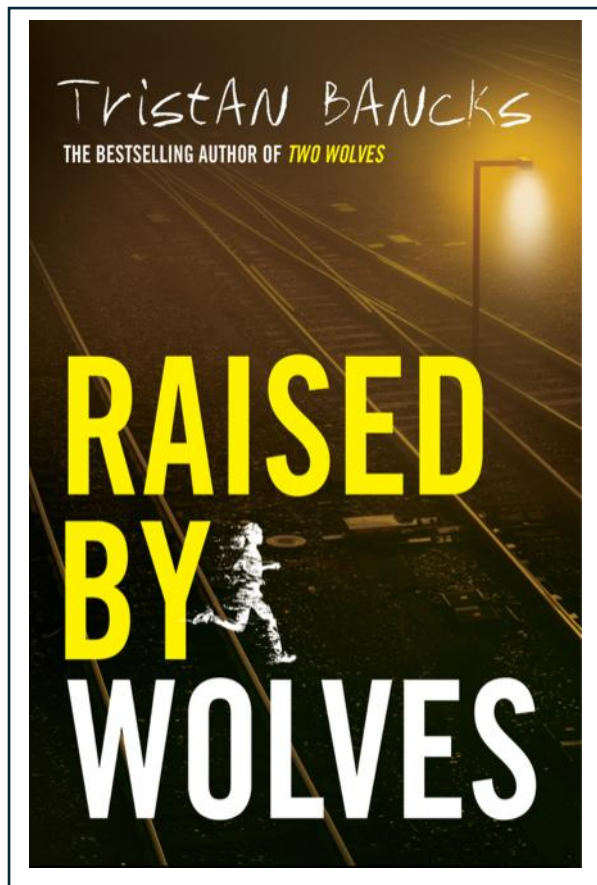




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PLOT SUMMARY

Twelve-year-old Olive Silver knows how to check every room with a knife when she gets home from school, how to survive alone and how to keep secrets. She's had to – ever since her criminal dad abandoned her family five years ago and let them pay for his crime.

But now he's back.

The day she spots him outside her school, everything tilts. Olive calls her big brother Ben, who's two days from graduating the police academy, and follows Dad through rain and darkness, across railway tracks and through wrecking yards, desperate for answers. Does Dad love her? Or is he only back for the money?

As the night spins out of control, Olive faces a choice: let Dad go, or hunt him down and bring him to justice.

Raised by Wolves is a tense, heart-stopping thriller about loyalty, betrayal and finding out who you really are when the people you trust most let you down.

RECOMMENDED FOR (ages 10+; years 5 to 8)

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KEY CURRICULUM AREAS

- Learning areas: English • General capabilities: Literacy; Critical and creative thinking; Ethical understanding

REASONS FOR STUDYING THIS BOOK

- Fast paced, thrilling new novel by Tristan Bancks. • *Raised By Wolves* deals with themes of ethics, relationships, power and change

THEMES

- Belonging and identity • Family • Change • Honesty and morality • Power imbalance

PUBLICATION DETAILS

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Raised By Wolves

ABOUT THE AUTHOR

Tristan Bancks tells stories for the page and screen. His latest novel for readers age 10+ is suspense-thriller *Raised By Wolves*, a follow-up to bestseller and CBCA Honour Book *Two Wolves*. His other books for middle-grade readers and teens include *The Fall*, *Detention*, *Cop & Robber*, *Ginger Meggs*, the *Tom Weekly* series and *Scar Town*, winner of the Children's Book Council of Australia's Book of the Year Award and Shadow Judging prize. His other awards and shortlistings include the SA Literary Awards, the Prime Minister's Literary Awards and the YABBA children's choice book awards.

Tristan is an author-advocate for literacy non-profit Room to Read. He is currently working with producers to develop a number of his books for the stage and screen. He's excited by the future of storytelling and inspiring others to create. You can find out more about Tristan's books, play games, watch videos, join his Young Writer's StorySchool and help him try to change the world at tristanbancks.com

AN INTERVIEW WITH THE AUTHOR

What prompted you to write a follow-up to *Two Wolves* to release twelve years after the first book – and do you need to read *Two Wolves* in order to understand *Raised By Wolves*?

I, initially, dreamed of *Two Wolves* as three books, but decided to pour all of my energy and ideas into a single book and make it the best story I had written up to that point (which I think it was). In the years since, readers have asked what happens to the characters after the events of the novel. Those questions made me curious so, about three years ago, I started answering them on the page. I loved being back in the *Two Wolves* universe, seeing the world, this time, through the eyes of Olive Silver, five years on from the first book. And you don't have to read *Two Wolves* to understand *Raised By Wolves*. I wrote it to be enjoyed as a standalone or as a pair.

Is there any of your own life in *Raised By Wolves* or *Two Wolves*?

I always saw Ben Silver as my twelve/thirteen year-old self. He loves making movies. He writes his ideas down in a brown leather notebook. He was kidnapped and taken out on the run by his criminal parents. (NB: The last one didn't actually happen to me, but I feel as though every kid of twelve or thirteen can understand a feeling of powerlessness, of wanting to make their own decisions and to start acting on their own volition, either out of choice or necessity.)

Ben's little sister is the narrator of the second book and the thing I most relate to with Olive is her determination. She has a strong sense of what's right and she throws herself into things without, necessarily, thinking through the consequences.

How much did readers of *Two Wolves* influence the development of *Raised By Wolves*?

Readers not only sparked the idea to write a second book, I also asked on Instagram (adults) and in schools (kids) which story threads they were interested in. Which characters were they curious about? And I shared a few ideas I was thinking about to see how readers responded. It was so helpful to open up a dialogue with people who had read *Two Wolves* much more recently than I had, and who cared so much about the characters. It inspired me to dig deep and try to write a book that I love as much as the first, and that I hope readers will, too.

What was the most challenging part of revisiting these characters and this story world?

It was slightly scary writing a follow-up. The first book has had such a positive response, I didn't want to write a book that wasn't worthy of *Two Wolves*. I think that's



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part of the reason I told it from a fresh POV and five years later. So that it could stand up as its own book. Another challenge was imagining what a seven-year-old might be like at age twelve. Hopefully readers can see the strength and humour of the old Olive in the new book, but also how she has grown and changed through the crime her dad committed and the events since.

What is your favourite moment from the new book?

One of my favourites is when Olive is home alone one night and her dad, who's been on the run from the law, and from their family, for five years, knocks on their door. Olive has to decide whether to let him in, because he seems super-nice, like he's changed, or to listen to mum who said to never, ever let Dad in if he comes knocking. This was the first scene I imagined in the book and Olive's decision is what sets the action in motion, driving us through rain and darkness, over railway tracks and through wrecking yards, pushing Olive to rethink her family, herself and her ideas on trust and forgiveness.

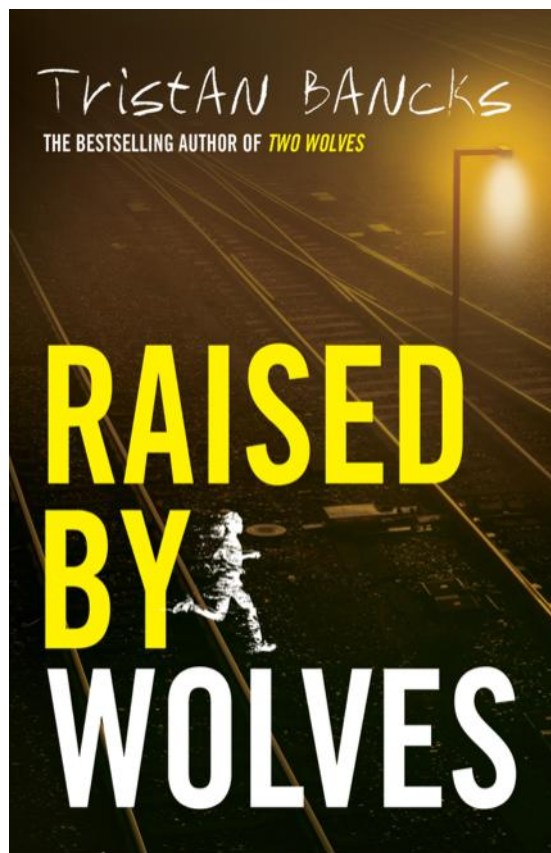
INSPIRATION AND COVER FOR *RAISED BY WOLVES*

Beginnings: Where do you start the story?

This is one of the questions Tristan is most often asked by kids. They find it hard to know where to begin a story. *Tristan says:* 'I have an idea, jot lots of notes and thoughts and ideas and, eventually, I just start writing where I think the story could begin. Later, I read it back and decide if it feels right or if the story should begin before or after that moment. Or in a totally different way. That first beginning sometimes doesn't make it into the story at all. The most important thing is to begin. Initially, *Raised By Wolves* started with Ben and Olive home by themselves a few months after Dad disappeared at the end of *Two Wolves* and he knocks on the door, asking if he can come in. But Mum has told them to never, ever open the door to Dad. He gets angry because they won't open up and tries to break in. So, Olive and Ben must take off into the night. And Dad chases them, trying to

track them down. The story was told from Ben's point-of-view and Olive and Ben are 8 and 13 years old. The chapter started a little bit like "Mr Wolf", which is now chapter five of the story.'

Pre-reading and Cover Questions



1. Could you create your own cover for *Raised By Wolves*? How might it be the same or different to the official cover?
2. What clues do we get from looking at the cover? What relevance does it have to the story?
3. How do the railway tracks say something about Olive and where she is at in her life?
4. How about the light and where it is positioned?
5. And the running figure?
6. Do the colours of the cover suggest anything?



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7. What about the fonts used?

favourite teachers of all time.

Personal Connections to the Story

One of the most common things an author is asked is whether the characters and story are inspired by events and people from their own lives.

Here's what Tristan has to say:

The answer is both yes and no. I find it hard to stay interested in writing a book over the years of writing if it doesn't have some connection to my own life. In saying that, most of *Raised By Wolves* is fiction. But, after three years of writing drafts and thinking about it, the story feels real to me, like I've lived it. When you write a book, the story and characters feel like they become part of your DNA.

Here are a few key things from the book that are taken directly from my own life:

- My son is very tall like Ben is in this story. And he used to have a wispy moustache, which led to all the moustache jokes in the book.

- I didn't see a lot of my dad when I was a kid, so the times I did spend with him really stand out. I didn't eat a pink doughnut with him, but we used to go Ten Pin Bowling and to a go-kart track, which felt like my version of the pink doughnut memory.

- I spent a lot of time in airports while writing the book, touring around to festivals and schools and bookshops, which might be why the book's finale happens in an airport. I gathered lots of details when I was going through security.) But when I was a kid, I only took one return plane flight up till I was seventeen or eighteen. So, I related to Olive having not flown in a plane before.

- Olive's teacher at the beginning is Ms Ridgeway. My sixth-grade teacher was Mr Ridgeway, one of my

On Olive:

- Olive's personality in *Two Wolves* was originally inspired by one of my sons and a few of her pieces of dialogue were direct quotes.

- Olive tends to act first, think later, and I was a bit like that as a kid. I was a curious kid and once I knew something, I had to find out more. I was impulsive and I gave these attributes to Olive because they are the sort of character traits that get you into trouble.

Questions on Personal Connections:

1. The year that Tristan was writing this book, his father died. What significance might that have had on the writing of this story?
2. Tristan started writing books when his eldest son was born. His kids have now grown up; they're out of school. What impact might that have had on the story?

Huckleberry Finn

Notes to Olive and Ben's future selves are in the book, *Huckleberry Finn*.

Why that book? Why at that point in the story?

Tristan says:

'*Huckleberry Finn* was a book and TV show I loved as a kid. It inspired parts of *Two Wolves*. Like Huck, Ben and Olive are abandoned by their dad who is a criminal. Like Huck's dad, Ben and Olive's dad has a cabin in the woods. Like Huck, they have to break out of it. And, like Huck, Olive has to learn to stand on her own two feet. It's a coming-of-age story in very difficult circumstances.'



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Writing Style and Structure

Raised By Wolves is written in third person perspective, following twelve-year-old Olive Silver. The book takes place over one night, with each chapter indicating the time of the events. Most of the chapters are short and fast paced, ending with cliff hangers, making the reader want to keep going!

From Tristan's editor, Claire de Medici: 'Chapter beginnings and endings are the threads that keep the story moving; the things that make you desperate to keep turning the page to know what will happen next. With Tristan's books, we look closely at the chapter endings and sometimes take them back a sentence or two so we really hit that high note of anticipation, when we want readers to gasp (out loud, if possible) because WHAT IS ABOUT TO HAPPEN?!'

Raised By Wolves deals with a wide range of themes, such as ethics, relationships, power and honesty. Tristan Bancks conveys Olive's thoughts and feelings throughout the book, as well as the internal battle she is waging, having to choose between doing what is lawful, or trusting her father who has let her down before. Olive ponders the concept of change, and if people can change for the better. Despite the terrible things Dad did to her family, she still has to grapple with the love she has for her father, and the hope that she still holds for a relationship with him. Throughout the book, we get glimpses of Olive's internal battle when making decisions that would put her father in a bad place.

Questions on writing style and structure

1. Why do you think *Raised by Wolves* was written in third person, and not first-person perspective?
2. Take a passage from the book and try writing it in either first or second-person perspective. Are there any changes to how you view or connect with the characters?
3. How does time operate in the book? What effect do the times under the chapter titles have?
4. What are your favourite chapter endings? Which ones made you have to read the next chapter to see what happens?
5. What is the event that sets the story in motion and then what is the big change part way into the story that forces Olive to make a big decision?
6. What big event changes at the mid-point of the novel?
7. What would you say is the darkest hour for Olive and Ben and how does that drive us to the climax of the story?
8. Mum is mostly not in the book, but how does she influence the events? How do Olive's feelings about her mum change?

The Epigraph:

What lies behind us and what lies before us are tiny matters compared to what lies within us.'

– Ralph Waldo Emerson

Here's what Tristan says about epigraphs.

'I like to use them in a book. I started using them when I was at uni, at the top of my essays. When I'm writing, I'm always trying to work out what the story is really about so that I know what to cut out and what to write more of. An epigraph encapsulates the story for me. Often, I just use it in the writing process and cut it out before we publish the book, but this one really seemed to say something about Olive's journey through a very difficult childhood. And it's her spirit and determination, resilience and strength that see her through. Now that she's made it through this, maybe she can get through anything. I hope that's the feeling readers have at the end of the book. And I hope it suggests to readers that they, too, have great strength inside them, perhaps much more than they know.'

Questions about the epigraph:

1. How does it relate to the story, or Olive's journey?
2. Why do you think the author included it?



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3. What role does an epigraph play in the telling of a story, and does it have more meaning once you've finished the book?

Irony

Tristan uses irony to convey Olive's internal battle with morality, and her thoughts and feelings on the night's events.

Below are some examples of irony used in *Raised by Wolves*. Can you identify any more?

- *She also said she was going to use it to put Olive through uni. A Law course. That's what Olive's English teacher would call 'irony'*
Pg 25.
- *She wonders if she should approach Dad now – while someone is with him, and before they make a deal. Uncle Chris clearly doesn't like her father. Olive could offer him twenty-five thousand to take the money off Dad and return it to Mum. She smiles at the twisted morality of paying her criminal uncle twenty-five thousand dollars to steal back her criminal dad's stolen money and give it to her mother who also has no right to it. Olive's legal career is looking less likely by the second.*
Pg 67
- *Olive thinks that's pretty funny – Dad calling someone a thief because they want some of his stolen money.*
Pg 81
- *Ben veers his car with the dented roof across the road in front of Olive, brakes squeaking, cutting her off as she hobbles down Hope Street.*
Pg 150

KEY STUDY TOPICS

CHANGE

Raised by Wolves addresses change, not only through Olive, but through Olive's dad and Ben.

Olive holds out hope that her father has changed, and that he is interested in being involved in her life again. We see her hope and try to come up with explanations for his actions. We also get to see Olive change throughout the course of this night, through learning to stand up for herself, and her determination to do the right thing, even if it means going against her father.

Leopards don't change their spots. That's what Nan used to say when Olive asked her about Dad.

Nan thought that you are who you are and people can't just change. Olive wants to believe they can.

Nan probably hadn't heard of neuroplasticity and how people's brains shift over time. Maybe Dad has turned into a really nice guy who's just had a bit of bad luck.

- Pg 30

Questions and activities

1. What's your opinion of the above quote? Does anyone change in the story?
2. Is Olive the same at the beginning as she is at the end? How is she the same or different? What about the other characters?
3. A protagonist in storytelling is the main character. One definition of a protagonist is that they are the character who changes the most and that we care about the most. Is that true of this story?
4. How does Ben change in the book?
5. How does Dad change throughout?
6. If you have read *Two Wolves*, the precursor to *Raised By Wolves*, how is Olive the same as she was five years earlier? And how has she changed? Do



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you think it's realistic that someone who was the seven-year-old Olive would change the way she has? And what things in her life since that time have influenced those changes?

POWER. WOLF AND LAMB

Olive stands up for herself in the story, but there are many references to power differentials, where other people have greater power than her and she resents them for it. She has a strong sense of fairness and she understands that being small, being young, being a girl, can sometimes mean that people don't take you seriously and they wield their power over you.

The Wolf and the Lamb proverb that Olive made Nan read to her over and over again was about this power imbalance, the powerful taking advantage of the vulnerable.

Questions and activities

1. Read the below proverb featured in *Raised By Wolves*:

A lamb stood drinking on the bank of a stream when a hungry wolf came looking for food. The wolf would usually devour a little lamb like this without a second thought, but the lamb looked so sweet and innocent that the wolf felt he had better make an excuse to eat it.

How dare you stir up mud in my drinking water! shouted the wolf, scaring the lamb.

But how could I?' said the lamb. 'You're upstream and I'm downstream.'

'Well, you did!' the wolf said. 'And I've heard you told lies about me last year.'

'But I wasn't born until this year.'

'Then it was your sister.'

'But I only have a brother.'

'Well, it was someone in your family!' the wolf snapped and, with that, he took the lamb in his jaws and carried her off into the forest.

How does it relate to Olive's situation? How does it motivate her? Why do you think she was so disturbed by it as a kid but then had to hear it again? How might the proverb relate to society more generally?

2. How does Olive's stature speak to the power dynamics in the story and what she is up against?
3. Can you think about some ways that characters try to use power against Olive, and ways that Olive responds or thinks about it and / or takes back her power? Here are some examples:
 - Olive wanting to rip the look off her uncle's face outside his house (Pg 132).
 - Ben and her uncle are like skyscrapers towering over her (Pg 131).
 - In the 'Crushed' chapter, Ben offers her a hand after she is almost crushed, but she slaps Ben's hand away and stands up by herself (Pg 147).
 - Olive resents Ben's hairy hands on the steering wheel as they approach the airport (Pg 170).
 - Ben locking the car door at the airport (Pg 173).

Olive knows she has to do this. She's been through too much to give up now. She unlocks her door and goes to open it but Ben locks it from his side. So, she unlocks it, and Ben locks it again. 'Let me out, you massive idiot!' Olive unlocks the door and goes to pull the handle, but Ben has already locked it again. This makes her insides fry.

'Do that one more time and –'



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- Dad winking at her at airport security. (Pg 191)

LOVE

The question of whether Dad loves her. This is a key thing that drives her through the story. And perhaps the worst thing that could happen to someone who just wants to know that their dad loves them is that the dad could have another family that he loves more.

Questions and activities

1. Read the quotes on love in the 'Key quotes' section on page 9 of this doc. How does love influence Olive's decision? Do you think she makes some poor choices due to this influence?
2. Can you list a couple of quotes or instances that reflect the love shown between Olive and Ben?

HONESTY AND MORALITY

Throughout *Raised by Wolves*, Olive struggles with deciding to do the right thing, even if it means that her family will have to deal with the consequences of keeping the stolen money.

Questions and activities

1. Read the below quote and discuss the following questions:
'Mum says she held onto it so she could pay rent, keep the lights on, buy food and send them to school. Abandoned by her husband, kicked out of her home, raising two kids alone.'

Is it okay to break the law if the world is unfair to you? Olive wonders.'

Well, is it? Are people who are poor or underprivileged or unlucky forced to take risks that people who have resources aren't forced to take?

This is core to the whole story and to society as a whole right now. The haves and have-nots. How money and power can corrupt and what having it or not makes people do. How can society be more fair?

2. What is it like to have money, to be well-resourced, to grow up in a family where things are catered for or one where there aren't many resources, through no fault of your own? What kinds of decisions might that lack of resources or power cause you to make? Or what different kinds of decisions could having power or money cause you to make? Both good and bad.

SELF DETERMINATION

Through *Raised by Wolves* Olive shows how determined she is to catch her father and goes against Ben and Mum's wishes to make this happen. She is fiercely independent, however, is forced to lean on others as the night progresses.

Questions and activities

1. Olive refers several times to wanting to solve the problem alone, without others' help. Why doesn't she want others to help or to rely on people around her? What do you think it is that makes her feel this way?
2. Are you like that? Or do you like to rely on family and friends?
3. Olive is forced to rely on the help of others at times. How does that impact her? Is it a good thing? Or would it be better if she solved it all alone?
4. Mum isn't in the book much. Only as a presence on the phone or in Olive's mind. Originally, Tristan had mum showing up at the end for the showdown at the airport. Would the story have been better with more of Mum? Or is it good that Olive and Ben had to puzzle through these challenges and work things out on their own?



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MENTAL HEALTH AND WELLBEING

Olive uses different methods of self-soothing and self-talking to persevere through tough situations, or when she is overwhelmed or scared. This is shown through memories she has of Ben calming her down, repeating sayings to help her calm down, or remembering advice she has read in books or heard from others around her.

Questions and activities

1. How do we see Olive working through her own feelings, coaching herself through very difficult circumstances, trying to make the right decision?
2. Do you have any tools you use to calm your mind when it's spinning out of control?
3. As a class, can you share tips on what you might do when you're in a difficult or dangerous or unfamiliar situation that might help you find your centre again?

DOLI INCAPAX

Doli incapax.

It means 'incapable of evil' in Latin and it's strange that Arya would ask about it today. It's a legal term that says kids aged ten to fourteen are 'incapable of having criminal intention'. So, even though Ben buried the money and Olive gave some to Dad – both knowing that it was stolen – they were too young to understand the implications of their actions. They weren't violent crimes, so Ben and Olive avoided being locked up or getting a criminal record.

- Pg 202

Questions and activities

1. What do you think of this idea that if a child aged 10-14 commits an adult crime, it must be proven that they knew the true implications of their actions? Is that fair or does it let kids off the hook too easily?

KEY QUOTES

1. Quotes for power and feeling small.

- a) *She glances up and he fixes her with a look that is trademark Dad – a mocking stare that suggests he is so much smarter and he knows exactly what you're thinking and there's no point trying to win. Olive had forgotten it.*

- Pg 38

- b) *Olive stops screaming and he releases his hand from her mouth, but maintains his grip on her arm. She feels how strong he is. Wiry and thin, but much more powerful than her and she hates him for it.*

- Pg 42

- c) *Ben leans over and draws her into a hug. All one hundred and ninety centimetres of him. That's what he was before the academy. He's probably taller now. She feels like a mouse being hugged by a bear.*

- Pg 103

- d) *I'm twelve years old and so short I almost don't exist.*

- Pg 170

- e) *He gets out of the car. She actually wouldn't mind trying out a little moustache for a day. And she would pay any money to be a hundred and ninety centimetres tall rather than, like, nine centimetres or whatever she is. In Year Three kids called her Stuart Little.*

- Pg 104



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2. Quotes on love:

- a) *She thinks of him rocking, side-to-side, kissing that baby on the head. She could tell how much he loved it. His whole body said so.*

- Pg 161–62

- b) *'Did he ever tell you he loved you?' she asks. Ben shrugs. 'Not really.'*

'Did he ever say it to me? Like, when I was little?'

Ben shrugs again. Olive's not sure whether to say the next thing on her mind.

'Do you think he even wanted me?' she asks.

'That either of them did?'

'Yeah,' Ben says. 'Of course. Why would you say that?'

Olive wishes she hadn't, but she has been wondering it for the longest time.

'It just feels as though, when you guys talked about before I was born, it sounded fun, like everyone was happy. You went on holidays and you had the caravan and the boat and you hung out with other families. But I never remember us being happy.'

'Not true,' Ben says. 'What about when Dad used to ask us to pull his finger and then fart? We were happy then.'

- Pg 128–29

- c) *It's so strange for Olive to see her father hug a woman. Or be affectionate to a human. He never hugged Mum or her or Ben. She imagines how safe and warm the baby feels between them. Olive doesn't remember ever feeling like that. He never even said 'I love you' until this afternoon, not long before he robbed her. And did he actually say the words?*

- Pg 155–56

- d) *'Can I ask you something?' she says. Ben's eyes flick to her.*

'Do you still think about stuff he said to you? And did to you?'

Ben shrugs. A cloud of bats takes flight from the monstrous fig tree in the middle of the wrecking yard, flying overhead, screeching into the night.

'I still remember him calling me a "big girl's blouse" and telling me to "eat a bag of concrete and harden up", stuff like that,' he says.

'Nothing I did was tough enough. But I think maybe he was just talking to himself. Maybe his dad said that to him, too?'

'Do you still love him?' she asks.

Ben doesn't respond. He pulls to the left in front of Uncle Chris's ute, not far from the big, green workshop shed.

- Pg 141

3. Quotes on Honesty and Morality

- a) *A few weeks ago, Olive took three crisp, green hundred-dollar bills out to buy a black jacket she wanted, but she felt so bad she put the money back the next day. She got it out again the day after that, telling herself what she was doing wasn't so bad, nowhere near as bad as what Dad did, or what Mum had done in keeping it. Olive bought the jacket and brought it home, but she couldn't bring herself to put it on or to even hang it in her wardrobe, so she took it back to the shop the following afternoon, got a refund and replaced the money. She hasn't been near the cash since.*

- Pg 26

4. Quotes on Mental Health and Wellbeing

She tries to inhale and exhale slowly through her nose. That's what Mum taught her to do when she feels anxious. In and out, nice and easy. Olive counts in for three seconds, out for three, then repeats. Even two breaths is enough for her to settle her mind a bit.

- Pg 28



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- a) *She ends the call and slams the phone down on the lid of the washing machine, then slides it into her pocket. Her mind zizzes, short-circuiting, panic setting in. When she was little and felt like this, Ben would pretend to open a door in her back, plug in some wires and tighten some screws, then tell her she was all good to go. It cooled her CPU and made her not feel so out-of-control. But, right now, her core could blow at any moment.*

- Pg 43

- b) *Never hurry and never worry, she thinks. Her favourite line from Charlotte's Web. That's what this spider is telling her, like Charlotte tells Wilbur. Stay calm. Think clearly. Make safe.*

- Pg 92

- c) 1) *Mum and Ben would be so annoyed with me if I died.*

2) *I am not okay.*

After Dad committed the crime and took off, people would ask Mum how Olive was and Mum would always say, 'She's fine. It's Ben I worry about. He was old enough to know what was going on.'

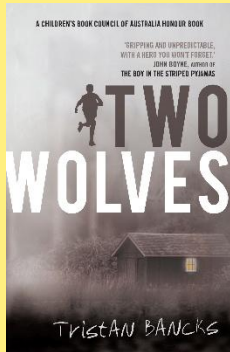
Hearing this so many times, Olive figured it must be true. She continued to be a semi-normal kid. But in the past year, she's not so sure that she is okay.

- Pg 60.



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Further reading from Penguin Random House



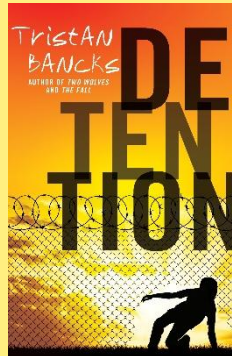
Two Wolves by Tristan Bancks

One afternoon, police officers show up at Ben Silver's front door. Minutes after they leave, his parents arrive home. Ben and his little sister Olive are bundled into the car and told they're going on a holiday. But are they?

It doesn't take long for Ben to realise that his parents are in trouble. Ben's always dreamt of becoming a detective – his dad even calls him 'Cop'. Now Ben gathers evidence and tries to uncover what his parents have done.

The problem is, if he figures it out, what does he do? Tell someone? Or keep the secret and live life on the run?

Teachers' Resources available.



Detention by Tristan Bancks

Sima and her family are pressed to the rough, cold ground among fifty others. They lie next to the tall fence designed to keep them in. The wires are cut one by one.

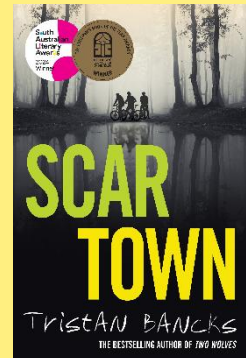
When they make their escape, a guard raises the alarm. Shouting, smoke bombs, people tackled to the ground. In the chaos Sima loses her parents.

Dad told her to run, so she does, hiding in a school and triggering a lockdown. A boy, Dan, finds her hiding in the toilet block.

What should he do? Help her? Dob her in? She's breaking the law, but is it right to lock kids up? And if he helps, should Sima trust him? Or run?

THIS MOMENT, THESE DECISIONS, WILL CHANGE THE COURSE OF THEIR LIVES.

Teachers' Resources available.



Scar Town by Tristan Bancks

Seven years after Old Scarborough was drowned, a house is emerging from the water. Will and his friends Dar and Juno dare each other to explore it.

But when they find bones – and a stash of cash – they realise they're not the only ones interested in its secrets.

Now they're fighting for their lives against the men who want what they found. Will can't leave the mystery alone, though. What if the bones belong to his missing dad?

A DANGEROUS JOURNEY TO UNCOVER THE TRUTH IN A TOWN THAT WANTS THE PAST TO STAY BURIED.

From the bestselling Australian author of *Two Wolves*, *The Fall*, *Detention* and *Cop & Robber*.

Teachers' Resources available.



Teacher's Resources

Class Activities

MATHS PROBLEM

Can you work out this maths problem in the Takedown chapter?

If Richard Gold was running for his life toward the airport door at 18 kilometres an hour and he had 20 metres to cover, while a giant German shepherd dog (who looked a bit like Winston) was running at a perpendicular angle at 36 kilometres an hour with 40 metres to travel (and a plan to eat Richard Gold alive), who would reach the door first?

MOTIFS (RECURRING ELEMENTS) IN TRISTAN BANCKS BOOKS

Explore the below motifs, and discuss with the class what these could signify in Tristan's writing:

Windows

Windows have been important in Tristan's previous books but they show up again and again in *Raised By Wolves*.

- *Two Wolves* - Ben's camera lens acts as his window on the world. Ben and Olive escape through the window in the cabin. Ben smashes the car window.
- *The Fall* - He witnesses the opening crime through a window.
- *Detention* - Escape. Classroom window as only lens on the unfolding disaster and Sima escaping through bathroom window.
- *Cop & Robber* - Opening scene, he witnesses Dad committing a crime through the service station window.
- *Scar Town* - The window of the house is like a portal to another world.
- *Raised By Wolves*
 - Seeing Dad through the window of the classroom. (Mr Wolf chapter)
 - Spying on him through the RSL club window. (The Fugitive)
 - Spying on the men through Cowboy's window. (Bush)
 - Looking out of the shed window. (Winston)
 - The dog attacking them through front windscreen and seeing Cowboy shooting his gun. (Ben)



Teacher's Resources

- Drive-thru- window. (Spinnerz)
- Stakeout and watching Uncle Chris approach. (Stakeout)
- Wrecking yard, a window saves Olive's life. (Crushed)

'On the fourth swing the glass shatters, raining down all over her, and she climbs head-first through the window, somersaulting into the mud in front of the forklift...'

- Seeing Dad and his new family through the window of his house. (Dark Night)
- The big windows at the front of the airport. (Drop Zone)
- Back in the classroom, the police car pulls up out front. (Doli Incapax)
- Big reflections in the glass of the skyscraper across the street at end of book (Raised by Wolves)

Hatches and trapdoors

- *Two Wolves* - Ben and Olive escape from the cabin through a hatch.
- *The Fall* - There is a hatch-like hiding space in a wall.
- *Detention* - Sima escaping from the caravan through the hatch in the roof.
- *Scar Town* - Money and bones in the wall. Money in the toilet wall at Dar and J's.
- *Raised By Wolves* - The hatch in the ceiling where Mum hides the money.

Book References Within Raised by Wolves

Tristan read lots of books as a kid and still does now. In *Two Wolves*, Ben mentions that Olive read *The Hobbit* by herself when she was only seven years old. There are lots of references to books and reading throughout *Raised by Wolves*. As a class or in small groups how many of these references can students name? If in groups, which group wins with the most references found or remembered?

ANSWERS ON NEXT PAGE



Teacher's Resources

ACTIVITY ANSWERS FOR 'BOOK REFERENCES WITHIN *RAISED BY WOLVES*':

1. 'Mr Wolf' chapter

- Pg 3. Olive Jams her test into her bag on top of library books.
- Pg 5. Maugrim from *The Lion, the Witch and the Wardrobe*.

2. 'The Fugitive' chapter

- Pg 12 (and again on pg 119 in 'Spinnerz' chapter). The man who confronts Dad is likened to Hagrid from *Harry Potter*.

3. 'The Money' chapter

- Pg 22. Bonzo, Olive's rabbit is named after a dog food brand in the classic novel *The Mouse and his Child*.
- Pg 22. 'Ben used to call Olive 'Matilda' because she loved books so much. And because their parents were similar to Matilda's. Not Mum so much. And even Dad was now showing that maybe people can change.'

4. 'Wolf at the Door' chapter

- Pg 29. Mowgli from *The Jungle Book*.
- Pg 32. Little Red Riding Hood.

5. 'Maugrim' chapter

- Pg 35. Chapter title for Dad exploring their apartment.

6. 'Robber Man' chapter

- Pg 42. Bilbo Baggins from *The Hobbit*.
- Pg 44. Maugrim.
- Pg 46–48. 'The Wolf and the Lamb' from Aesop's Fables.



Teacher's Resources

7. 'Bush' chapter

- Pg 78. Olive thinks, 'If this was happening in a book...'

8. 'Never Hurry and Never Worry' chapter

- Pg 92. '*Charlotte's Web*'

9. 'Ben' chapter

- Pg 99. 'The dog springs to its feet and jams its snout against the window, barking and gnashing its teeth like a wild thing.' This could perhaps be a reference to *Where the Wild Things Are*.
- Pg 104. *Stuart Little*.

10. 'The Wreckers' chapter

- Pg 140. Chintu from *Tashi* is referenced.

11. 'Dark Night' chapter

- Pg 149. *Huckleberry Finn*.

12. 'Winston' chapter

- Pg 85. Olive remembers something from a comic she read about a dog chasing someone and using lemons to put it off their scent.

13. 'Getaway' chapter

- Pg 95. 'She zigs and zags through the bush – another thing that puts dogs off human scent. In books, anyway.'

Are there any you found that we haven't listed?



Order form

TITLE	AUTHOR	ISBN	SCHOOL YEAR	RRP	QTY	TOTAL
<i>Raised by Wolves</i>	Tristan Bancks	9781761349812	5-8	\$17.99		
<i>Two Wolves</i>	Tristan Bancks	9781760892661	5-8	\$17.99		
<i>Detention</i>	Tristan Bancks	9780143791799	6-9	\$17.99		
<i>Scar Town</i>	Tristan Bancks	9780143791812	6-9	\$17.99		
TOTAL						

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