachnipod' known as Octavia, and travel to Nevermoor (which Jupiter explains to Morrigan is the 'free' or fifth state no one talks about). They pass through border control and arrive at North's eccentric Hotel Deucalion, where they are greeted by the housekeeper, Fenestra, a 'Magnificat', and join a rooftop party where the 'time-honoured Morningtide tradition' (p 93) is enacted – leaping off the hotel roof with umbrellas aloft.

All this takes place against a backdrop of growing political unrest and a looming energy crisis. Great Wolfacre is the largest of four states making up the Wintersea Republic, and its people fear that their supplies of 'Wunder' are dwindling. In the states of Southlight and Far East Sang 'reports of mass power outages and malfunctioning Wondrous technology' (p 14) have been heard; trains have been derailed and rumours suggest that it's the work of the dreaded 'Wundersmith'. (It's said that the fourth state of Prosper may be immune to Wunder shortages due to its lack of cursed children.) When Morrigan learns that she must discover a 'talent' (like Jupiter, his nephew Jack, and her friend Hawthorne) in order to complete the trials needed to enter the Wondrous Society and to stay in Nevermoor, she briefly despairs. She decides to go home (p 343) leading to a classic turning point in the story. On her return to the Hotel she discovers (p 361) that Mr Jones is Ezra Squall, the Wundersmith, and the tension in the action escalates. How will Morrigan find her knack, and will it be enough to destroy the Wundersmith? Has she found the family she has always dreamed of? Metaphors for love, friendship and family fuel this action-packed and compelling fantasy which deals with what it is to be human and what it means to be part of a community.

'But it wasn't tiny. It was big – a very big promise. The promise of family, and belonging, and friendship. The funny thing was, Morrigan thought, reflecting on the past week, and her life at the Hotel Deucalion . . . it turned out she had those things already.' (pp 446–7)

BEFORE AND AFTER READING THE NOVEL

- Examine the cover of the novel. What does it suggest about the novel's themes?
- After you have read the novel, examine the cover again: what does it suggest to you now?
- After you have read the novel, read about Jessica Townsend in reviews and articles and use the notes below to examine the text more closely.

THEMES & CURRICULUM TOPICS

Several themes relevant to curriculum topics (Studies of Society and History, Science and English Language and Literacy) might be identified in this novel:

STUDIES OF SOCIETY AND HISTORY (SOSE)

• FAMILY, FRIENDSHIPS AND LOVE

DISCUSSION POINT: 'It shouldn't have been a surprise that Corvus was so resigned to her fate, but Morrigan suddenly realised that to him, she might as well already be dead. Perhaps in his heart, she'd been dead for years.' (p 58) Morrigan has grown up with a family that doesn't love her. When she is taken by Jupiter she finds the first family she has ever known. What must it be like to be unloved? How important is a family (no matter what sort of family it is)?

DISCUSSION POINT: Read this passage: ' "Look – the Wondrous Society is more than just a school. It's a family. A family that will take care of you and provide for you your entire life. Yes, you'll have a brilliant education, you'll have opportunities and connections that people outside the Society could never dream of. But much more important than that – you'll have your unit. The people who go through these four trials with you and come out victorious . . . they will become your brothers and sisters. People who will have your back until the day you die. Who will never turn you away, but will care for you as deeply as you care for them. People who would give their life for yours." ' Jupiter blinked furiously and rubbed a fist against the side of his face, looking away from her. Morrigan was startled to realise that he was blinking back tears. She'd never known someone could feel so strongly about their friends. Probably because she'd never had a friend. Not a real one. (Emmett the stuffed rabbit didn't really count.) An instant family. Brothers and sisters for life.' (pp 134–5) Discuss Morrigan's feelings as they are reflected here and compare them to your students' attachments to family, and to communities such as their school friends.

DISCUSSION POINT: 'Hawthorne was giving his friendship as if it meant nothing. He couldn't know that it meant everything.' (p 181) Morrigan is still doubtful that anyone could like her, and constantly expects friends to reject her. Is such insecurity about making friends a normal part of growing up?

• POLITICS AND BUREAUCRACY

DISCUSSION POINT: This novelist enjoys satirising bureaucracy, for example: The Dangerous Wildlife Eradication Force (DWEF) which conducts the 'annual winter dragon cull' (p 12).

OR

'On his left and right would sit Left and Right his ever-present assistants. Corvus was always firing his assistants and hiring new ones so he'd given up learning their real names.' (p 16)

OR

'It couldn't hurt your approval rating to remind them that you're about to become a . . . a g-grieving father. From a journalistic point of view, it might give the event a unique, er, point of interest.' (p 23)

Discuss how bureaucracy is portrayed in this novel.

• BORDER CONTROL

DISCUSSION POINT: The novel also takes aim at government policies on border control, for example:

When Jupiter North and Morigan arrive they have to get through border control.

' "Did you have permission to travel to the Seventh Pocket?" "I did, yes. Scholastic diplomacy visa," said Jupiter.' (p 75)

OR

' "But I wouldn't expect good manners from an illegal." "A what?" "My patron says your patron smuggled you into the Free State. He says nobody's ever heard of you before so you must be from the Republic. Do you know that's against the law? You belong in jail." ' (p 162)

OR

' "Illegals are a plague, and it's my solemn duty to guard the borders of Nevermoor and protect its true citizens from Republic scum trying to weasel their way into the Free State. Jupiter turned serious. "A noble and valiant cause, I'm sure," he said quietly. "Protecting the Free State from those most in need of its help." ' (p 175)
What does the novel suggest about government intervention in the lives of those fleeing danger or persecution?

• COMING OF AGE & RITE OF PASSAGE TRIALS AND TESTS

DISCUSSION POINT: ‘ “I’ve chosen you for my candidate, but that’s just the beginning. Now you have to go through the entrance exams – we call them trials. There are four, spread out over the year. The trials are an elimination process, designed to separate the Society’s ideal candidates from those who are . . . not so ideal. It’s all very elitist and competitive, but it’s tradition, so there you have it.” ’ (p 131) Trials for Unit 919 of the Wondrous Society (p 158) include a Book Trial, a Fright Trial, a Chase Trial, and a Show Trial where each person must exhibit a talent or knack. Compare this list of trials to the ordinary calendar year for a student.

What parallels are there here to many of the tests we give children in schools?

DISCUSSION POINT: ‘ “People think Society members are given a free ride, that once you get this little golden pin” – he tapped the W on his lapel – “the world will smooth itself out for you, and your path will always be free and easy. And they’re sort of right – the old gold spikes certainly open doors. Respect, adventure, fame. Reserved seats on the Wunderground. Pin privilege, people call it.” He rolled his eyes. “But within Society walls you’re expected to earn that privilege. Not just in the trials, not just once, but over and over again, for the rest of your life, by proving that you’re worthy of it. Proving you’re special.” ’ (p 134)

Discuss the responsibility that being part of an elite or privileged group entails for its members.

• FORCES OF GOOD AND EVIL

DISCUSSION POINT: ‘ “[Wundersmith] was a man who became a monster, lass, that’s what he did,” said Kedgeree. “A monster who made monsters of his own, who was so brilliant – so talented and twisted – that he decided to play God. He built a great army of fearsome creatures with which he planned to conquer Nevermoor, to enslave the people of our city.” “Why?” Kedgeree blinked. “For power, I suppose. He sought to own the city, and by owning the city to own the entire realm.” ’ (p 270) Does a quest for power lie at the heart of the battle between good and evil?

Discussion Point: The novel turns the concept of good and evil on its head in the battle between Saint Nick and the Yule Queen: ‘ “So nobody wins?” Morrigan asked. She couldn’t help feeling a little short-changed. “You must be joking. Presents and snow?” said Jack, laughing as he threw a snowball at Jupiter’s back. “Everybody wins.” ’ (p 333) What does the novel suggest about the purpose of such ritual battles?

• INDIVIDUAL TALENTS

DISCUSSION POINT: What makes each of us unique? The Show Trial is an over-the-top exploration of that very question – while some are dragonriders, mesmerists, have exquisitely entrancing singing voices; can talk to dogs, or some, like Jupiter, can ‘see’ things: ‘No. I’m not a fortune-teller. I’m a Witness. That’s the name for it. I don’t see the way things will be, I see the way things are.’ (p 137) Unlike these talented people, most of us have to be satisfied with our ordinary lives and finding what small talents we can. Does everyone have some hidden talent?

DISCUSSION POINT: 'Even greater than that. Wundersmiths were wishgranters and protectors. They used their powers to bring good things to the world. Wundersmith doesn't mean monster or murderer – Squall made it mean those things. He did something unforgivable. He betrayed his people and his city. Abused his power. He made Wundersmith a dark and terrible word, but it wasn't always. You can change its meaning again, Mog.' (p 440) Does talent inevitably entail responsibility?

- **ENERGY CRISIS**

DISCUSSION POINT: Squall Industries is responsible for the state's supply of Wunder power and their defence of their services is eerily similar to excuses being made by corporations and governments today:

'Again, these are no more than silly rumours and fear-mongering. Our state-of-the art monitoring systems show no Wunder scarcity and no malfunction of Wondrous devices. The national rail network is operating perfectly, as are the power grid and the Wondrous Healthcare Service. As for Mr Squall, he is well aware that as the nation's sole provider of Wunder and its by-products, Squall Industries has a great responsibility.' (p 14) What other links to today's energy crisis did you discover in this text?

DISCUSSION POINT: Wunder is a metaphor for energy. What does this novel suggest about energy resources?

ENGLISH LANGUAGE & LITERACY

Study the writing style employed in this narrative, and examine the following sub-topics:

- **NARRATIVE PERSON, NARRATIVE PERSPECTIVE & TENSE**

DISCUSSION POINT: This is a third person subjective account of Morrigan's experiences. How might it have changed had it been written as a first person narrative?

- **SYMBOLISM**

DISCUSSION POINT: What examples of symbolism did you notice in this novel?

- **LITERARY DEVICES & WORD PLAY**

ACTIVITY: Find examples of the use of literary devices in this novel, using the table below to identify examples.

SIMILE	'Elder Quinn smiled. It was a tiny smile, but Morrigan saw it. It was like a very small flower in a bed of hopeless weeds.' (p 195)
METAPHORS	'She'd once heard a maid whisper that Grandmother was a "savage old bird of prey dressed up as a lady." ' (p 18)
PERSONIFICATION	
WORD PLAY	' We'll blow up that bridge when we come to it.' (p 169)
OTHER	

DISCUSSION POINT: Morrigan's oral test (pp 193–5) is a masterful example of how words can have different meanings.



• HUMOUR

ACTIVITY: Humour in this novel is subtle and often tongue-in-cheek, for example:

'As often happened when Morrigan spoke, everyone turned to face her with vague looks of surprise, as though she were a lamp that had suddenly grown legs and started tap-dancing across the room.' (p 19)

OR

'After a triumphant chorus of the Wintersea Republic National Anthem (Onward! Upward! Forward! Huzzah!) Corvus opened the ceremony with a very dull speech, followed by various headmasters and local businesspeople who all had to chime in.' (p 26)

OR

'Camembert Crow (her father's prize greyhound – chewed through a box of soap suds and died foaming at the mouth).' (p 352)

Another example of humour is where Morrigan exaggeratedly imagines the speech her stepmother, Ivy, is about to deliver:

'Morrigan sat up straight. This should be good. Maybe Ivy was going to apologise for making her wear that frilly, itchy chiffon dress to the wedding. Or maybe she was going to confess that although she'd scarcely spoken a dozen words to Morrigan since moving in, truly she loved her like a daughter, and she only wished they could have more time together, and she would miss Morrigan terribly and would probably cry buckets at the funeral and ruin her makeup, which would streak ugly black rivers all down her pretty face but she wouldn't even care how ugly she looked because she would just be thinking about lovely, lovely Morrigan. Morrigan arranged her face in an expression of humble serenity.' (p 49)

ACTIVITY: Identify techniques by which humour is provoked. Add quotes to the following table:



SARCASM	
IRONY	
EXAGGERATION	Jupiter's list of achievements (p 173).
BLACK HUMOUR	'My sweetheart is a garrotter, my sweetheart loves to strangle. Her hands are wrapped around my throat, but my heart is in a tangle . . .' (p 265)
OTHER	

• STRUCTURE

The structure of the story can be analysed in terms of key narrative features used to engage the reader's attention and to shape the work:

a) Strong beginnings and endings to chapters are one way of structuring a narrative, for example:

Beginning: 'Something woke Morrigan in the night.' (Ch 8, p 121)

Ending: 'She could see it. She could see her death coming.' (Ch 3, p 62)

Which other opening or closing sentence was particularly gripping, in your opinion?

b) Suspense is the key to any narrative's structure. Morrigan is desperate to find out what knack she has before The Show Trial. She and Hawthorne are on edge wondering what Mr Jones is planning to do.

There are many instances of such suspense in this novel. Discuss some of them.

c) Using a 'framing story or idea' makes a narrative more cohesive but sometimes can be used as a foil to trigger a major surprise or turning point in the action. Morrigan's cursedness supposedly lies at the heart of the novel, but proves to be a 'smokescreen' for her real power.

Discuss the use of a framing narrative as a 'camouflage' for an underlying secret in this novel.

- **SETTING**

DISCUSSION POINT: Description in setting can be evoked via a complex range of literary devices. For example, often setting is evoked in contrast to somewhere else: 'Nevermoor was no Jackalfax.' (p 78) Morrigan is amazed to find the exotic disorderly beauty of Nevermoor after having known only the boring order of Jackalfax all her life.

Activity: Choose a passage that vividly describes the locale. Discuss the passage with the class.

- **CHARACTERS**

MAJOR CHARACTERS: Morrigan Crow; her father, Chancellor Corvus; his wife, Ivy; Morrigan's grandmother, Ornella; Mr Jones alias Ezra Squall and the Wundersmith; Jupiter North: 'Great and Honourable Captain Sir Jupiter Amantius North, Esquire.' (p 103); John Arjuna Korrapati (Jack), Jupiter's nephew, who attends Graysmark School for Bright Young Men; Fenestra, a Magnificat and housekeeper at the Hotel Deucalion; Hawthorne Swift, dragonrider; Kedgeree Burns, concierge at the Hotel Deucalion; Frank, a dwarf vampire, at the Hotel Deucalion: 'Frank's my official party planner. Roof-Raiser-in-Chief.' (p 105); Dame Chanda Kali, who lives at the Hotel Deucalion: 'a Grand High Soprano and Dame Commander

MINOR CHARACTERS: Martha, the housemaid at the Hotel Deucalion; Charlie McAlister, the chauffeur at the Hotel Deucalion; Baz Charlton, a nasty sponsor of candidates; Noelle Devereaux; Nancy Dawson, Hawthorne Swift's sponsor; High Council of Elders: Gregoria Quinn, Helix Wong and Alioth Saga; Anah; Inspector Flintlock; Francis John Fitzwilliam.

ACTIVITY: Draw up a character chart and find key quotes that give a clear picture of any of these characters, and isolate events that demonstrate their natures. Then write a brief character study of the person using the quotes and events to illustrate the points made in your summary.

QUESTION: Which character was most intriguing and why? Which character would you like to have heard more about?

• GENRE

Fantasy as a genre has several recurring features [See Jane Mobley's 'Toward a Definition of Fantasy Fiction' in Bator, Robert, *Signposts to Criticism of Children's Literature*, Chicago, ALA, 1983, pp. 249–260].

a) It relies on **creating convincing and entertaining detail in creating a 'secondary world'**. There are endless examples of such detail in this inventive novel, for example, when Jupiter explains the delights of Nevermoor:

'But if you want entertainment, we've got the Trollosseum. You'll love that. If you love violence. Troll fights every Saturday, centaur roller derby Tuesday nights, zombie paintball every second Friday, unicorn jousting at Christmas and a dragonriding tournament in June.' (p 83)

OR, when Jupiter asks his concierge for messages:

'Kedgeree handed him a stack of notes. "Aye, sir – sixteen from the League, four from the Society and one from the mayor's office." "Marvellous. Everything running smoothly?" "Right as rain, sir, right as rain," the concierge continued in a thick brogue. "The gentlemen from Paranormal Services came in on Thursday to see about our wee haunting on the fifth floor; I've sent the invoice to accounting. The Nevermoor Transport Authority sent a messenger yesterday – they're after your advice, something about echoes on the Gossamer Line. Oh, and someone's left four alpacas in the conservatory; shall I have the front desk make an announcement?" '

(pp 89–90)

OR, the Smoking Parlour where smoke is scented with special essences which provoke a change in mood or temperament.

OR, the chandelier at the Hotel Deucalion crashing to the ground, and then a new chandelier 'growing out'.

OR, when Jupiter explains his special knack:

'The Gossamer is an invisible, intangible network that . . . hmm. Imagine a web. Imagine a vast and delicate spider's web laid over the entire realm, like . . . no. You know what, forget the Gossamer, all you need to know is that I see things other people don't.' (p 137)

OR, when he and Morrigan travel via The Brolly Rail (p 143).

OR, Morrigan's bedroom changing constantly in response to her desires (pp 174–5).

OR, when Morrigan and Hawthorne explore the hotel and find that:

'Actually, not the theatre itself but rather the dressing room backstage. The walls were lined with hanging costumes, and each one came with an accent and a funny walk that took ages to fade.' (p 179)

OR, the examination paper on which questions mysteriously appear and which self-combusts if wrong answers are given. (pp 184–9)

Discuss these various magical details with students and invite them to comment on their favourites and why they like them. Then invite them to come up with their own magical details in response to the world created here.

b) **Essential Extravagance** or spectacle is another aspect of the fantasy genre. There are many scenes in this novel that are lavish in detail, for example:

' "Step boldly!" the woman in the silk gown shouted. Then without hesitation, she leapt from the roof and floated down, down, down all thirteen storeys. Morrigan turned to Jupiter with alarm, but he looked utterly untroubled. She waited for a cry of pain or a loud splat from below, but neither came. The woman landed on the ground, stumbled a bit, and gave a shout of triumph. Impossible, thought Morrigan.' (pp 94–5)

OR 'But Christmas in Nevermoor was a monthlong celebration that didn't stop, with festive parties and themed suppers to attend almost every night. Choirs and brass bands performed carols in Wunderground stations all over town. The River Juro froze over completely, turning it into a traffic-free highway snaking through the city, and scores of people began ice-skating to school and to work.' (p 312)

OR, the Christmas feast (p 337) is another example of such spectacle.

c) **Poetic quality** is evinced in the language used in this novel, for example:

'The Skyfaced Clock was changing. Morrigan watched as the dusky twilight blue deepened to sapphire, to navy and finally to a profound, unfathomable black. Like an inkpot in the sky. Like a black hole, come to swallow up the world. The bells were ringing for Eventide.' (p 42)

What other scenes were described poetically in this book?

d) **Multidimensionality where time and space overlap**, for example:

'Jupiter looked at her sideways. "Technically we're still in Nevermoor. At least, our bodies are. The Gossamer Line is supposed to be decommissioned, but as an interrealm explorer with a level nine security clearance, I have . . . certain privileges." ' (p 348)

Where else does time and space overlap in this novel?

e) **A Spirit of carnival** enriches fantasy which is a 'playful form kin in its structures to ritual and dance.' (Mobley, in Bator, 1983, p 257) But note, too, that this carnival spirit can be dark or grotesque, as well as light, for example, the witches who capture Morrigan and Hawthorne on Hallowmas night.

What scenes were particularly evocative of the Carnavalesque?

f) **Mythic dimension** and the inclusion of archetypes, for example:

Hawthorne explains to Morrigan the battle between Saint Nick and the Yule Queen: ' "They battle each other on Christmas Eve to see who has the best Christmas spirit. If the Yule Queen wins, her promise is a blanket of snow on Christmas morning and a blessing on every house." "And if Saint Nick wins?" "Presents in every stocking and a fire in every hearth." ' (p 315)

What other archetypes or myths were referred to in this novel?

• **WRITING TASKS**

ACTIVITY: Write an acrostic poem using the letters in 'Nevermoor'.

ACTIVITY: Read Morrigan's letters of apology (pp 10–11, p 12, p 13, p 15, and then create a similarly humorous letter in response to one of these 'crimes'.

ACTIVITY: Write a diary entry by Jack about meeting Morrigan.

ACTIVITY: Write a letter as if it was written by Hawthorne to Morrigan.

• **VISUAL LITERACY**

ACTIVITY: Create a graphic novel interpretation of an incident in the novel. [See **Bibliography**.]

ACTIVITY: Design a new cover for this book.

ACTIVITY: Create a book trailer for this novel. [See **Bibliography**.]

FURTHER QUOTES FOR DISCUSSION

1. ' "Imagine, Miss Crow," he whispered. "Imagine how it must feel to be so beloved. So respected and needed. One day, if you work hard and do as Mr Squall teaches . . . that will be you." She could imagine it. She had imagined, a hundred times over, how it would feel to be liked instead of feared. To see people smile instead of flinch when she walked into a room. It was one of her favourite daydreams.' (p 37)
2. ' "Happy New Age" were the words Morrigan spoke. But the words in her heart were I'm alive.' (p 97)
3. 'Hear me when I tell you this: you are not a curse on anyone, Morrigan Crow. You never have been. And I think you've known that all along.' (p 141)
4. '— and for the first time ever, Morrigan Crow felt that she was in exactly the right place.' (p 171)
5. 'That nobody will remember me. That my family won't remember me because Morrigan paused, her pencil hovering above the smoky page—because they'd rather forget that I ever existed.' (pp 188–9)
6. ' "Shadows are shadows, Miss Crow." His eyes reflected the moonlight. "They want to be dark." ' (p 220)
7. ' "The Chase Trial is not a race," said the woman, her voice booming. "Not exactly, anyway. It's a game of strategy. You are not looking for a finish line; you are looking for a target." ' (p 238)
8. 'Perhaps she had a higher threshold for scariness than most people.' (p 290)
9. ' "The gathering is underway. Wunder has noticed you, and you are at its mercy." "What does that mean?" Morrigan asked. "What's the gathering?" "You were born a Wundersmith, but if you do not learn how to harness Wunder, it will harness you. If you do not learn to control Wunder, it will control you. It will burn you slowly from the inside, and eventually . . . it will destroy you." ' (p 435)
10. 'He made Wundersmith a dark and terrible word, but it wasn't always. You can change its meaning again, Mog.' (p 440)

FURTHER ACTIVITIES

1. **Compare this novel to other young adult fantasy** series such as J.K. Rowling's Harry Potter series, Philip Pullman's His Dark Materials series, Garth Nix's The Keys to the Kingdom series, or Isobelle Carmody's Obernewtyn Chronicles. [See Bibliography.]
2. **Design** a poster to advertise this book.
3. The **title of this book** refers to the state to which Jupiter takes Morrigan. What other title might the book have had?
4. **Debate any of the topics** covered in these notes, or suggested by the novel.
5. **Imagine** what might possibly happen to Morrigan and her friends and write a synopsis for the next novel in this series.

CONCLUSION

Nevermoor: The Trials of Morrigan Crow is the first novel in an exciting new series by Townsend. With its inventive creation of a fantasy world and the strength of its central characters, it promises to entice young readers into its extravagant world of magic, mesmerism and breathtaking adventures across time and space. Morrigan is a feisty heroine and her eccentric mentor Jupiter North, his nephew Jack and her friend Hawthorne provide a cast of engaging heroes to accompany her on her journey. The further novels in this series will be eagerly anticipated and it is bound to attract a loyal and dedicated following.

ABOUT THE AUTHOR

JESSICA TOWNSEND lives on the Sunshine Coast in Queensland. She was a copywriter for eight years, and was once the editor of a children's wildlife magazine for Steve Irwin's Australia Zoo. Nevermoor: The Trials of Morrigan Crow is her first novel, which was purchased in an eight-publisher bidding war at the Frankfurt Book Fair 2016. The film rights have also been sold to Twentieth Century Fox.

See: Corbett, Sue 'First Look: Nevermoor by Jessica Townsend' Publishers Weekly March 9, 2017 <https://www.publishersweekly.com/pw/by-topic/childrens/childrens-book-news/article/73004-first-look-jessica-townsend-s-nevermoor.html>

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Other Non-Fiction and Website Teaching Resources:

'Book Trailers' Insideadog

<<http://www.insideadog.com.au/teachers/book-trailers>>

'Book Trailers for Readers' by Michelle Harclerode <<http://www.booktrailersforreaders>>

'Book Trailers – Resources: Ipswich District Teacher Librarian Network'

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ABOUT THE AUTHOR OF THE NOTES

Dr Robyn Sheahan-Bright operates justified text writing and publishing consultancy services, and is widely published on children's literature, publishing history and Australian fiction. Her publications include Paper Empires: A History of the Book in Australia 1946–2005 (co-edited with Craig Munro) (UQP, 2006). In 2011 she was recipient of the CBCA (Qld) Dame Annabelle Rankin Award, in 2012, of the CBCA Nan Chauncy Award for Outstanding Services to Children's Literature, and in 2014, the QWC's Johnno Award.