

Bend 1: How can I learn to read analytically at the start of a novel, paying close attention to the role of the setting, to multiple plotlines, and to new information as it arises? (approximately two weeks)

Bend 1, Session 1:

Reading analytically at the start of a story.

“Fantasy readers know to read **analytically** at the start of a book, asking, “What kind of place this is?”. Fantasy readers look for clues about the time period and the magical elements, in particular, using the covers, blurbs, and details from the beginning of the story for their **research**”

1)
[Prompts for Book Discussions](#)

To open discussion on reading analytically: start with question:

What are ways we can extend our understanding about reading to share with others?

1. Jot down notes (for talking about reading)----it helps with memory and we can go back quickly
2. Sketching: A tool to come prepared to discussion (connections, predictions, wonderings, new learnings, noticings, confusions)
3. Short Writes: (a few sentences or paragraphs produced quickly)---respond to quotes, reflect on the style, thoughts about the characters

Gather fantasy novels

Refer to these books and introduce the genre:

[Characteristics of Fantasy](#)

- Tales that focus on the fate of all of mankind resting on the choices made by the main character.
- Everything is more important, more intense, more vivid
- When we study fantasy, we study the human condition.
- Theme includes the struggle between good and evil, how power corrupts, about the quest to be better than we are, how even the smallest of us can affect what happens in this world.

[Characteristics of a Fantasy Record Sheet](#) ***change the video to a read aloud)

Bend 1, Session 2:

Analyzing the setting as a psychological site.

“Fantasy readers consider the setting not only as a **physical setting, but also as a psychological one**. They analyze mood, asking how the author develops the setting

[Mood Lesson 1](#)

[Mood Lesson Paintings Capture Sheet](#)

[Mood Lesson Painting Summaries](#)

(**notes for Mood Lesson 1):

- Discuss the difference between mood and tone
- Place the paintings around the room for a gallery walk
- Have students identify the mood/tone of the paintings
- After recording their thinking hand out the painting summaries and have students confirm/reject/add to their theories about the mood and tone of each painting.

***You could also replace this activity with the Chris Van Allsburg book, [The Mysteries of Harris Burdick](#). Read the introduction, show the illustration, make inferences about the mood, give the author’s matching title and have students adjust, change, modify their claims based on the new information. [Harris Burdick Record Thinking Sheet](#) (This sheet also has some beginning growing discussion prompts)

[Mood Lesson 2](#)

[Wreck of the Zephyr Excerpt for Writing about Reading](#)

[Independent work for book club groups](#)

(**notes for Mood Lesson 2):

	<ul style="list-style-type: none"> ● Read the first two pages to talk about reading and discuss the mood/tone and how it contributes to the psychological/physical setting ● The third page of the book (starts with ‘one morning...’) will be used for students to either work in partnerships or in whole to practice annotating and highlighting for setting and identifying the words the author deliberately uses to create tone/mood (Wreck of the Zephyr Excerpt for Writing about Reading) <p>(**optional: Hand students the Independent work page to use in their own fantasy books)</p> <p>You will be setting students up to think about the atmosphere of the setting</p> <ul style="list-style-type: none"> ○ Not simply describe it, but to lift work to next level by analyzing it (psychological and physical elements) ○ Compare and contrast settings
<p>Bend 1, Session 3: <i>Investigating power early in the novel.</i></p> <p>“Investigate power in their novels, asking who has power, and analyzing the visible signs of power in its different forms”</p>	<p>Look for signs of power and trace the various kinds of power they see throughout the text.</p> <p>Signs of power Lesson</p> <p>Excerpt from Harry Potter (for readers who need support) Excerpt from Lion Witch (med) Excerpt from A Wrinkle in Time (challenging)</p> <p>(***Excerpts can also be used as an annotation tool that matches with Bend 1, Session 4-Learning alongside the main character)</p>
<p>Bend 1, Session 4: <i>Learning alongside the main character</i></p> <p>“Complicated stories such as fantasy novels, often the main characters begin without a lot of knowledge and they have a steep learning curve. When the main characters are told important information or have new and unfamiliar experiences, alert readers see those moments in the story as opportunities not only for the characters to learn but for them to learn hand in hand with the main characters”.</p>	<p>In fantasy, often parts seem confusing as the main character too is confused by what is happening.</p> <ul style="list-style-type: none"> ● In many fantasies, the hero or heroine is naive at the start, drawn into a world full of dangerous (and sometimes political) problems. ● The main character is often dropped into the world and must make sense of it ● Earlier, confusing pieces, are more significant as we continue to read and understand more ● Fantasies have multiple plots, jumps in time, and deliberately confusing scenes. ● The reader learns alongside the character and refers back to chapters, scenes and how it fits with the overall structure of the story. <p>***possible timeline or character roadmap to support reader in identifying the main character’s experience with making sense of their problem/world. Also plot the multiple plots and reader’s thinking on what may be deliberately confusing.</p> <p>Character Road Map to glue into Reader’s Notebook</p>

<p>Bend 1, Session 5: <i>Tackling hard vocabulary by studying patterns, word families, and latin roots.</i></p> <p>“Fantasy novels incorporate challenging vocabulary. Readers, then, study the way that writers use words again and again, they consider the significance of word families, and they become familiar with latin roots to help figure out meaning””</p>	<p>Making sense of words in context of what is happening in the story--especially as writers use them again and again</p> <p>Small group instruction ideas:</p> <ul style="list-style-type: none"> ● Pay attention to how and when the term is used in order to get more information about what i really means. <p>Example: Harry Potter--- “Muggle” Lightning Thief--- “Half-blood”</p> <ul style="list-style-type: none"> ● Study word families and latin roots as well <p>Example: <i>Lumos</i> in Harry Potter or Mr. <i>Canis</i> in Sister’s Grimm)</p> <ul style="list-style-type: none"> ● Demonstrate how you encounter unfamiliar words and the clues used to help to figure out what is happening in the story <ul style="list-style-type: none"> ○ This can refer to unfamiliar terms with history, using resources to help with understanding <p>Example: <i>Book of Greek Myths</i> or dictionary of mythological creatures for the <i>Lightning Thief</i></p>
<p>Bend 2: How can I use all I have learned about how authors develop themes to study the way authors approach common themes in fantasy? (approximately two weeks)</p>	
<p>Bend 2, Session 1: <i>Developing thematic understanding</i></p> <p>“In stories, you are reading the characters face dragons-not just literal dragons, which some fantasy characters do encounter, but also metaphoric dragons, which are the conflicts inside characters’ souls that haunt them. Powerful fantasy readers learn to think metaphorically about these dragons”</p>	<p>To teach students to think metaphorically, consider the dragons that characters face (both metaphorical and physical) how these dragons drive the characters.</p> <ul style="list-style-type: none"> ● Explore these “dragons” by considering the inner struggles that the characters face <ul style="list-style-type: none"> ○ These are the conflicts inside a character’s soul that haunt that character. ● Encourage book clubs to explore the “dragons” in their own lives as well as the lives of their characters. ● Questions to ask ourselves: <ul style="list-style-type: none"> ○ How do the different characters respond to trouble? ○ What lessons does the character seem to learn? How? ○ What lessons can we learn from how the character responds? ○ What do the characters’ struggle say about the larger meanings
<p>Bend 2, Session 2: <i>Analyzing how authors develop themes</i></p> <p>“The plot is the vehicle for teaching about ideas. Insightful readers consider how the author develops themes across a narrative, including by connecting scenes”</p>	<p>Move from the ‘dragons’ that characters face to asking ourselves “What is the story really about?”</p> <p>Mentor Text: Share the multiple themes and complexity of the themes.</p> <ul style="list-style-type: none"> ● Stories are not just about witches and fauns, but about the struggle between good and evil. It is about love and how love drives us to be better than we are... ● In book clubs students can move from retelling what happens in their books to investigating the underlying themes that the story seems to suggest. ● Students should begin to see that stories are about more than one idea, and that ideas run across multiple stories

<p>Bend 2, Session 3: <i>Investigating dominant themes</i></p> <p>“Often, in fantasy novels, a dominant theme emerges of a struggle between good and evil. Knowledgeable readers often analyze how that theme plays out in their particular novels”</p>	<p>Focus on good and evil struggles that characters suffer internally.</p> <ul style="list-style-type: none"> ● character s are sometimes unpredictable, or even deceptive because they struggle between good and evil. ● Characters are complicated--they are usually more than one way--and experienced readers are alert for the character flaws in the hero and the admirable traits in the villain.
<p>Bend 2, Session 4: <i>Analyzing inner as well as outer struggles</i></p> <p>“Readers are alert to the inner as well as the outer struggles of characters. They pay attention, for example, to the small details that demonstrate a character is haunted by his or her past, or by character flaws”</p>	<ul style="list-style-type: none"> ● How does this character respond to those obstacles? ● What resources does the character draw upon, from deep inside, to meet the challenges and reach the goals? ● How does ___character feel toward ___(other characters/ a particular situation)? Why? ● Which sentence from the story explains how it could be that (inference about a character’s actions)? ● Which sentence from the story explains why_____? ● How are the characters similar and different from each other? How do they seem to influence each other? ● How does the setting in your book influence the main character?
<p>Bend 2, Session 5: <i>Analyzing point of view</i></p> <p>“Often the narrator’s point of view dramatically influences how events are described in a novel. Analyze the narrator’s point of view, including how it is shown, and how it affects the story”</p>	<p>Role of the narrator's point of view and how it influences the way events in a novel are described.</p> <ul style="list-style-type: none"> ● Told by a character within the story or a removed outsider ● The choice of who tells the story is a deliberate one made by the author for good reason. <p>Point of View Questions:</p> <ul style="list-style-type: none"> ● If a story is otherwise told through another point of view, what would be changed? ● How does point of view of the narrator influence the mood and tone of parts of the story? ● How does that influence the way events are told? <p>Students will analyze the narrator of their own texts.</p>
<p>Bend 2, Session 6: <i>Dealing with multiple plotlines</i></p> <p>“Stories have multiple plotlines. This means that the main characters will have more than one problem and that problems will arise for other characters, and it also means that the problems will not be resolved by the end of a story. Often readers find it helpful to use charts, timelines and other graphic organizers to track the problems that arise in a story in order to follow the multiple plot lines”</p>	<p>Even as a character seems to solve one problem, another arises or the original problem turns out to have many parts Plot lines multiply in books and across series.</p> <ul style="list-style-type: none"> ● Create learning tools and work in clubs and use reading notebooks to try out a variety of the tools to help them hold onto the world of the story

Centers

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