

DISCUSSION GUIDE

Disney • HYPERION BOOKS

ABOUT THE BOOK

Ever since the gods of Ancient Egypt were unleashed in the modern world, Carter Kane and his sister, Sadie, have been in trouble. As descendants of the House of Life, the Kanes have some powers at their command; but the devious gods haven't given them much time to master their skills at Brooklyn House, which has become a training ground for young magicians.

And now their most threatening enemy yet—the Chaos snake, Apophis—is rising. If they don't prevent him from breaking free in a few days' time, the world will come to an end. In other words, it's a typical week for the Kane family.

To have any chance of battling the forces of Chaos, the Kanes must revive the sun god Ra. But that would be a feat more difficult than any magician has ever accomplished. First they have to search the world for the three sections of the Book of Ra, then they have to learn how to chant its spells. Oh—and did we mention that no one knows where Ra is exactly?

Narrated in two different wisecracking voices, featuring a large cast of new and unforgettable characters, and with adventures spanning the globe, this second installment of the Kane Chronicles is nothing short of a thrill ride.



THE KANE CHRONICLES immerses readers in the world of Egyptian mythology. Below are some of the key mythological gods and goddesses referenced in *The Throne of Fire*.

ANUBIS: the god of funerals and death

APOPHIS: the god of chaos

BABI: the baboon god

BAST: the cat goddess

BES: the dwarf god

GEB: the earth god

HEKET: the frog goddess

HORUS: the war god, son of Osiris and Isis

ISIS: the goddess of magic, wife and sister of Osiris and mother of Horus

KHEPRI: the scarab god, Ra's aspect in the morning

KHNUM: the ram-headed god, Ra's aspect at sunset in the underworld

KHONSU: the moon god

MEKHIT: a minor lion goddess

NEKHBET: the vulture goddess



NEPHTHYS: the river goddess

NUT: the sky goddess

OSIRIS: the god of the underworld, husband of his sister Isis and father of Horus

PTAH: the god of craftsmen

RA: the sun god, the god of order. Also known as Amun-Ra.

SEKHMET: the lion goddess

SERQET: the scorpion goddess and servant of Set

SET: the god of evil

SHU: the air god

SOBEK: the crocodile god

TAWARET: the hippo goddess

THOTH: the god of knowledge





DISCUSSION QUESTIONS

- 1 As the novel opens, Carter states, “The point of this recording is to let you know what’s really happening and how things went wrong.” Consider this cryptic message. Do you think they are making the right decision to consider pursuing Apophis to stop the rise of Chaos?
- 2 Consider the new recruits to Brooklyn House. In what ways do these magicians-in-training change the way Carter and Sadie approach their goal of defeating Apophis?
- 3 Why do Carter and Sadie choose to record their story? Why is it important that they share the events that have transpired? What do they hope to accomplish by presenting their experiences? Is hearing both of their perspectives a benefit? Why or why not?
- 4 The author uses some unusual titles to introduce the chapters; which of these is your favorite? For what reason?
- 5 Consider Bes’s role as protector of the Kane siblings. For what reasons do you think he is so committed to the task? Does he stand to gain anything by helping them succeed?
- 6 Describe Carter and Sadie. In what ways are they alike? How are they different? Do you have any similar personality traits?
- 7 As Jazz and Walt appear to grow closer, Sadie seems disturbed by this turn of events. What can you infer about her reaction?
- 8 Why is stopping the Kane siblings so important to the magicians from the House of Life? In what ways is Michel Desjardins, Chief Lector of the House of Life, influenced by Vladimir Menshikov? What makes Menshikov so dangerous?
- 9 Consider Uncle Amos’s relationship with Carter and Sadie. Do you find it to be a positive one? Why or why not? In what ways is it more important now than ever?

- 10 Why is finding all the pieces of the Book of Ra essential for the success of their mission? How do the Kanes work together to make this happen?
- 11 Though they often argue and disagree, Carter and Sadie have a tight bond. What are some of the reasons they have grown so close?
- 12 Considering the Egyptian gods introduced in *The Throne of Fire*, whom do you like the most? The least? Why?
- 13 Describe Carter's relationship with Zia Rashid. Why is she important to him? In what ways is their relationship complicated by the part each of them must play in an effort to defeat chaos?
- 14 Given what you know about him, why is Anubis important to Sadie and Carter? What role do you expect him to play in the series?
- 15 In your opinion, what are the biggest challenges Carter and Sadie face in *The Throne of Fire*? What do you predict will happen in the next installment of the Kane Chronicles?

CONSIDERING CHARACTER

HOST A MOCK TRIAL

After reading *The Throne of Fire* as a class, students will brainstorm “crimes” committed by the villainous characters from the novel. Have groups of students work together to act as the prosecution or defense for the selected characters, and also act as the jury for other groups. Students will use several sources to research their case, including the novel and Internet resources on judicial proceedings and roles of the members of a trial. All the while, students will be writing a persuasive piece to complement their trial work. Additional teaching resources for literary mock trials can be found at www.readwritethink.org.

CREATE AN “I AM” POEM OR A BIOPOEM

PURPOSE/DIRECTIONS: The purpose of this strategy is to help students demonstrate knowledge of a character by following written prompts to complete a poem about the individual. Students can be given the prompts to follow on a worksheet, or alternatively, students may create an original slideshow using PowerPoint or Movie Maker.

“I AM” POEM

FIRST STANZA:

I am (name the character)

I wonder (something the character is actually curious about)

I hear (an imaginary sound the character might hear)

I see (an imaginary sight the character might see)

I want (something the character truly desires)

SECOND STANZA:

I pretend (something the character actually pretends to do)

I feel (a feeling about something imaginary)

I touch (an imaginary touch)

I worry (something that really bothers the character)

I cry (something that makes the character very sad)

I am (the first line of the poem repeated)

THIRD STANZA:

I understand (something the character knows is true)

I say (something that the character believes in)

I dream (something the character might actually dream about)

I try (something the character really makes an effort to do)

I hope (something the character actually hopes for)

I am (the first line of the poem repeated)



BIPOEM

Line 1: First name _____

Line 2: Three traits that describe the character _____

Line 3: Relative of _____

Line 4: Lover of _____ (three things)

Line 5: Who feels _____ (three things)

Line 6: Who needs _____ (three things)

Line 7: Who fears _____ (three things)

Line 8: Who gives _____ (three things)

Line 9: Who would like to see _____ (three things)

Line 10: Resident of _____

Line 11: Last name _____





CLASSROOM CONNECTIONS

READING, WRITING, AND RESEARCHING

As a pre-reading activity, have students complete an anticipation guide structured in the following manner:

| BEFORE READING | AFTER READING | STATEMENTS |
|-------------------|------------------|--|
| | | It is better to trust your instincts than to listen to those older or more experienced than you. |
| | | It is acceptable to keep secrets from those closest to you if it protects them. |
| | | No matter the situation, you should always be able to count on your family. |
| | | If you know yourself well enough, you cannot be influenced by others. |

Instruct students to complete the guide by placing a “+” sign in the box next to the statements with which they agree and a “0” next to those with which they disagree. They must commit to agreement or disagreement—there are no conditional responses. Students should be assured that there are no correct or incorrect positions.

Once students have had the opportunity to complete the guide, the teacher reads each statement aloud and has students who agree show it by standing or raising their hands. Each student should be permitted to provide their rationale for agreeing or disagreeing if they wish.





MAKING MEANING BY EXPLORING THE STORY'S SETTING

In *The Throne of Fire*, the story's dynamic worlds help set the stage for the characters as the action unfolds. Offer students the opportunity to explore the integral role the novel's diverse settings play in the book by completing the following activity:

- Consider the variety of settings for *The Throne of Fire*. Why is each of these places important? Using the descriptions provided in the book, illustrate the four places you believe to be most important to the story. In addition to the illustrations, include a short explanation of the significance of each, and why you believe it is important.

COMPARING MYTHOLOGICAL CHARACTERS—CREATE A DIGITAL DIAGRAM


Because of the rich tradition of sharing myths from throughout the world, some of the characters referenced in *The Throne of Fire* may be familiar to students from prior reading or study. Have students create a Character Comparative Analysis by using the library and Internet as resources to research a mythological character featured in *The Throne of Fire* who also appears in other stories. Have students find at least two different sources where the character is found, and have them create a Venn diagram to detail the similarities and differences between the way the character is portrayed in these different versions. Next, have students summarize their findings by creating a Glogster digital poster (www.glogster.com) to share with classmates.

ESSENTIAL QUOTES ANALYSIS

The language that an author uses in his work is essential to getting across the intended meaning. Select four quotes from *The Throne of Fire* that seem to signify key ideas that the author hopes readers will take from the text. These might be quotes spoken by characters or might be from the narration, and page numbers should be included with the quotes. Have students develop a chart with the following four columns:

- Quote
- Page Number
- Relevance to the Novel
- Intended Meaning for Readers

The intended meaning should have relevance not only to the characters in the text, but to the lives of anyone who reads the book.





EXPLORING *THE THRONE OF FIRE* THROUGH WRITING

In *The Throne of Fire*, the complexities of the characters, their relationships, and the situations in which they find themselves provide students opportunity to dig deep in the text as they examine and answer one of the following prompts:

- Compose an essay that analyzes the dynamics of loyalty and examine the consequences of unquestioned loyalty or betrayal using examples from the text.
- *The Throne of Fire* is rife with villainous characters and creatures. Select the one you find most terrifying and craft a short essay explaining what it is about this individual that strikes a chord of fear in you. Be sure to consider and offer specific details from the novel about their past indiscretions/behaviors that make them so vile.
- Journal Response: Throughout *The Throne of Fire*, many characters exhibit acts of great bravery. Consider the individual actions of these characters. Whom do you believe to be the most courageous? Write a letter to that character explaining why you believe his/her actions are so brave.





CREATE ORIGINAL INSPIRED ART FROM *THE THRONE OF FIRE*

Allow students to create one of the following as a means of exploring the novel.

- Create a “Wanted” poster detailing the individual, god, or monster you find most deserving of punishment for his transgressions in *The Throne of Fire*. The poster should include the following features:
 - Original “mug shot” (this can be original art or computer generated as long as the image accurately portrays the character’s description in the novel).
 - Detailed list of offenses
 - Reward information, if applicable
- Using a variety of media, create an original piece of art that is symbolic of one of the major themes of *The Throne of Fire* (these may include but are not limited to the following: love, family, friendship, loyalty, or sacrifice).
- One of Riordans’s greatest strengths as a writer is his ability to offer richly descriptive scenes. In small groups, have students select a favorite scene from *The Throne of Fire* and create either a digitally or manually illustrated graphic novel for that scene. Using a digital comic strip creator (such as <http://www.makebeliefscomix.com/Comix> or <http://infinitecomic.com>), have students begin by using the strips to create storyboards for their scene. Have students select original art, images, and graphics. Alternatively, students could assume the roles of two of the characters with each one’s personality and voice and have them interact with each other by creating an extension of a scene from one of the novels. As part of the evaluation component, consider panel size and number of panels, transitions and layouts, artwork, writing, and lettering.



EXPLORING AND EXTENDING *THE THRONE OF FIRE* THROUGH RESEARCH

As the novel opens, the Kanes and their trainees attempt to retrieve one of the pieces of the Book of Ra from the Brooklyn Museum, and readers learn that the museum has one of the largest collections of Ancient Egyptian holdings in the world. Using the Internet and the museum's Web site (www.brooklynmuseum.org), have students discover what other important Egyptian artifacts are held in the museum's collection and which of these items are referenced in *The Throne of Fire*.

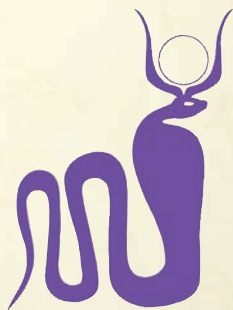
Animals were an important part of ancient Egyptian culture. Using the Internet, have students consider the role animals played in Ancient Egypt. Students may select one of the following animals to research:

- Cat
- Crocodile
- Hippopotamus
- Jackal
- Serpent



Consider the following: How was this animal most often represented? What made this animal an important part of ancient Egyptian culture? Was it also associated with religion? Have students prepare a report of their findings.

- Using the gods and goddess list, have students select a godly character from *The Throne of Fire* and continue their investigation of their selected god or goddess. After gathering additional information, have them create a visual presentation that illustrates their findings.
- Part of the legacy of Ancient Egypt is the monuments erected during this time period. In addition to the great monuments of Egypt (the Sphinx, Pyramids at Giza, and Temples at Luxor, for example), monuments that pay tribute to Ancient Egypt can be found throughout the world. Have students research an Egyptian monument or one inspired by the Egyptian style referenced in *The Throne of Fire* and consider the following:
 - What was the purpose of that style and why did civilizations beyond the Egyptians choose to use it?
 - When considering genuine Egyptian artifacts throughout the world, why and how was the artifact placed in its current location?
 - What conservation efforts are being made protect to this artifact?
 - Using Animoto or another digital movie maker, have students make a video of their research findings to share with the class.



THE THRONE OF FIRE POST-READING ACTIVITY

PURPOSE: Students make connections between characters or events in *The Throne of Fire* with people and events in their lives. After reading *The Throne of Fire*, ask students to complete the chart considering the ways in which the story relates to their life and the world at large.

| | |
|--|--|
| AS I READ <i>THE THRONE OF FIRE</i> , I OBSERVED. . . | AS I READ <i>THE THRONE OF FIRE</i> , I WONDERED. . . |
| SENSORY DESCRIPTIONS INCLUDED IN <i>THE THRONE OF FIRE</i> (SMELL, HEAR, TOUCH, SIGHT, TASTE). . . | SOME OF THE THINGS I REALIZED WHILE READING <i>THE THRONE OF FIRE</i> WERE. . . |

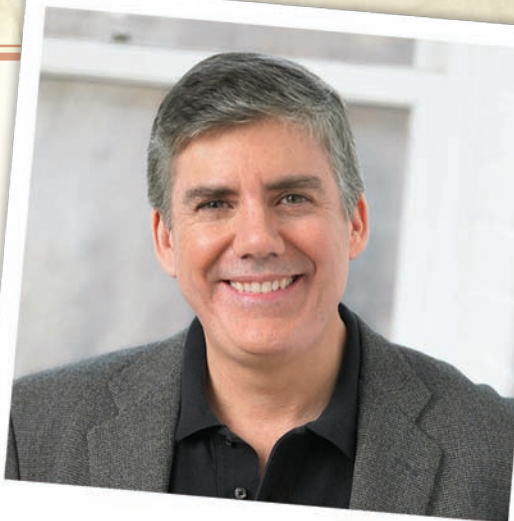


EXTEND YOUR ANCIENT EGYPT LESSONS BY USING THESE DIGITAL RESOURCES

- Oriental Institute of the University of Chicago Teacher Resource Center (http://oi.uchicago.edu/OI/MUS/ED/TRC/trc_home.html)
- The British Museum Young Explorers' Museum Explorer (http://www.britishmuseum.org/explore/young_explorers/discover/museum_explorer.aspx)
- Rosicrucian Egyptian Museum Curriculum Resources (<http://www.egyptianmuseum.org/curriculumresources>)
- The Cairo Museum (<http://www.akhnet.co.uk/cairo.htm>)
- Royal Ontario Museum Online Activities: Ancient Egypt (<http://www.rom.on.ca/programs/activities/egypt/learn>)
- The Ancient Egypt Site (<http://www.ancient-egypt.org>)
- Kidipede: Ancient Egypt for Kids (<http://www.historyforkids.org/learn/egypt>)
- Ancient Egypt ThinkQuest (http://library.thinkquest.org/CR0210200/ancient_egypt/egypt.htm)
- Ancient Egypt in National Geographic Magazine (<http://ngm.nationalgeographic.com/egypt/egypt-hub>)
- BBC History of the Egyptians (<http://www.bbc.co.uk/history/ancient/egyptians>)
- University of Evansville Exploring Ancient World Cultures: Egypt (<http://eawc.evansville.edu/egpage.htm>)
- KingTutOne.com We Are Ancient Egypt Online (<http://www.kingtutone.com>)

- Detroit Institute of Arts Lesson Plans for Ancient Egypt
(<http://www.dia.org/education/egypt-teachers>)
- NOVA Online Adventures: Pyramids, The Inside Story
(<http://www.pbs.org/wgbh/nova/pyramid>)
- NOVA Online Adventures: Mysteries of the Nile
(<http://www.pbs.org/empires/egypt>)
- PBS Empires Series: Egypt's Golden Empire
(<http://www.pbs.org/empires/egypt>)
- Art Institute of Chicago Ancient Egypt Collection
(<http://www.artic.edu/aic/collections/artwork/category/24>)
- Art History Resources on the Web: Ancient Egyptian Art
(<http://witcombe.sbc.edu/ARTHegypt.html>)
- National Gallery of Art Quest for Immortality: The Treasures of Ancient Egypt
(<http://www.nga.gov/exhibitions/2002/egypt/index.htm>)
- Egyptian Antiquities at the Louvre
(http://www.louvre.fr/llv/oeuvres/detail_departement.jsp?FOLDER%3C%3Efolder_id=1408474395181077&CURRENT_LLVD%3C%3Efolder_id=1408474395181077&FOLDER%3C%3EbrowsePath=1408474395181077&bmLocale=en)





Matty Umans

ABOUT THE AUTHOR

RICK RIORDAN is the author of *The Kane Chronicles*, Book One: *The Red Pyramid*; *The Heroes of Olympus*, Book One: *The Lost Hero*, as well as all the books in the *New York Times* #1 best-selling Percy Jackson and the Olympians series: *The Lightning Thief*, *The Sea of Monsters*, *The Titan's Curse*, *The Battle of the Labyrinth*, and *The Last Olympian*. His previous novels for adults include the hugely popular “Tres Navarre” series, winner of the top three awards in the mystery genre. He lives in San Antonio, Texas, with his wife and two sons.

BOOKS BY RICK RIORDAN

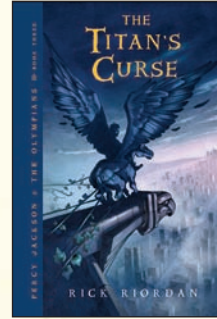
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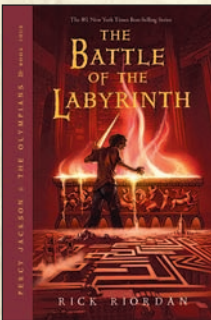
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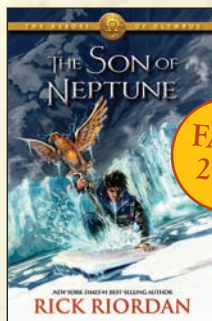
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