

A CLASSROOM GUIDE TO THE REDWALL SERIES BY BRIAN JACQUES

Where Legends Are Made



CURRICULUM CONNECTIONS, DISCUSSION QUESTIONS
& CLASSROOM ACTIVITIES

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With the publication of his first book, *Redwall*, in 1987, Brian Jacques began an epic series in which the forces of good and evil fight for peace. In every book, he offers humble heroes and notoriously nasty villains. The series is populated by mice and moles, badgers and otters, rats and stoats, all with real feelings and struggles that children can easily relate to. United by the enduring sanctuary of Redwall Abbey, the books can stand alone or be read in one thrilling marathon. The action particularly appeals to boys and reluctant readers while the historical, language, and storytelling elements make the series perfect for the classroom.

ABOUT THE AUTHOR

Get to know the author, Brian Jacques. Read his biography, visit his websites, and enjoy the Q&A we've included in this curriculum guide. We've provided everything you need to build a fun and informative Author Study Unit!

WRITER'S WORKSHOP & JOURNALING EXERCISES

Brian Jacques' books lend themselves to many areas of thematic study, and, as such, can be easily incorporated into classroom discussions and serve as prompts for writing workshops. Combine the elements and characters found in several books to make a complete lesson about a variety of important topics.

SERIES DISCUSSION QUESTIONS

Pair or group your students and let them express and defend their opinions of the Redwall titles. The discussion questions included can be used with any book in the series.

SERIES EXTENSION ACTIVITIES

Enrich your lessons! Encourage group and independent projects across all areas of classroom study with a host of Redwall-related activities.

CLASSROOM LESSON PLANS & ACTIVITIES ACROSS THE CURRICULUM

From history and language arts to music and science, the books in the Redwall series fit perfectly into classroom learning and required curriculum subjects.

TEACHING THE ART OF STORYTELLING BASICS

Teach students about the five essential elements of storytelling—characters, setting, plot, climax, and resolution—through analysis of the Redwall novels. Brian Jacques' books offer complex plots, well-drawn characters and settings, and rich dialogue.

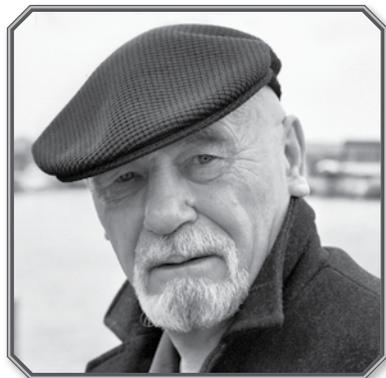
A GREAT REDWALL FEAST

Bring your Redwall unit to a grand finale and showcase what your students have learned with special festivities that Martin the Warrior would be proud of!

Engage your reluctant readers and challenge your avid readers.

Let us know how you use this guide in your classroom by emailing us at schoolandlibrary@us.penguinroup.com. We look forward to hearing from you!

ABOUT THE AUTHOR



BRIAN JACQUES (pronounced “jakes”) was born in Liverpool, England in 1939. He discovered his talent for writing at the age of ten, when he wrote such a good short story that the teacher couldn’t believe it was his. After leaving school when he was fifteen, Brian pursued a number of careers. He wrote *Redwall* for the children at the Royal Wavertree School for the Blind in Liverpool. Because of the nature of his first audience, he made his style of writing as descriptive as possible, so that the children could see the stories unfold in their minds. When a former teacher of his, Alan Durband, read the story, he took it to a publisher, and Brian Jacques’ writing career was launched. *Redwall* was published in 1987, and since then readers continue to be captivated by his adventure-filled series.

Visit www.redwall.org and www.theredwallexperience.com to learn more about Brian Jacques and the Redwall series.

Q&A: Mr. Jacques Responds to Fans’ Questions

About how long does it take you to write a book in the Redwall Series?

Four to five months usually.

What is your favorite character that you have created?

Gonff! (Me as a kid)

I was wondering if you do a lot of research into old languages and mythology. . .

I don’t research in as much as I pore over books (I haven’t the time) but I have a very retentive memory and have read extensively (mostly heroic and adventurous stories of all kinds), [so] many of the references have been picked up and absorbed this way. Reading is a marvelous education!

The Redwallers live in an abbey. What religion are the Redwallers?

There is no religion in my stories and no hidden meanings. What you see is what you get. The Abbey is just a place of peace and comradeship, where creatures choose to live together.

Do you figure out the basic plot before you start writing, or do you just let the story go the way it wants to, and see where it ends up?

I always have a very good central idea and a fairly good idea of what the ending will be, but the rest flows out as if someone takes over my fingers and mind, I never quite know what adventures will develop.

Mr. Jacques, I was wondering how you come up with all the wonderful riddles in your books. Do you sit down and brainstorm on your own, or do other people help you?

I write all my own riddles and poems and songs, they are a particular favourite of mine. I love to play with words and one of my spare time hobbies (when I get any spare time) is word games and crossword puzzles.

Why do you make mice, squirrels, otters and badgers “good” and foxes, rats, ferrets and such “bad”? How do you decide which are good and which are bad?

The bad creatures are those which are traditionally bad in European folk lore and have come to be regarded as sly or mean or evil. The good creatures are mostly small and defenseless, with the exception of the badgers.

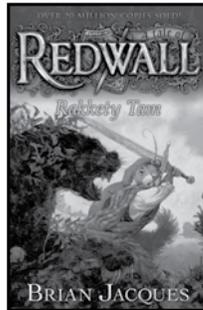
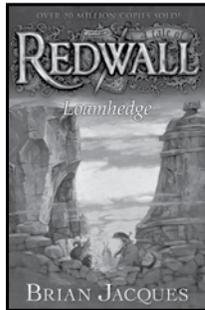
WRITER'S WORKSHOP & JOURNALING EXERCISES

Thematic recognition is an important part of the reading process that leads to a more complete understanding of plot. Brian Jacques' books effortlessly lend themselves to many areas of thematic study, can be easily incorporated into classroom discussion, and serve as prompts for writing workshops and journaling exercises. Use the activities below to help incorporate the Redwall books into your lesson plans.

Compassion

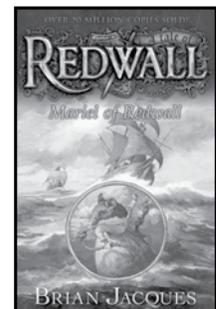
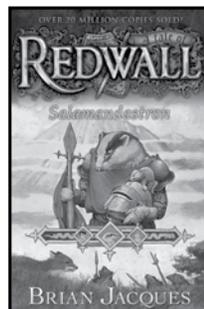
Heroes are strong, but they are also considerate of their fellow creatures. They often embark on their adventures to rescue a friend or family member. They rally to Redwall to protect the peaceful inhabitants of Mossflower Wood. No matter how fierce they are, every warrior acts tenderly toward smaller creatures. When evil pirates or warlords enslave young, defenseless characters in the Redwall series, the older captives always care for the younger ones like Midda and Turra in *The Sable Queen*. Despite past offenses, the abbey healers always tend to injured vermin. Horty Braebuck seeks long-lost Loamhedge to find a

cure for his sister. Rakkety Tam MacBurl and wild Doogy Plumm leave off their rambling ways to rescue kidnapped Redwall maidens. Insults may be hard to forgive and differences hard to overcome, but all Redwall characters learn to practice compassion. Ask students to write a brief essay about a considerate person in their community. Have them explore how a compassionate act can change relationships and improve society.



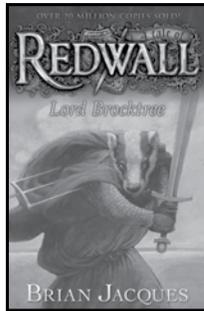
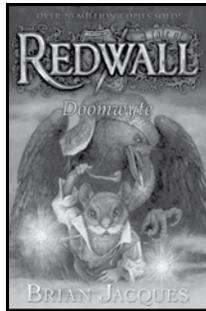
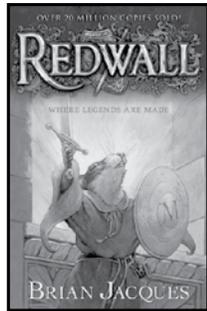
Courage

It takes courage to challenge an enemy whom you might not be able to defeat, or to set off for unknown lands and faraway places. Sometimes, a warrior accepts the ultimate challenge and sacrifices their life to save others', like Urthstripe in *Salamandastron*. Both Martin and Mariel leave refuge to face their former captors and rescue enslaved woodlanders in *Martin the Warrior* and *Mariel of Redwall*. The protagonists of the Redwall tales are renowned for their bravery, but they are not the only characters who show courage in the books; even smaller, more personal acts of courage can create heroes. When characters who are afraid of heights or the dark face their fears, they also show true heroism. Ask students to choose a small moment when they or someone they know behaved bravely. Have them write a short piece about that time, and why they considered it an act of courage. How did it change them or the hero who performed the act? What did they learn?



Curiosity

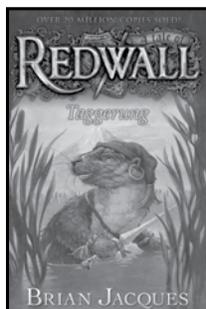
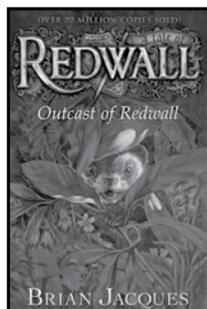
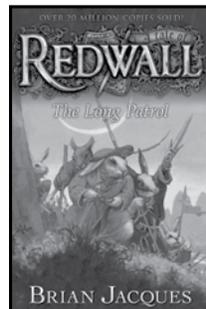
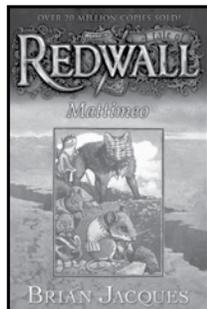
There can be no journey without a first step. People and cultures progress because individuals eagerly pursue knowledge. Redwall heroes share a willingness to learn and explore, whether by solving riddles, or by traveling to find a land they've seen only in dreams or legends. Other than their final, fatal realization of the protagonists' valor, the villains rarely learn anything or change their initial opinions and, as a result, are ultimately vanquished. In *Redwall* and *Doomwyte*, on the other hand, Redwallers rejoice in learning



about their abbey's history, and young ones, like Matthias, Dwak and Bisky, not only learn from the tales, but seek evidence (like swords and jewels) to support the stories. In more dangerous circumstances, as in *Lord Brocktree*, small bands like Brocktree's must use their wits to defeat their enemies' large armies. Ask students to choose a book in the series and make a list of what each character learns and of what they learned themselves. Have them pair with partners and share something that they are curious about in their own lives.

Character Development

Because their lives are played out in the space of a book, fictional protagonists undergo a tremendous amount of personal growth that often parallels their outward quests or journeys. Good characters overcome their flaws while villains often sink further into their bad ways. Mattimeo overcomes his privileged childhood and headstrong ways to fight by his father's side, while Tammo teaches himself discipline and proves himself a worthy soldier for the Long Patrol. In *Outcast of Redwall*, ferret Veil Sixclaw must choose between his gentle upbringing and his father's legacy of evil, while in *Taggerung*, the otter Denya,



raised as Taggerung by the vile Juska band, pursues peace over power. As a class, select a book and make a list of the protagonist's initial flaws, and the ways in which the character surmounts them. What challenges has the hero faced? What has he learned? How does he grow?



SERIES DISCUSSION QUESTIONS

These discussion questions can be used for any book in the Redwall series.

- In *Redwall*, Cluny the Scourge steals the center of the tapestry depicting Martin the Warrior. Why does he do this? What are the results of his action? What does the tapestry symbolize?
- During times of danger, Martin will often appear in a vision to the heroes and their allies. However, the antagonists also rely on visions and prophecies. How do the Redwallers' visions compare to those of the villains'? What purpose do visions and prophecies serve in the series?
- The villains freely kill, pillage, and destroy. Even the vermin raised by peaceful foster-parents, such as Veil in *Outcast of Redwall*, prove evil. Why do you think that Brian Jacques has chosen to make them absolutely bad characters?
- Do the antagonists ever genuinely feel remorse? Give specific examples.
- How are the villains punished? Why do you think their injury or death is necessary?
- The enemy hordes—whether Ravagers, RapsCALLIONS, or Sea Raiders—are dangerous in great numbers, but often ineffective alone. Some minor antagonists even show compassion when they are not with their cronies. Why do you think this is the case? How is making a decision alone different from being supported by a group?
- In contrast to the villains' pure evil, the heroes are not absolutely good. Why did the author choose to give them weaknesses? How might a character be more appealing when faced with obstacles? Give examples from the books of what each character's weaknesses are and how they contribute to their development and journey.
- Brian Jacques balances out the battle scenes with feasts and sad moments with humorous ones. Define the concept of "comic relief." What does it add to the Redwall book?
- There are often multiple villains and heroes in every Redwall book. Identify the main, secondary and tertiary heroes in a book of your choice. Do the same for the villains. Why do you think that Brian Jacques has chosen to have more than one protagonist and antagonist? How does this affect the plot or action?



SERIES EXTENSION ACTIVITIES

The following extension activities can be used with any book in the Redwall series and are designed to enrich your lesson plans and fit within the guidelines of your curriculum.

Explore medieval rules!

What are the guiding principles of Redwall Abbey? Use a Venn diagram to compare Redwall's rules to those of medieval monasteries and cloisters.

Write a battle account!

Pretend you are one of the soldiers in a battle. If you are just a foot soldier rather than a leader, how do the battle strategies affect you? Write a journal entry recording the events. Remember to write in the first person and incorporate your five senses (taste, touch, smell, hearing, and sight) and the five Ws (Who, What, Where, When, and Why).

Design a tapestry!

Use the internet or your library to find an image of a medieval tapestry (c. 1200-1500 A.D.). Using the description of Martin the Warrior's weaving from the books, **create a full-page, colored design in the style of your chosen tapestry.**

Write a newspaper article!

In the books, badgers (and sometimes other animals) are sometimes overcome by the Bloodwrath. On occasion, Viking warriors experienced a type of rage and went berserk, earning themselves the title of "berserkers." How is the Bloodwrath similar to going berserk? Are there any other historical precedents among warriors? **Write a newspaper article** pretending that you've witnessed one of these attacks.

Create a medieval abbey or fortress!

Design a medieval abbey or fortress. You can use details from Brian Jacques' description of Redwall Abbey. Where would you house the denizens? How would you grow food, get water, and defend yourselves?

Compare & Contrast

How are the friars and sisters at Redwall Abbey similar to medieval members of religious orders? How are they different? Use a Venn diagram to compare and contrast the two.

Start a Redwall newspaper!

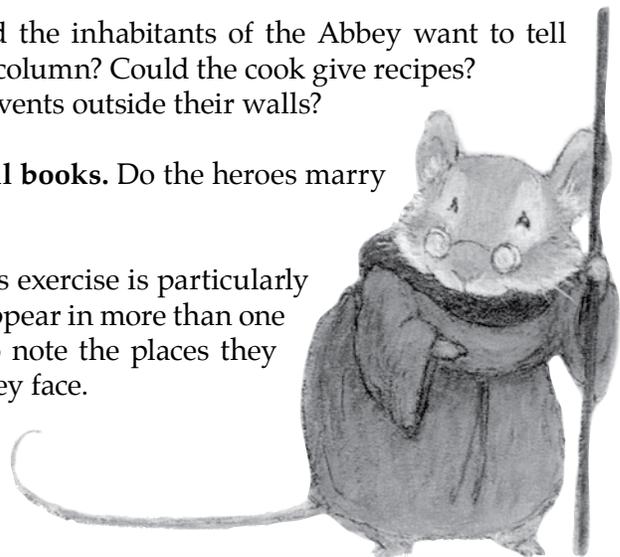
Create a Redwall newspaper. What would the inhabitants of the Abbey want to tell one another? Would Martin have an advice column? Could the cook give recipes? How would Redwallers find out about the events outside their walls?

Chart a Redwall family tree!

Create a genealogical chart for the Redwall books. Do the heroes marry anyone? If so, who are their descendents?

Track the hero's journey with a timeline!

Make a timeline of the hero's journey. This exercise is particularly useful for keeping track of characters that appear in more than one book (like Mariel or Martin). Make sure to note the places they visit, the allies they find, and the villains they face.



CLASSROOM LESSON PLANS & ACTIVITIES ACROSS THE CURRICULUM

The Redwall books are fictional fantasies, but their world offers endless material for modern academic lessons.

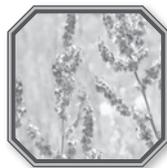
Science: Plant and Animal Studies

Brian Jacques uses many different animals in the Redwall tales. Make a list of them. Are all the creatures indigenous to one geographic region? Anthropomorphic habits aside (clothing, talking, and other human traits), how much do the characters resemble real animals? What qualities do their real counterparts have that make them well-suited for Jacques' use? If Brian Jacques had made the characters in the Abbey larger animals, such as horses, instead of mice, what do you think he would have used as villains? What changes would have to be made to the stories and world?

None of the communities in the series are industrialized, and all depend on the natural world for their food and medicine. Make a list of the plants and herbs mentioned in the books. Can they be eaten or used by humans? Do their fictional uses—food, soap, fever reducer—match any real-world application? Ask students to research edible or medicinal plants in their geographic region.



Tansy



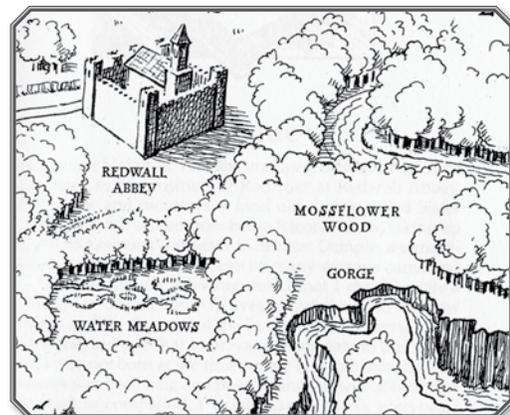
Sorrel



Dandelion

Geography & Mapmaking

Most of the Redwall books include maps and much of the action takes place somewhere in relationship to the Mossflower woods. Ask students to make a large map and indicate the settings for all the major scenes of your chosen Redwall books. Make sure that their locations agree with the information in the books and that they include a compass, a map key, and some sort of scale of measurement. They can consult their social studies textbooks to see what skills are needed for mapmaking.



History

While the *Redwall* books do not draw upon any specific period in human history, some plot elements parallel those of medieval Europe. Social hierarchy played an important part in human history, but Brian divides his classes by species and occupation rather than by wealth or estate. While few people can trace their heritage back to the medieval period, your students can learn about class and social order by reading *Redwall*. Have students interview their parents about their careers. Ask students also to consider what they would like to do for a living when they grow up. In class, have students assign themselves a social position and/or *Redwall* species. Would they be a badger warrior, an abbey mouse, or a sailing shrew?



Illustration © Gary Chalke

Creative Writing

The adventures of a *Redwall* hero in one book may be related as legend in the next *Redwall* story. With their mixture of action and celebration, victory and defeat, the *Redwall* tales are stirring epics or sagas, similar those told by ancient cultures. Encourage students to write down everything they did the previous day. Then, after explaining the features of epics, have your students transform their tales into stirring stories of heroism and derring-do.

Theater & Music

There are no radios, televisions, or computer games in *Redwall*. Everyone must make their own entertainment, usually through singing, acting, or memorizing poems. What instruments does Brian Jacques mention in the books? Do they have any parallels in musical history? Bring in a box of old clothes and costume jewelry and ask students to create a short play. Challenge your students to create simple musical instruments with household items (a comb and a piece of tissue paper make a great kazoo; a shoebox with rubber bands sounds like a twangy guitar). They can then showcase their musical and theatrical performances in class!



Illustration © Christopher Denise

TEACHING THE ART OF STORYTELLING BASICS

A great way to learn creative writing skills is to study how an author constructs a tale and to then model their style and technique. While they read the books, students should note how the Redwall series fulfills the five essential elements of a story. After completing this unit, students can begin to map out their own short stories.



The Five Essential Elements of a Story

A story has five basic but important elements. These five components are character, setting, plot, conflict, and resolution. These essential elements keep the story running smoothly and allow the action to develop in a logical way that the reader can follow.

CHARACTERS: The individuals whom the story is about.

The author should introduce the characters in the story with enough information so that the reader can visualize each person, which is done by providing detailed descriptions of a character's physical attributes and personality traits. Every story should have a main character. The main character determines the way the plot will develop and is usually the person who will solve the problem upon which the story centers. However, the other characters are also very important because they supply additional details, explanations, or actions and even conflicts. All characters should stay true to the author's description throughout the story so that readers can understand and believe the action that is taking place—and perhaps even predict which character may do what next.

SETTING: The location of the action.

An author should describe the environment or place of action in the story in such detail that the reader feels that he or she can picture the scene. Unusual settings (such as a fantasy world) can be interesting, but everyday settings can help a reader to better visualize the story and feel connected to the plot!

PLOT: The actual story around which the entire book is based.

A plot should have a very clear beginning, middle, and end—with all the necessary descriptions and information, called exposition—so that the reader can make sense of the action and follow along from start to finish.

CONFLICT: The main problem the characters need to solve.

The plot is centered on this conflict and the ways in which the characters attempt to resolve the problem. The climax occurs when the story's action becomes most exciting, right before the resolution.

RESOLUTION: The solution to the problem is the way the action is resolved.

Brian Jacques often resolves a conflict by rallying the Redwallers and their allies during a battle, or by sending a lone warrior to face the villain. It is important that the solution fit the rest of the story in tone and creativity and solve all parts of the conflict.



Storytelling Basics: CHARACTERS

Friends & Foes

Characters are an essential part of storytelling, and their names often give readers the first and greatest impression of their personalities. Brian Jacques fills his books with dozens of characters, all with resounding names. While his selection methods may not be applicable to all genres of literature, they provide a great starting point for learning about character development and creative writing. Photocopy the section below and pass it out to your students.

WHAT'S IN A REDWALL NAME?

*Martin the Warrior * Mariel * Luke * Taggerung * Brocktree*
*Sunflash the Mace * Vilanya * Zwilt * Tsarina the Wildcat*
*Cluny the Scourge * Slagar the Cruel*

Readers may notice that **Tsarmina** has the word "mean" in the middle, or **Cluny** rhymes with "loony." Other characters have titles or nicknames that echo their physical features, such as **Urthstripe the Strong** or **Ublaz Mad Eyes**. Brian also says, "I spend a long time thinking of names that sound bad or mean. I play with words and shuffle them until something feels right. Hard sounds like 'k' and 'g' and 'x' and 'z' often do the trick."

List five of Redwall's heroes in the column below, and their opposing villains in the second column. What features do these names share? How are they different? Do they mirror the characters' personalities? In the next section, come up with your own heroic and villainous names using the principles outlined above.

Redwall Heroes

1. _____
2. _____
3. _____
4. _____
5. _____

Redwall Villains

1. _____
2. _____
3. _____
4. _____
5. _____

Your Heroes

1. _____
2. _____
3. _____

Your Villains

1. _____
2. _____
3. _____

Character Traits

Pick one book from the series and read it with your class. Select enough characters from that story to match the number of students. After each student selects a character from a hat, ask them to write down ten adjectives describing their chosen character on an index card, without mentioning their character's name. Have students exchange the index cards and try to identify the characters.



Storytelling Basics: SETTING

"Readers of all ages who enjoy fantasy can happily lose themselves in Redwall's cozy world..."
—Kirkus Reviews

Location, Location, Location

Because of his initial audience of listeners at a school for the blind, Brian's settings are very detailed; he vividly describes Redwall Abbey, badger fortresses, and forests. They also play an important part in the action of every book, and some, like Redwall Abbey, even become a character.

Have your students focus on a descriptive passage from one of the books—ask them to examine how the author uses language to convey a feeling about a setting? How do readers learn that a swamp is treacherous or the abbey safe? Why does the author set a scene in a particular location; what can they predict might happen in that place? After they study his settings, challenge them to write a short description about a place in the school, paying special attention to adjectives and incorporating the five senses.

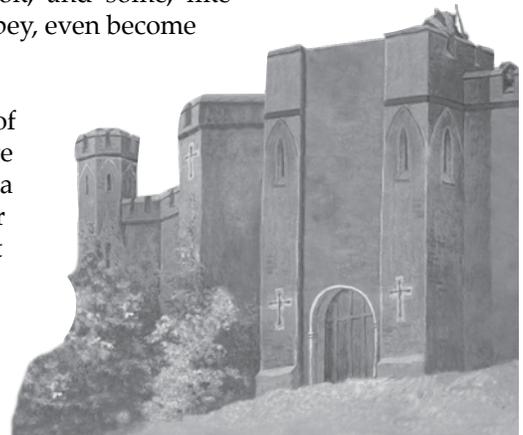


illustration © Gary Chalke

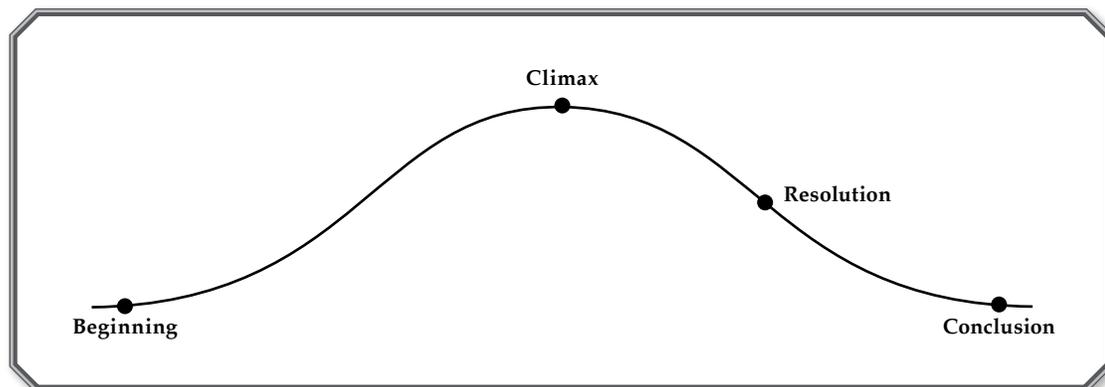


Storytelling Basics: PLOT

Action & Adventure

Brian Jacques weaves several storylines throughout each book but always manages to bring them all to a single, satisfying conclusion. Mapping out the central action of a Redwall book is easy and can teach students about plot and pacing. Instruct students to draw a bell curve, and write **beginning**, **climax**, **resolution**, and **conclusion** at the appropriate spots on the line. While they read one of the books, they should note the parts of the novel that match those terms, as well as any significant action scenes along the way.

"...a satisfying ripsnorter of an adventure."
—Kirkus Reviews





Storytelling Basics: TEASERS, TUNES & TONGUES

Learning the Art of Redwall Language

The Redwall books are a delight to read aloud. The riddles beg to be solved, the songs to be sung, and the phonetically-written dialogue to be spoken. The incorporation of non-prose portions offers an interactive element, while the dialect adds an additional dimension to an already well-developed world. Through an analysis of these elements, students will not only learn about storytelling voice and composition but about the medieval oral culture upon which Jacques draws.

Riddles

Redwall's heroes often encounter riddles during their quests that lead them to a hidden treasure or weapon. Tell students to imagine a place in the classroom where they might hide something and write a rhyming riddle to describe its location. Classmates can then exchange riddles and attempt to solve each others' puzzles!

Songs

The poetic passages in the books can be set to music and performed aloud. Some kinds of Redwall songs are ballads, marching tunes, dancing melodies, silly ditties, sad dirges, and working chants. Study these different types of songs and their composition. How would the type of song affect the beat? Would it be sung a capella or with musical accompaniment? Encourage students to either write a Redwall-type song or set a rhymed section from the books to music.

Battle Cries

The soldiers from Salamandastron shout "Eulalia!" GUOSIM members yell "logalogalogoolog!" Redwallers scream the name of their abbey. Axtel Sturnclaw, a warrior mole in *Sable Quean*, shouts "Hooooaaaarggggh! Cumm to ee Deathmoler!" Some of the Redwall battle cries are inspired by historical precedents: Brian Jacques borrowed Eulalia from the Celtic/Norse word for victory. GUOSIM's leader is called the log-a-log, and like medieval soldiers, the shrews yell their ruler's title as they enter battle. Other battle cries, such as Axtel's, relieve aggression and frighten the enemy. Challenge students to create a battle cry with historical precedent or personal significance—and then perform it for the class!

Accents

Brian Jacques' characters speak English in a broad array of dialects, many taken from various regions of the United Kingdom. To capture the accents, he writes their dialogue phonetically.

**"Harr, he'm be noice an' soft, sur. Baint no rock nor root to stop us'ns,
strait furrer we'm a-thinking."**

—Foremole, *Redwall*

"You must be jolly hungry, wot wot!"

—Subaltern Meliton Gubthorpe Digglethwaite, *The Sable Quean*

"Yew got no name aboard my ship, except wot I calls ya."

—Vizka Longtooth, *Eulalia!*

Is there an accent specific to your town, country, or region? How would a conversation between neighbors in your area look if you recorded it phonetically? Do people of different ages talk differently? How would a conversation between you and a friend sound compared to one between you and a grandparent? Ask students to capture the local rhythm of speech by recording a short conversation and then translating it phonetically to the page.

A GREAT REDWALL FEAST

PERFECT FOR HARVEST CELEBRATIONS!

End your Redwall section with festivities fit for a hare! Students will have the opportunity to showcase what they've learned from the series and will also get to see what their classmates have taken away from the unit. A Redwall event also allows teachers to incorporate elements from the books that would not fit into a normal class schedule or lesson plan. See below for everything you need to visit Redwall.

Food

Soups, salads, casseroles, cobblers, trifles, custards, cakes, scones, oat farls, nut breads, ciders and teas—Brian Jacques offers readers a mouthwatering variety of foods. Whether a simple snack after a long hike or a victory feast, the woodlanders celebrate every occasion with food and festivities.

While *The Redwall Cookbook* provides some recipes for oft-mentioned items from the books, many more treats aren't included. Challenge students to create and prepare a recipe for a food-item from the Redwall series, with adult supervision as needed.

GUOSIM Shrew Shortbread

Ingredients:

- ✱ 2 ½ c. all-purpose flour
- ✱ pinch of salt
- ✱ 1 c. (2 sticks) unsalted butter, chilled & cubed
- ✱ ½ c. sugar (plus 1 tsp. for sprinkling)

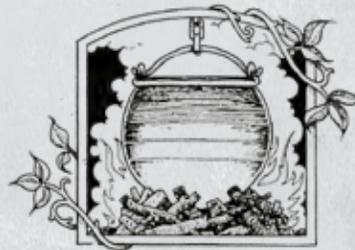


Illustration © Gary Chalke

Recipe:

Preheat the oven to 325°F. Grease two 8-inch round cake pans and line the bottoms with waxed paper.

In a mixing bowl, stir together the flour and salt. Stir in the butter with your fingers until mixture resembles coarse crumbs. Add the sugar and knead lightly to mix.

Press half the dough into each pan. Bake until firm and golden (45 minutes).

Sprinkle sugar over the warm shortbreads and cut each round into eight wedges. Let cool in pan.

Festivities

Split your class into two groups. Ask the first group to design invitations for the big event. Parents, teachers, and other students will want to see the finale for your intensive Redwall unit! When you know more about the menu and performances, the second group can create a program to hand out to guests. Print your programs out on parchment-like paper and roll them up like scrolls for an authentic touch!

Costumes

Dress up as a character from one of the Redwall books. Because the settings and details of the Redwall series closely resemble medieval European times, research the costumes of soldiers, monks, actors, and commoners of that period. Incorporate specific details from the books, such as jewelry or crests. On the day of your great feast, invite students to appear in costume. Fur and floppy ears are optional!

Entertainment

Recite poems from the books or set the songs to music. Alternatively, adapt one Redwall book into a Readers' Theater script. Assign each student a part (or multiple parts, since the books feature dozens of characters) and/or a behind-the-scenes role. Have a group of students design a playbill with a summary, character list, and actors' bios. Invite parents and other classes to attend the performance.



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