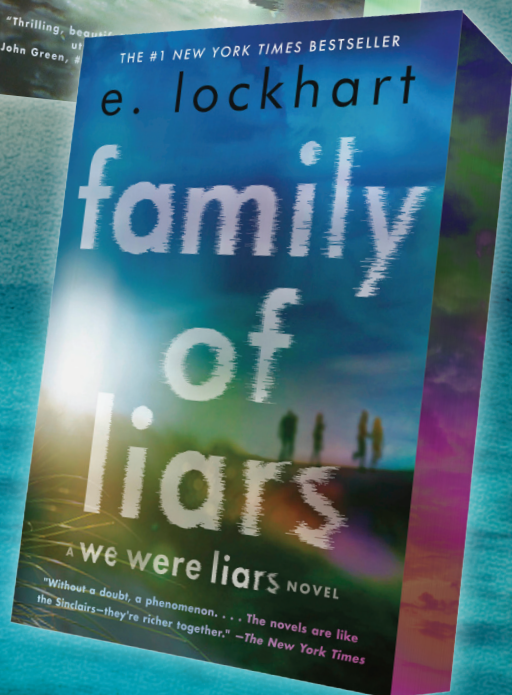
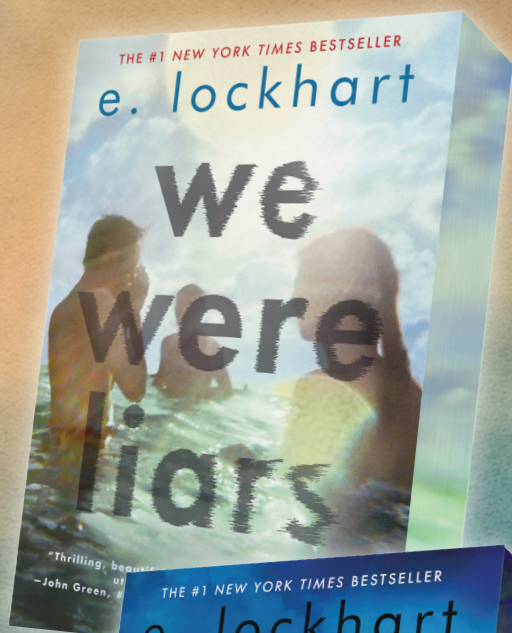


e. lockhart



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EDUCATORS' GUIDE

RHCBTeachersLibrarians.com

ABOUT THE BOOKS

A *New York Times* bestseller, *We Were Liars* is an original and deeply charged psychological thriller.

New York Times bestselling author John Green describes *We Were Liars* as “thrilling, beautiful, and blisteringly smart . . . utterly unforgettable.”

A beautiful and distinguished family.

A private island.

A brilliant, damaged girl; a passionate, political boy.

A group of four friends—the Liars—whose friendship turns destructive.

A revolution. An accident. A secret.

Lies upon lies.

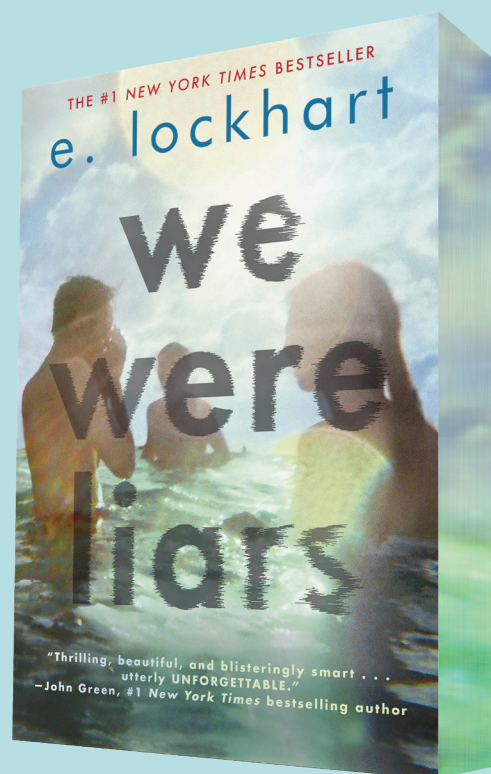
True love.

The truth.

We Were Liars is a modern, sophisticated suspense novel from National Book Award finalist and Printz Award honoree E. Lockhart.

Read it.

And if anyone asks you how it ends, just LIE.



Praise for *We Were Liars*

★ “Surprising, thrilling, and beautifully executed in spare, precise, and lyrical prose. Lockhart spins a tragic family drama, the roots of which go back generations. And the ending? Shhhh. Not telling. (But it’s a doozy.) . . . This is poised to be big.”
—*Booklist*, starred review

★ “Lockhart has created a mystery with an ending most readers won’t see coming, one so horrific it will prompt some to return immediately to page one to figure out how they missed it. At the center of it is a girl who learns the hardest way of all what family means, and what it means to lose the one that really mattered to you.”
—*Publishers Weekly*, starred review

★ “Riveting, brutal and beautifully told.”
—*Kirkus Reviews*, starred review

★ “The ending is a stunner that will haunt readers for a long time to come.”
—*School Library Journal*, starred review

★ “A taut psychological mystery marked by an air of uneasy disorientation. . . . The ultimate reveal is shocking both for its tragedy and for the *how-could-I-have-not-suspected-that?* feeling it leaves us with. But we didn’t, which is Lockhart’s commendable triumph.”
—*The Horn Book*, starred review

★ “This is a love story as much as it is a psychological mystery. . . . Astonishing.”
—*Shelf Awareness*, starred review

"Sometimes a book is a book and sometimes a book is a phenomenon. E. Lockhart's psychological thriller *We Were Liars* is, without a doubt, a phenomenon. . . . The prequel aims to stand on its own, and technically it does; you don't need to have read the earlier book to understand this new one. But for the greatest enjoyment of *Family of Liars*, read *We Were Liars* first." —*The New York Times* on *Family of Liars*

"You're going to want to remember the title. *Liars* details the summers of a girl who harbors a dark secret, and delivers a satisfying, but shocking twist ending."
—Breia Brissey, *Entertainment Weekly*

The thrilling prequel to the TikTok phenomenon and #1 *New York Times* bestseller *We Were Liars* takes readers back to the story of another summer, another generation, and the secrets that will haunt them for decades to come.

**A windswept private island off the coast of Massachusetts.
A hungry ocean, churning with secrets and sorrow.
A fiery, addicted heiress. An irresistible, unpredictable boy.
A summer of unforgivable betrayal and terrible mistakes.**

Welcome back to the Sinclair family.

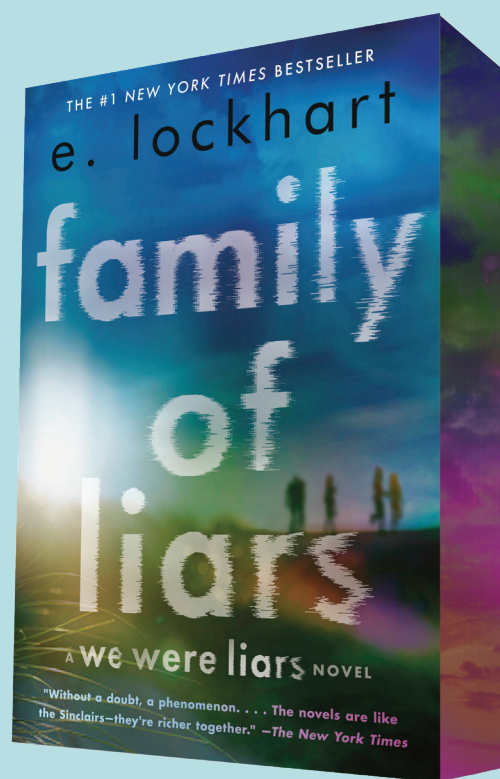
They were always liars.

Praise for *Family of Liars*

★ "Beautiful and devastating."
—*Kirkus Reviews*, starred review

★ "A layered, atmospherically tense exploration of jealousy, love, and family loyalty."
—*Publishers Weekly*, starred review

"This mindblowing YA thriller from E. Lockhart will make you glad you're the 99 percent. . . . And that's about all we can tell you when it comes to the story of *We Were Liars*, the book by E. Lockhart that everyone will be reading, and re-reading, this summer. It's twisty, it's mysterious, and it's got a surprise ending that'll knock your socks off." —Kat Rosenfield, *MTV News*



★ "While knowledge of the earlier title enriches the drama here, this is still absolutely engrossing, and readers will wonder what other tragic secrets the Sinclairs are hiding." —*The Bulletin*, starred review

★ "An unforgettable, sorrowful story of grief, guilt and regret . . . Lockhart further contrasts death, lies and grief with movie nights and sunny afternoons on sailboats, giving depth to this unsettling yet striking story."
—*Shelf Awareness*, starred review

The invitation arrives out of the blue.

In it, Matilda discovers a father she's never met. Kingsley Cello is a visionary, a reclusive artist. And when he asks her to spend the summer at his seaside home, Hidden Beach, Matilda expects to find a part of herself she's never fully understood.

Instead, she finds Meer, her long-lost, open-hearted brother; Brock, a former child star battling demons; and brooding, wild Tatum, who just wants her to leave their crumbling sanctuary.

With Kingsley nowhere to be seen, Matilda must delve into the twisted heart of Hidden Beach to uncover the answers she's desperately craving. But secrets run thicker than blood, and blood runs like seawater.

And everyone here is lying.



Praise for *We Fell Apart*

★ “[Lockhart] weaves an appealing romance and gothic, fairy-tale, and classical references into the worldbuilding that’s stylish and detailed but handled with a light touch. . . . Atmospheric and emotionally rich.”

—*Kirkus Reviews*, starred review

★ “Lockhart’s return to Martha’s Vineyard is steeped with mystery, intrigue, and familial tension.”

—*Booklist*, starred review

“A companion piece to Lockhart’s *Family of Liars* and *We Were Liars*, this carries the same whisper of menace of those titles, a distinct sense that something rotten lurks under the wealth and beauty that are initially so alluring.”

—*The Bulletin*

“This book’s plot hinges on secrets, but an affecting emotional arc is at its core.”

—*The Horn Book*

PLANNING IDEAS FOR TEACHERS

E. Lockhart's *Liars* series is a study in world-building. And as much as we love to get lost in the world of books with our students, time can be very limited in the school day. In preparing this guide, I strived to provide resources that are flexible and adaptable to multiple classroom and learning situations.

Whole Class Novel: Pick one of the novels to use with the whole class. Depending on your teaching context and the political climate of your school, you may need to prepare a parent letter or have alternate materials available if a student or family opts out of reading a specific title. NCTE provides [resources](#) that can be helpful in supporting students' access to texts. In this option, questions from "During Reading: Questions for Discussion and Writing" below can be used for daily quickwrites or class warmups.

Book Clubs: Booktalk all three books and allow students to choose which one they will read. Students can be jigsawed into groups for discussion purposes. Two possibilities: a mixed group with one student who has read each novel or a group of students who have read the same novel. Questions from "During Reading: Questions for Discussion and Writing" can be chosen strategically to guide student-run discussions as the teacher circulates among groups.

Independent Reading: Provide students questions from the "During Reading: Questions for Discussion and Writing" section specific to their book. Do not require students to answer every question. Rather, provide them opportunities to choose among the questions or to write student-chosen pieces inspired by their reading.

BEFORE READING

- Have a conversation with students preparing them for the tougher, more serious topics the novels explore. The Ohio State University provides the resource "[Using Content Warnings in Your Course: A Trauma-Informed Approach](#)," which may be helpful. Highlight school and community resources that can support students in crisis, and be prepared to follow your school policy if students approach you with concerns while reading the novels.
- Ask students to spend some time exploring the maps and family trees before starting each book. What questions do these bring up?
- Have students prepare notetaking bookmarks for each of the characters as they are introduced. This is especially helpful for *We Were Liars* to keep track of details about Cadence, Johnny, Mirren, and Gat. If a notes sheet works better for some readers, ask them to prepare it before starting to read and add to it periodically while reading.

DURING READING

Questions for Discussion and Writing



We Were Liars

- How do Cadence's "No one" statements land with you? Are they believable? Why or why not? What tone do they set for the novel? (p. 3)
- Notice how E. Lockhart's writing slips from prose to free verse at times as

Cadence gives us background information. As a writer, you can use the verse sections as poetry frames for your own work. Here is one from the start of Chapter 2. (p. 4)

My full name is ____.

I live in ____, with ____ and ____.
(Add or subtract blanks as needed.)

I am _____. (Insert your age. Examples: "nearly eighteen," "just now fifteen.")

I own a ____ and not much else,
though it is true I live in a ____ full of ____.

I used to be ____, but now ____ is ____.

I used to be ____, but now I am ____.

I used to be ____, but now I look ____.

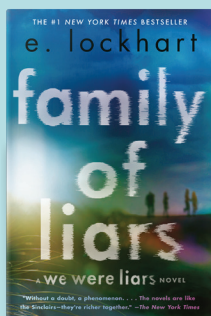
It is true I suffer ____ since _____. (Feel free to replace "suffer" with a different verb.)

- If Cadence's dad loved her mom so much, what happened? (p. 5)
- Is Cadence a reliable or unreliable narrator? How do you know? (After reading Chapters 1 and 2)
- What indicators does Cadence give that Sinclair life is not perfect? (p. 6)
- Do you enjoy Cadence's wordplay? Why or why not? (After reading Chapter 3)
- In Chapter 4 there is one paragraph describing Johnny and one for Mirren. Why isn't there a paragraph describing Gat? What other indicators do readers have that Gat is an outsider? (p. 8 and later)
- Notice both the physical characteristics (e.g., hair color, eye color) and the outward trappings of the Sinclairs that make Will and the rest of the Sinclairs "so obviously a Sinclair." Why might this be important? (p. 8)
- Keep an eye out for nature's "moods" and how they might mirror or mimic that of a character throughout the book. Write these down to share in discussions. (see p. 18, e.g.)
- Gat's trip to India changed his worldview. Has a travel experience ever changed you? What impact might Gat's new perspective have later in the story?
- What is the significance of Harris's retelling of the Cracker Jack memory? How do you view Harris at the end of Chapter 10?
- Cadence says she "erased" Tipper and her father from conversation. What might this tell us about Cadence? (p. 32)
- Cadence has a propensity to include images of blood or carnage in her stories about other characters. How do these images impact you as a reader? Why are they significant? (see p. 33, e.g.)
- What health issues does Cadence experience? How might the Sinclairs view these? Why should a reader keep these in mind? (p. 36)
- In what ways might society at large contribute to the vices of the Sinclairs?
- Why do you think Cadence writes only to Johnny and Mirren? (pp. 36–37)
- Read the first ten lines of Chapter 15. What pop culture figures do the "beautiful Sinclair family" remind you of? How does this help you visualize the characters?
- Why is Cadence giving away her things? Will she find success? What support do you have from your reading? (p. 52)
- How can Harris both look "pitiful" and "powerful"? What images does this description bring to mind for you? (p. 59) Thinking as a writer, why might E. Lockhart have chosen to juxtapose these two qualities at once?

- Why does Penny relent and cancel the Australia visit? (p. 60)
- After the fire, Harris redesigns Clairemont to be a "sleek modern building." (p. 69) Contrast this with the original structure. Why might he have chosen this new design? (pp. 62–63)
- Can you think of moments in the story when Cadence acts contrary to Sinclair family expectations? What are they? Why are they important?
- Can we readers trust Mirren? Why or why not? (p. 77)
- Which characters do you currently trust and which do you not? Why?
- Read the first paragraph after the scene break on page 84. What is happening to Cadence? How do you know?
- What might the interaction between Carrie and Cadence tell us? (p. 86)

Teacher's note: Return to this after the main revelation of the novel. Ask students to revisit their thinking and to consider this new question: Has your view of what happened changed? If so, how? What clues did you pick up on as you read?

- On page 88, Harris tells Penny, "You're the parent. You should make Mirren change her hair back to how it was." Is this simply an error (Penny's daughter is Cadence.) or is there more to this statement we should consider? Explain your reasoning.
- Reread Mirren's words page 92: "I am expressing my feelings. . . . That is what being a living, breathing human being is all about." What do you make of them? Are they a clue? Are they ironic? Why?
- Taft tells Cadence, "Drugs are not your friend and also people should be your friend." (p. 92) What does he mean? Is this advice or a warning? Why?
- Gat seems to be hinting at something on pages 104 and 105. What could he mean that his "penance" is to become the monster Harris always saw in him?
- What might this statement mean: "If you want to live where people are not afraid of mice, you must give up living in palaces"? (p. 106)
- Why is Harris reluctant to talk about Tipper's death and his grief? (pp. 112–113)
- Why might Mirren have to get back to Cuddledown? (pp. 117–118)
- Mirren warns Cadence to leave Gat alone. Why? (p. 131)
- Little lies can have big consequences. Cadence knows the Liars are not telling the truth about the doughnuts. She asks, "Why are they lying?" (p. 135) Why do you think they are lying?
- Birth order seems so important to the Sinclairs. Why? Do you agree? Why or why not?
- Chapter 65 is a fairy tale that explores the idea of people as possessions. Where else can you see this idea in the novel?
- Cadence claims she has given away belongings to be charitable. Why do you think Cadence gave away her belongings? Why does she think her mom pities her? (p. 186)
- Keep a running list of plot twists or revelations. How does each one change the story for you as a reader?
- Cadence says, "My Liars, my darlings." Does she have a sense of ownership regarding Johnny, Mirren, and Gat? Is her attitude different from or similar to Harris's? Why? (p. 209)
- Do you think Johnny, Mirren, and Gat lied? Why or why not? (This conversation or writing can focus on Chapter 84 or it can be broadened to include any scenes readers want to include.)
- Does Cadence truly endure? Why or why not? (p. 225)



Family of Liars

- Compare and contrast the actions Carrie says Johnny will never do to those she says he does or she lets him do. What insights does this give us to Carrie as a character? As a mother? (p. 3)
- Carrie says she owes Johnny this story. What does she mean or what might she mean? (p. 4)
- How far back might the “tradition” of lying go for the Sinclairs? Does this make you trust Carrie more or less as a narrator? Why? (p. 5)
- Compare the stories of Boston with the stories of summers on Beechwood. How do these stories contribute to Tipper’s feelings of loneliness? What do these comparisons reveal about Tipper’s character and emotional state? (p. 9)
- If you have read *We Were Liars*, compare the Tipper in that novel to the Tipper in *Family of Liars*. What similarities and differences do you see?
- Of Carrie, Harris says, “She deserves to look like a Sinclair.” What does he mean by this? What does this scene tell us about him? (p. 13)
- The revelation about Rosemary on page 16 is not elaborated on in *We Were Liars*. Why do you think this is? How does the new information change your thinking about *Family of Liars*?
- How does Penny know Carrie is thinking of Rosemary at the Fall Carnival? (p. 19)
- Think about the sisters Carrie, Penny, and Bess. Who is most like Harris? Who is most like Tipper? Why?
- Carrie fought with addiction in both novels. Keep a list of the warning signs and the times when addiction is blatantly taking hold of her life. How does the influence of those around her impact her? What types of people might have been more helpful to her?
- In Chapter 7, Claremont is another character. How?
- What or who do you think is in Tipper’s photo? Why might Tipper say “It’s nothing” and stop Carrie from seeing it? (p. 34)
- Penny and Carrie find a Magic 8 Ball in the attic. Is it foreshadowing events to come? If no, why not? If yes, what events do you predict? (pp. 39–40)
- Make a prediction regarding the sisters and the mysterious photo. Justify your prediction with both textual proof and your own experiences or previous reading. (p. 43)
- What vices do the Sinclairs have? How are these masked by their wealth and privilege? How are these exacerbated by their wealth and privilege?
- On page 47, Carrie says she does not believe in ghosts. Since Carrie tells the story of this novel as a memory, we know this is not true. What might happen in *Family of Liars* to change Carrie’s mind?
- Is Carrie responsible for Rosemary’s appearance? Why or why not? How is Carrie making sense of it? (p. 50)
- Why might Tipper turn away from Rosemary? Are you surprised? Why or why not? (pp. 52–53)
- What do the strewn Scrabble tiles and empty potato chip bag tell the reader? (p. 54)
- What might Carrie’s version of “Cinderella” and her comparison of herself to Cinderella foretell? (Chapter 14)
- Use the following paragraph on page 64 as a mentor text to write about a family member or friend of yours. It begins with “Yardley has a seriousness of purpose. . . .” Start your paragraph with “___ has a ___ of ____” Then elaborate on that person’s qualities.
- Compare and contrast Yardley and Carrie.
- Reread Yardley’s introduction of Carrie on page 65. It parallels Carrie’s introduction of Yardley to the reader. What might this mean or what might this reveal to us?
- In episode 3 of the show *We Were Liars*, Candace’s character hinted at “boys on the island.” What predictions do you have about the introduction of these characters to the events of this summer? (p. 66)
- Carrie reveals some personal information about Harris on page 76. What does this tell the reader about him? What would Harris’s reaction be to Carrie’s sharing this information?

- Compare the Lemon Hunt in *Family of Liars* to the one in *We Were Liars*. What do the differences tell us about the family?
- In Chapter 20, Yardley says, "No one in this family can see what's right in front of them." What does she mean by this? Do you agree or disagree? (p. 85)
- Read Harris's description of Dean on page 96. Compare Dean with Harris. What conflicts might arise because of their similarities and differences?
- Carrie says she does not yet know how much time and rehabilitation she will need to stop taking pills. How might foresight help us avoid situations we might regret later? (p. 98)
- Carrie says, "I am the ghost." What does she mean? What is she hiding? What is she searching for? What is she being haunted by? (p. 101)
- Pfeff talks offhandedly about making bad choices. What does this reveal about his character? What might it foreshadow? (p. 106)
- Why do you think some people fall for Pfeff's charm?
- What predictions do you have regarding Pfeff and Carrie? (p. 110)
- How is it that Harris and Tipper do not know about Carrie's drug use throughout the book?
- What college experiences does Carrie say she has already had? What experiences does she want to have in the future? (p. 118)
- What does Carrie mean by the sentence "I am still on their island"? (p. 119) Is she being literal, figurative, or both? What textual proof can you provide to support your answer?
- How long do you think Penny has known about Carrie's pill use? How did she know? Is her revelation Sinclair-like? Why or why not? (p. 123)
- In what ways is Carrie the keeper of Pfeff's secret? In what other ways might she be a keeper of secrets? (p. 133)
- Do you think Tipper consciously sent Rosemary away? Why or why not? (p. 136 and following)
- Harris says, "Most rules are arbitrary, but we still need them." (p. 141) Do you agree? Why or why not?
- Is it possible Tipper is sending Carrie a message by allowing Penny to wear her black pearls? If so, what might that message be? (p. 149)
- Carrie thinks Harris insisted on fixing her jaw to make her look more like him. Do you agree? Why or why not?
- Should other characters fear Harris? Why or why not? If yes, who specifically needs to fear him?
- In Chapter 43, Carrie says, "I want to tell that story to you now, because—well, like the other fairy tales, it may help you understand this difficult thing I am trying to say, the part of my life that I cannot yet put into my own words." Is Carrie talking to Johnny, to the reader, or both? Justify your answer. (pp. 161–162)
- Who do you think is Mr. Fox? Why? (p. 164)
- Are Bess's complaints about Carrie warranted? Why or why not? (p. 179)
- Why might Yardley be determined to leave? How does this contrast with what might be expected of a Sinclair? (p. 181)
- What does Carrie mean by "I will hold my head high and take my place in the world of this island"? (p. 193)
- "'Of his bones are coral made,'" says Penny, quoting Shakespeare. "'Those are pearls that were his eyes.'" What play is she quoting? How should a reader interpret her use of the quote here in light of the girls' actions? (p. 219)
- Tipper let the girls go with Buddy. Why do you think she did this? (p. 221)
- At the end of Chapter 63, the board on the walkway is missing. What do you think happened to it? Justify your answer. (p. 230)
- Is Tipper being vulnerable in connecting with Pfeff's parents or does she have another motive for revealing her own loss? Why do you think this? (p. 238)
- Is Tipper's way of grieving and coping with the Sinclair loss healthy? Why or why not? (p. 242)
- Carrie considers telling Tipper the truth about the events with Pfeff, but she thinks Tipper's world will "shatter completely" and that she may never forgive the girls. Is Carrie correct? Why do you think this? (p. 254)

- Carrie says, "Yardley's words spill out of me." She goes on to say, "They become words I need to live by." What does she mean? Is this a reasonable standard for Carrie to hold herself to? Why or why not? (p. 258)
- Is Carrie a liar? Why or why not? If yes, who is she lying to throughout the novel? (p. 263)



We Fell Apart

- Read the opening of Chapter 1 on page 3. What poetic elements does E. Lockhart use? What background information that Matilda gives intrigues you most?
- Compare and contrast Matilda and Isadore. (p. 12)
- Compare and contrast gamers and readers. How are they similar? How are they different? What skills make a person good at each?
- Is Matilda a reliable narrator? Why or why not? (p. 18)
- Meer uses the word "pilgrimage" to describe Brock and Matilda's trips to meet Kingsley. Look up its definition. Is the word appropriately used here? What might it tell us about Meer or Kingsley? What does it reveal about Matilda's journey? (p. 42)
- Meer says Kingsley doesn't tell anyone anything, yet Meer knows about Matilda. How might he have learned about her? What makes you think this? (p. 43)
- What emotions is Meer expressing in the opening scene of Chapter 13 on p. 44? What's your evidence of this?
- What do Meer's words "He thought it would be good for my imagination, to know you were out there" say about Kingsley and Kingsley's sense of family? (p. 45)
- Meer thinks of this trip as a gift to Matilda from Kingsley. Do you agree or disagree with Meer? Why? (p. 46)

- Is it fair that the Sinclairs benefit from their family name and that it allows them "the presumption of innocence"? (p. 277)
- Of all the characters Carrie compares herself to, which do you think is most accurate? Why? (p. 295)

- Meer says Kingsley does not like schedules, commitments, and timetables, that he is "unconstrained." How do these descriptions support or contradict stereotypes of artists? (p. 47)
- Why might Kingsley and Isadore have been drawn to each other? (p. 48)
- Use Matilda's inner monologue on page 48 as a mentor text to explore your own relationship with someone.

Teacher note: Depending on the writing skills of your students, you might need to create a frame from Matilda's words by removing details that identify her wants and desires. Begin with "I want my father to ____" and end with "But I say nothing to ____ except ____."

- Is Meer genuine about his excitement regarding Matilda's arrival? How do you know? What does this say about Meer as a character? (p. 49)
- What elements give the island a feeling of otherworldliness? How do these affect you as a reader? (p. 50)
- Brock enthusiastically welcomes Matilda because she is part of Meer and Kingsley's family. Who are the family you choose? (p. 55)
- June says chaos "lives" in Kingsley. What might she mean by this? (p. 57)
- What does Matilda when she says, "My henley will dry into the same family of blues as theirs, all born of the same pot"? (p. 57)
- According to Meer, when Kingsley paints, he sometimes forgets his subjects are people. What actions or events might show that Kingsley does this even when he is not painting? (p. 61)

- How do you feel and what do you think about Matilda's missing electronics? (p. 62)
- As Chapter 17 closes, Tatum and Brock have a mysterious conversation. What might this conversation hint at? Do you trust them? Why or why not? (p. 64)
- Matilda has so many questions about Kingsley. Are they the same questions you would have if you were in her place? Why or why not? (pp. 66–67)
- Tatum tells Meer that he needs to be alone. Journal about a time when you needed to be alone. (p. 93)
- Think about the idea of knowing someone only through social media. What are the pros and cons? Argue whether this is truly knowing someone or not. (p. 94)
- From your own experience, what are the ups and downs of having two lives—one on social media and one real life? (p. 95)
- What makes a better video game: story, graphics, or action? (p. 96)
- Why doesn't Matilda want to seem weak? Have you ever felt that way? (p. 98)
- Which is better for teens: rules or suggestions? Why? (p. 105)
- What do you make of June? Discuss the idea of someone being contradictory. (p. 106)
- Does Matilda feel welcome? Does she and can she trust June? Why or why not? (p. 107)
- What does Kingsley's ending the interview abruptly say about him? What additional details about Kingsley are helping you to build a portrait of him in your mind? (p. 111)
- Make a prediction based on the last line of Chapter 27. Can Matilda trust June? Why or why not? (p. 114)
- Do a short digital detox where you avoid all technology for a day or two. Journal about it. What are the pros and cons?
- Are June and the boys "free to go at any time"? Support your answer. (p. 134) Is Matilda free to go? (p. 135)
- Do you think Holland is telling the truth? Why or why not? (p. 146)
- If Kingsley did not invite Matilda, who most likely did? What might their motives have been? (p. 149)
- Is trusting someone's judgment the same as trusting someone? Why or why not? (p. 157)
- June's withdrawal from the others and her nocturnal activity are suspicious. What do you make of her behavior? (p. 178)
- Matilda says Tatum is trying to be an adult and take care of everyone. What are the problems with Tatum's approach? (p. 197)
- Have you ever needed to be a truth teller like Tatum? Journal about it. Share your thoughts with a writing partner if it feels comfortable. (p. 198)
- Matilda suggests that June has different expectations for men and women. Do you agree with June's expectations? How do your own expectations for each gender make you feel? (p. 204)
- Explain June's comparison of herself to Tipper. Does this comparison showcase Kingsley as more or less traditional in his views of gender? (p. 205)
- Do you think it is possible for art to imprison an artist? What experiences have you had that might support your answer?
- Do some brief research into dementia. What are the symptoms? What are the treatments? What are the needs of the patients or the families of someone with the disease?
- Does it surprise you that Matilda turns to Holland for help? Why or why not? (p. 236)
- Which of the Sinclair brothers is most like their father, Jonathan? Why? (p. 239)
- Is June's reluctance to call the police reasonable? Why or why not? (p. 261)
- Who might be at fault in the situation with Kingsley? Why? (p. 269)
- June acts very differently when speaking to the police. What does this tell the reader about her? (p. 271)
- How significant is the phrase "golden shackles" when describing Kingsley and the Sinclairs? Do you think it is an accurate description? Why or why not? (p. 273)
- Matilda rips up Kingsley's note. Is this Sinclair-like? Why or why not? (p. 279)

- Is Matilda still an outsider or has she become an insider? Justify your answer. (p. 281)
- What do Saar's texts and actions tell you about his character and his relationship with Matilda? (p. 283)
- Argue for or against this statement: By the end of Chapter 67, Matilda finds the father she has been searching for. (p. 286)
- Has Matilda's definition of family changed over the course of the novel? Why or why not? Has your definition of family changed? (p. 289)

AFTER READING

Social Media Connections

Explore E. Lockhart's social media pages. Choose specific TikToks that might be viewed and discussed as students explore their own journeys as writers.

We Were Liars

- Create a lookbook for the Sinclair family. This resource from Design Shack can help guide you with collecting and organizing the contents of your book.
- If you have the deluxe edition of the novel, explore and discuss the additional resources, such as the "Quiz: Which Liar Are You?" and "TV Show Q&A."

Family of Liars

- There are many opportunities for fan fiction inspired by the missing details in Carrie's story. Pick one of the following and write a three- to five-page continuation or alternate version.
 - Tipper's version of events
 - Buddy's side of the story
 - Harris's thinking and actions
 - Penny's or Bess's version of that fateful night

We Fell Apart

- Explore the work of artists who refer to fairy tales and mythology in their art. Here are a few to start with:
 - This page on Andrea Dezsö's website highlights her fairy tale illustrations.
 - Kara Walker uses elements of fairy tales and silhouettes to explore race, gender, history, and slavery:
 - This video from PBS features Evangelia Philippidis talking about her Greek-inspired art.

For any of the books

- Research Ralph Lauren's Oak Bluffs advertising campaigns. What aspects of the Sinclairs do you see present? The following resources can get you started.
 - NBC News
 - Fast Company
- Return to your favorite chapter. Create a storyboard that you would like to see come to life in film. This resource from the Nashville Film Industry provides steps and resources for storyboarding:

A special thank you to my colleague Shayla Howell, a stellar middle school art teacher, who provided guidance with these artists. You might collaborate with your school's art teacher to further explore the interdisciplinary project possibilities.

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