



Other Islands by Andrea Jones — Discussion Questions

1. The primary theme of *Other Islands: Book Three of the Hook & Jill Saga* is generosity. In what ways do the central characters exhibit generosity – Hook, Jill, Cecco, Raven, Willow, White Bear? Has the story expanded your interpretation of the term?
2. What minor characters also learn to be generous, or simply benefit from the generosity of others?
3. The native tribe experience their own form of generosity, reversing the elders' rejection of Rowan and Lightly, and, later, of Lelaneh. How do these reversals of tradition come about?
4. In her Neverland novels, Andrea Jones creates character arcs, in which each of the primary characters grow in knowledge, experience, and outlook. How do Hook, Jill, and Cecco grow within *Other Islands*?
5. In what ways do Raven, White Bear, David, Tom, and Guillaume's characters expand?
6. In *Other Islands*, Jill continues her storytelling. What lessons are learned in her stories, and how do these narratives advance the book's plot? (Chapter 13, David's "rescue" from the pirate ship; Chapter 18, Mr. Smee's history entitled "Something from Nothing"; Chapter 30, David's future as narrated by Jill).
7. Other characters tell stories directly or supply backstories. How does Lean Wolf's tale of "the fish that got away" (Chapter 10) contribute to the plot, and how does this narrative serve to reveal his character? In Chapter 11, how does Cecco inform David of the danger Jill faces from Doctor Hanover, and why?
8. How does Cecco's recollection of Hook's maiming (in Chapter 11) contribute to the story? How does Hook use Cecco's memory of the incident to advance his own interests?
9. Whose backstory would you like to hear Jill tell in future books?
10. Part of the charm of *Other Islands* is simply seeing the Lost Boys at play on the Neverland, and even the grown-up characters experiencing the magical places on the Island. Discuss your favorite locations, and your favorite activities enjoyed by the characters. Which settings are J.M. Barrie's, and which settings did Jones create to add to the map of Barrie's Neverland?
11. Why does Raven hide her love for White Bear? Discuss the ancient tradition of cutting one's hair in mourning. Why in Chapter 37 does Raven advise her sister Willow not to cut her hair as she grieves Raven's departure? Why is White Bear's final act of sacrifice so meaningful?
12. Raven and Cecco at first appear destined for one another. Why are they not? How do Raven and Hook serve each other's needs? Is the end of *Other Islands* the end of Hook and Raven's liaison?

13. In Chapter 5 of *Hook & Jill*, Wendy told the story of Red-Handed Jill, and it played out symbolically within that book. Discuss how *Other Islands* completes Wendy's original "Story of Red-Handed Jill." What is Jill's relationship with the two different tigers in *Other Islands*?
14. In *Hook & Jill*, Jones follows J.M. Barrie's idea that Hook's eyes burn red when he kills. How is Jill similarly affected in *Other Islands*? Why does Jones choose to highlight Hook and Jill's similarities?
15. How does Hook work to protect Jill, even while respecting her decision to take her revenge upon Lean Wolf into her own hands? Are you surprised at the lengths to which he goes, even to the point of his own discomfort or humiliating circumstances: Chapter 27, guarding Jill from an eyrie in a treetop; Chapter 30, observing Jill and Lean Wolf at the Lagoon; and his developing tolerance, even encouragement, of her unity with Cecco?
16. What modern day social and political dilemmas does the tribe's strict judgment of the various so-called Outcasts reflect, and how does Jones suggest our society overcome this kind of rigid thinking?
17. In Chapter 24, Raven weighs the cost of her emancipation: "It made her proud, but equally, afraid, to be consulted herself in place of the headman of her family. The loss and the gain struck a balance. She was at liberty to choose her own way, but she had only herself to watch over her." How is her empowerment a double-edged blessing? Is this paradox a universal truth for women?
18. Jill faces a similar dilemma in Chapter 23 when she must save her own life in Lean Wolf's cave. Were you shocked at Jill's role reversal as she counters Lean Wolf's intended rape? Is she right to act as she does, or would you have her respond differently? How does her choice of piracy in *Hook & Jill* aid her in her own defense in *Other Islands*?
19. Why does David dread the idea of playing like the other children on the Neverland? Why does Jill force him to join the Lost Boys?
20. In *Other Islands*, various characters' dreams come true upon the Neverland. How is this circumstance true for Guillaume, for Nibs, for Cecco, for David?
21. Chapter 22, "Wicked Victims," depicts the height of Mrs. Hanover's troublemaking. Cecco describes her to himself as "Yulunga's property; the Doctor's doxy; Liza the servant girl...Jill's imitation." Why does his attitude alter during this scene? What has he learned about his role as a captain?
22. In the same chapter, because of his fascination for Mrs. Hanover, Pierre-Jean must spend time in the brig. As he solves the mystery of which woman spent the night in Cecco's cabin, he describes the difference between Jill and Mrs. Hanover: "I know women. Two breeds. Red-Handed Jill is one. Mrs. Hanover is another." What does his insight reveal? Does his understanding free him of his obsession with Mrs. Hanover, or deepen it?

23. As in *Hook & Jill*, Time in the Neverland behaves erratically. What is the effect of the characters' experiences on their ages and levels of maturity? How has David, in particular, progressed? How old do you think he began the story, and what age does he seem at the end? How old does Jill become?
24. How does the situation at the Croc's Grotto fulfil the suspicions it aroused in *Hook & Jill*? What exactly has happened there, and how does the purpose of the grotto change between that story and this?
25. The author chooses apt chapter names. Which did you find particularly descriptive?
26. Discuss the title, *Other Islands*, and how its meaning is realized materially and symbolically within the novel.
27. At the end of the story, Hook, Jill, and Cecco have learned to work together and face future dangers as a team. In what ways does this new unity please you, and in what ways does it disturb you? Why? Has the author presented a lesson for the reader to learn along with these three central characters?
28. As the story ends with Hook laying his plans, the reader can anticipate the action of the next book in the *Hook & Jill Saga*: Book Four, *The Wider World*. What conflicts and opportunities do you foresee for that story?

Five books are planned in the award-winning
Hook & Jill Saga by Andrea Jones,
Neverland novels for adults:

Hook & Jill ~ Other Oceans ~ Other Islands

Coming next...*The Wider World*

www.HookandJill.com

