

Teachers Notes

by Lindsay Williams

Darius Bell and the Crystal Bees

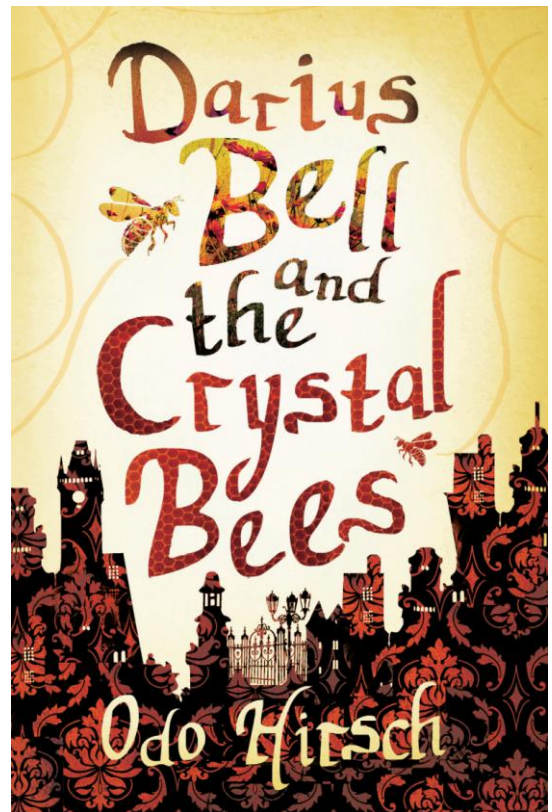
by
Odo Hirsch

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Recommended for ages 8-12 yrs

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INTRODUCTION

PLOT SUMMARY

Fresh from helping to save his family's dignity and their home (in *Darius Bell and the Glitter Pool*), schoolboy Darius Bell confronts a new problem. Bees kept in hives all over the Bell family estate are disappearing and no one knows why. Whatever the cause, the disappearance means that flowers on trees and vines and bushes will not be pollinated this year. In turn, this means no fruit, no vegetables and no honey. If this happens, families living on the estate will be financially devastated and may need to move away forever – and this includes Darius's good friend Marguerite Fisher. While trying to find a solution to the problem, Darius also must battle his ambitious and unsympathetic principal, Mrs Lightman, and the town's mayor, Mr Podcock, who relishes the demise of the Bell family.

This entertaining sequel to *Darius Bell and the Glitter Pool* explores a range of issues, including the importance of perseverance, the nature and value of personal dignity, the need for collaboration, and the effects and consequences of bullying behaviour. The novel also provides opportunities to reflect on the place of literature in a contemporary, consumer-oriented society. Finally, central to *Darius Bell and the Crystal Bees* is an exploration of the interdependence of the human and natural worlds. The latter concern may make this novel useful as part of a science or environmental unit.

LINKS TO THE AUSTRALIAN CURRICULUM

These teacher notes and the associated activities link to the three strands of the *Australian Curriculum: English*:

Literature: The focus of the activities is on appreciating how novels are created, the techniques of a skilful, award-winning writer. Attention will be drawn to the development of plot and character to serve the narrative purposes of the author. Students will also be encouraged to reflect aesthetically and critically on the ideas proposed in the novel and Odo Hirsch's writing style.

Language: Many of the activities are designed to develop students' knowledge about how Hirsch uses various elements of language effectively in order to write a successful novel. In addition, there are specific activities designed to enhance students' knowledge of both descriptive and persuasive language. Students are also encouraged to extend their vocabulary.

Literacy: Many of the activities are designed to give students a better understanding of the inner workings of texts, especially as they relate to the cultural and social contexts in which those texts are created and consumed. This understanding can then be used to better comprehend long-form texts such as the novel. Comprehension is also promoted through the development of essential world-knowledge (especially knowledge of bees and bee keeping). In addition, students are encouraged to put what they learn to practical use in order to produce their own writing.

While some activities clearly belong mainly to one strand or another, many of the activities also draw upon these strands in an integrated manner.

The activities below are organised according to the pre-reading, during reading and after reading stages. If you prefer to let students enjoy the story first, free of class work, most of the 'during reading' activities will work just as well if students come to them having already read the story.

PRE-READING ACTIVITIES

Activity 1: Frontloading content

The novel is centred on the importance of bees in the ecosystem. Before reading, students should do some research on the following topics:

- The importance of bees
- How pollination occurs in plants
- The mystery of dying bee colonies around the world
- The social structure of a bee hive
- Bee communication (the bee's dance)
- Different types of honey and how they are created by bees
- The work of apiarists (beekeepers)

Research could be presented in the form of posters, PowerPoint presentations, mini-books or brochures.

Here are some starting points for internet research:

- <http://en.wikipedia.org/wiki/Bee>
- <http://www.kidcyber.com.au/topics/beekeep.htm>
- <http://www.aussiebee.com.au/>
- <http://www.honeybee.com.au/>

- <http://www.youtube.com/watch?v=-7ijI-g4jHg> (for an academic but very informative version of bee communication)
- <http://www.5min.com/Video/How-Bees-Dance-When-They-Find-Food-29737577> (for a humorous, but serious take on bee communication and the problem of their disappearance. It is preceded by a short commercial.)
- <http://www.independent.co.uk/environment/nature/the-big-question-why-are-honey-bees-disappearing-and-what-can-be-done-to-save-them-813971.html> (for an article on the problem of bee disappearances in the United Kingdom)
- <http://www.cosmosmagazine.com/node/1087> (for an article on bee disappearances in the United States)
- <http://news.discovery.com/animals/honey-bees-disappearing-still-a-problem.html> (for reliable theory on bee disappearance, but students may need to be prepared for some of the more challenging vocabulary)
- <http://www.buzzle.com/articles/disappearing-bee-theories.html> (for an overview of theories on why bees are disappearing)

Activity 2: Making Predictions

Have students study the outside of the book. Encourage them to examine the images closely, read the blurb and make connections to other books they have read. Then, ask them to make predictions about the book using Blackline Master 1, 'Making Predictions'. This could be completed individually or in pairs or small groups. As well as encouraging students to tap into their prior knowledge, this activity will also allow the teacher to monitor where students might have problems as they begin reading and, therefore, where further preparation may be required.

DURING READING

Activity 3: Language journal

As students read the novel, they should collect examples of their favourite lines and sentences in a reading journal. In addition, the novel is rich in similes (e.g. 'They sat silently, staring at the table, like a pair of old, sad, wizened apples' p.169). Students should then share these with others in the class and discuss why particular lines appeal to them.

Activity 4: Orientating the reader and entering the Ordinary World

This is the second of Odo Hirsch's Darius Bell books. However, Hirsch cannot assume that readers have read the first book and the main characters must be reintroduced at the

beginning of the novel. So, after reading Chapter 1, ask students to brainstorm what the reader discovers about Darius, his family, where they live, and relationships with others on the Bell estate.

Activity 5: The complication

Once the ordinary world of the Bell estate has been introduced, a problem arises – the swarming of the bees near the pumpkin vines. Initially, this is downplayed, not treated as serious, with Darius thinking 'there were plenty of honeys that he did like. If there was no pumpkin-flower honey for the next year, it wouldn't be a disaster, would it?' (p13).

Discuss: In what ways does Darius's statement prove to be premature? Why does Hirsch not reveal the full magnitude of the problem straight away?

Activity 6: Foreshadowing

In chapter 2, it is important for Hirsch to foreshadow why the loss of the bees WILL be a disaster. Re-read the following scenes:

- Pages 18-19 and page 23: the honey-tasting scenes
- Pages 19-20: the explanation of why the Deavers' honey is so highly regarded
- Pages 24-25: the reference to Mr Bell's love of pumpkin flower honey and Mrs Simpson grabbing the honey from Paul's hand.

Discuss the potential consequences of the honey bees' disappearance signalled (or foreshadowed) to the reader.

Activity 7: Thinking like a writer – more on foreshadowing

Draw students' attention to Hirsch's use of foreshadowing at the end of chapter 2: 'something else entirely had happened, but it would be another two weeks before Darius discovered it' (p.25). It's not until page 38 that readers discover all the bees are dead and pages 103-5 at the apiarist's meeting that we discover reasons why this might have happened. **Discuss:** Why does Odo Hirsch not tell readers straight away? Why might he think it is better to 'drip-feed' information than coming out and telling the reader straight away what has happened?

Activity 8: Another complication

Novels are much longer and more complex than short stories or picture books. It is usual for there to be more than one complication. The second complication for this novel is introduced in Chapter 3 with the Mayor's Prize.

Discuss: How does this become another complication for Darius? (When answering this question, consider the multiple points of pressure that Hirsch introduces: Mrs Lightman, his fellow students and the Mayor.)

Extension: After reading the whole book, discuss how the various threads of the story have come together.

Activity 9: Gradual release of information

There are other examples in Chapters 3 and 4 of Odo Hirsch drip-feeding the reader information. For example, on page 27 readers are told that Mrs Lightman, the Viglan School principal, has decided to oversee everything for this year's costume competition for the Mayor's Prize. Earlier, on the top of page 18, re-read what readers were told about Mrs Lightman.

Discuss: How is this information - mentioned in passing - now significant? Discuss the narrative significance of the scene where Mrs Simpson, the Bell's cook, claims that the lack of honey is not a disaster, Marguerite's face pales and she runs out. (Re-read pp.38-9.)

Activity 10: Encouraging readers to care

One of the jobs of a writer (or speaker) is to encourage the reader (or listener) to care about the topic or people being discussed. In *Darius Bell and the Crystal Bees*, the reader discovers on page 45 that the problem of disappearing bees is happening all over town. However, this is quite abstract and impersonal for a reader.

Re-read p.46 and pp.49-50. How does Hirsch make the problem one which is much more personal and identifiable?

Extension: This same issue arises in many areas of communication. For example, when there is a large-scale disaster, in order to encourage people to donate money, the disaster is made more personal and understandable by focusing on a few individuals or a family and the way disaster has affected them.

Encourage students to find specific examples. A starting point might be the Worldvision or Red Cross websites. Examine the language used as well as the use of visual features (close ups etc) and sound.

Activity 11: Drawing children and teens into the story

Throughout the first part of the story, Darius (as a child) expects that adults will take the problem of the disappearing bees seriously and find a solution to the problem. However, he is continually disappointed. Ask students to locate examples of this in the novel, e.g.

- Pp.61-63 where Darius tries to explain the problem to his father and then discovers (pp.77-83) that his father will do nothing
- Chapter 11 at the apiarist meeting – they are slow to come to any decisions or solutions and only do so after Darius’s intervention
- Mr Podcock's intervention in stopping other bees from coming into the town.

Discuss: How is this important for the story and the part that Darius will play in it? Why does Hirsch create a situation where Darius feels alone in solving the problem? Do the adults really end up as uncaring by the end?

Extension: Frequently in stories for older children and adolescents, adults cannot be relied on. They may be unable to (because they are held captive, for example), they might not believe the problem is serious, they may be hopeless or incompetent, or they may be driven by self-interest, spite or malice. Brainstorm some stories where this happens, e.g. any of the following series: *Harry Potter*, *Tomorrow When the War Began*, *A Series of Unfortunate Events*, *Ender's Game* and *Lord of the Flies*. (Of course, students may also think of television programs such as *Scorpion Island*.)

Discuss: Why this is such a common theme in novels for younger people? Is this simply a good marketing ploy? Is it responsible? What are the advantages and disadvantages of encouraging young people to believe that adults cannot be relied on?

Activity 12: Giving a story a sense of urgency

As will be obvious, a great deal of space is spent in the first part of the novel establishing the problems and, particularly for the disappearing bee problem, developing a sense of how serious the problem is. However, Hirsch also needs to develop a sense of urgency. One way he does this is to use a common technique - the ticking clock, i.e. time is of the essence and running out to solve a problem.

An example of this can be found in Chapter 9 on p.90 – Marguerite and her father will be leaving the Bell Estate and moving elsewhere when school finishes in six weeks. Note how this also works because Darius really likes Marguerite and will miss her.

As they read further, ask students to locate other examples of 'the ticking clock' technique to add urgency to the story. Also find examples in other stories, including television programs and movies.

Activity 13: The Quest

Many stories, including this one, follow what is known as the Quest structure (or the Hero’s Journey). Find out more about this structure, starting here:

<http://en.wikipedia.org/wiki/Quest>.

Discuss: Why is this structure so common? Who is the hero in this story? What is his quest? Use Blackline Master 2, 'Tracing the hero's journey', to trace the quest as it unfolds in this story. (Blow it up to A3 size for easier use.)

Extension: Compare the use of the Hero's Journey structure in *Darius Bell and the Crystal Bees* with other stories such as *The Simpsons* or *Merlin* (television programs), any book in the Harry Potter series or – for experienced and mature readers – the Allen & Unwin publication *Liberator* by Richard Harland.

Activity 14: The inmost cave

In Quest stories, the hero always comes close to failure. Before achieving ultimate victory, he (or she) will reach a dark point where things seem hopeless. Often, the darkest point is a physical or metaphorical cave of some sort.

Ask students to identify the inmost cave in *Darius Bell and the Crystal Bees* (see Chapter 18). **Brainstorm and discuss** examples of the inmost cave in other stories (movies, novels, television programs etc). What other forms can it take? Why is it such a common feature of storytelling?

Activity 15: The role of enemies

The hero usually faces enemies along the way to achieving success and part of the pleasure of reading Quest stories is in seeing the enemies vanquished by the end. However, as computer gamers will know, there is usually a Boss – the major, most powerful enemy to beat.

Discuss: Who are Darius's enemies in this book? Is there someone who can be identified as the Boss? How does Hirsch use language to encourage readers to dislike these characters? How does the story unfold so that these enemies are vanquished in the most satisfying manner? Does this involve our hero, Darius, being involved in any questionable behaviour (e.g. the use of blackmail, deceit or public humiliation)? How is this explained or excused by Hirsch?

Extension: How does this compare with other quest stories?

Activity 16: The end

Darius Bell and the Crystal Bees finishes almost immediately after the 'Boss' (Podcock) is vanquished.

Discuss: How satisfying is this ending? Is there anything left unexplained or any problems left unsolved? Why does the story not finish with the bees returning? Why leave the main problem of the novel only partially resolved?

Extension: Compare the ending of this novel with other books the students have read. Ask them to evaluate the endings they found most satisfying and provide reasons for this. Then, they can work in groups to create a set of criteria for effective story endings.

Activity 17: Naming characters

One of the enjoyable elements of the novel is the naming of characters, for example George Podcock (the mayor), Mrs Lightman (the school principal) and Mr Bungle (the solicitor). The names have been chosen to evoke something of their characters, sometimes ironically—mean and self-interested, Mrs Lightman is a long way from bringing light into the world of her students.

Discuss what other names from the novel might suggest about the characters. Are the names well chosen? How do the names add to the humour in the story?

Extension: Encourage students to invent some characters of their own and give them names which capture their personalities.

Activity 18: Proverbs

Darius's friend, Paul Klasky, talks in well-known proverbs. Ask students to find out what a proverb is. As the class reads the book, collect examples of Paul's proverbs and, in the classroom, create a graffiti wall of these.

Activity 19: Knowledge of synonyms

For effective writing and reading, knowledge of synonyms is important. While Darius's father may go a little overboard in their use (stringing one after the other), no one can deny his knowledge of language. As students read this book and other texts (fiction and non-fiction), they can create lists of synonyms and antonyms. Thesaurus use can help here.

Activity 20: Humour

In the novel, Darius is faced with a number of serious problems to solve. However, Hirsch manages to include plenty of humour to relieve the tension. For example, both Paul Klasky (with his constant use of clichéd proverbs) and Hector Bell (with his overly-flamboyant language) are, in part, comical figures. In addition, in Chapter 15 (p.147 onwards) there is the farcical scene when Darius tries to seek the assistance of Bungle, Whistler and Drape. Encourage students to find the scenes they find most amusing and read them aloud to the class.

Extension: Discuss the importance of light relief in books and films about serious topics. Identify other stories where this technique is used.

AFTER READING

Activity 21: Descriptive language

Hector Bell is well known for his extravagant, very descriptive language. Read how he describes one of Mrs Simpson's apple pies (pp.47 & 48). This extravagance is achieved in three main ways:

(a) providing two contrasting qualities for specific aspects of the pie, e.g. 'The apples are tart, but sweet. The pastry is buttery, but crisp. The cream is rich, yet refreshing'. **Note:** This is done in a set of three and the sentences use similar (parallel) sentence structure.

(b) packing lots of detail into noun groups, e.g. 'A **blend** of exquisite textures that draws the eater into a sense of fulfillment unrivalled, unparalleled, unmatched, in short, *unexceeded* even by the most exotic desserts in Mrs Simpson's repertoire'. Note: the main noun that the noun group is about is **blended** (i.e. blend). All the other words tell the reader more about the blend.

(c) using lists of synonyms, e.g. 'unrivalled, unparalleled, unmatched, in short, *unexceeded*' OR 'more flavoursome, more delightful, more toothsome'. Although it is unnecessary, this helps to 'turn up the volume' on how delicious he finds the apple pie.

Modelled descriptive writing: Using Hector Bell's model (and after writing one such description together), ask students to write their own extravagant description of a food that they love. Share these.

Extension: Examine the techniques used to make food to look delicious in recipe books and in advertisements. Research food styling and discuss how this can be used for persuasive (and potentially manipulative) purposes. Here are some good starting points:

- <http://www.choice.com.au/reviews-and-tests/food-and-health/labelling-and-advertising/marketing/food-styling.aspx>
- <http://www.donnahay.com.au/style-ideas/food-styling>

Activity 22: Writing childhood memories

On page 60, eating dates dipped in honey with his father conjures up happy childhood memories for Darius. Encourage students to tell stories associated with memories of eating. These recounts could be turned into digital stories (e.g. using iMovie or PhotoStory 3) or students can create a written version using a word processor.

Activity 23: A class recipe book

Many modern recipe books combine recipes with personal stories associated with those recipes. This notion of food having a story is also emphasised in television shows such as

Masterchef. While there is an element of clever marketing (of chefs, restaurants and cook books) behind this, it is also a powerful strategy for building communities and binding people together. After critically discussing these ideas, create your own class cookbook – each student can contribute a favourite recipe (especially one associated with a significant time in their lives) and a story behind the dish. Assistance from parents or other caregivers should be encouraged. An evocative photograph could also be included – for child safety purposes, this may be simply a well-styled photo of the completed dish. Celebrate 'publication' of the cookbook with a suitable feast.

Activity 24: Persuasive Language

Re-read pages 179-185. In this section, Darius must convince Mr Beale, his science teacher, to take his whole class on an extended excursion to pollinate the plants on the Bell estate. Odo Hirsch writes a speech for Darius (along with contributions by Oliver and Paul) that achieves its ends and provides a good model for students' own persuasive writing and speaking. So, have students read the speech carefully, taking note of the way language is used. In particular, they can focus on the following.

(a) The context

- The purpose Darius is trying to achieve
- The audience, i.e. Mr Beale
- The role Darius takes on as the speaker and relationship he's trying to establish with Mr Beale, e.g. respectful, but enthusiastic student interested only in what's best for other students

(b) The use of language. In light of the purpose and roles and relationships, how is language used? Here are some examples to get you started.

- Polite, respectful language, e.g. **Mr** Beale
- An accumulation of positive evaluations using a variety of grammatical forms, e.g. 'we really **loved** the week' (verb); 'the most **fascinating** subject we've studied' (adjective); 'It's the **perfect** time for it' (adjective). These are used to flatter Mr Beale.
- The use of intensifiers to turn the volume up on the positive evaluations, e.g. 'we **really** loved the week'; 'the **most** fascinating subject we've studied'.
- Asking questions to gain support for ideas, e.g. 'Would you agree with that?'
- Strategic use of low modality, e.g. 'I was thinking, **maybe** we **could** do that...I was thinking, **maybe** we **could** spend time in fields...'. Here, Darius wants to suggest he's just making a suggestion – any final decision would be the teacher's.

However, he combines that with some intensified language to grab Mr Beale, e.g. 'I was thinking, maybe we could spend time in fields and orchards to **really** understand how these things work.'

The particularly clever part of the way Hirsch has Darius argue the case is that he draws on an understanding of what will appeal to Mr Beale. Darius has identified what is most likely to persuade Mr Beale (the common ground) and exploits that. Discuss why this is a successful persuasive strategy.

Extension: Rewrite the beginning of the speech arguing from a different perspective. For example: 'Mr Beale, you must help my family. We're desperate. If you're horrible and don't help us, all our tenants will leave the Bell estate...'. Discuss the strengths and weaknesses of the various ways that Darius's case could have been constructed.

Activity 25: Debating the book's ideas

Students can debate some of the issues arising from the novel, including the following:

- Is humiliation of another person ever warranted?
- Why should we care about what happened in ancient Rome, the Crusades, or eighteenth century opera?
- What is the point of reading and writing fiction?

This could be in the form of a formal debate, a panel discussion or persuasive expository essay. In arguing their viewpoint, students should employ some of the techniques they learnt in Activity 23.

Activity 26: Creating a new story

Ask students to create their own story where children or teenagers have to rely on themselves in a crisis (e.g. dangerous) situation. They should be encouraged to draw on a range of the writing techniques explored through this unit. If desired, they could create a new Darius Bell story – perhaps a sequel to this one. They could also think about how comic relief might be included in their stories, e.g. through the addition of a character such as Paul Klasky and his habit of speaking in clichés.

OTHER RESOURCES

For more information on Odo Hirsch, visit

<http://www.allenandunwin.com/default.aspx?page=311&author=191>

The teacher notes for *Darius Bell and the Glitter Pool* may also prove useful:

<http://www.allenandunwin.com/uploads/BookPdf/TeachersNotes/9781741757163.pdf>

FURTHER READING

If students liked *Darius Bell and the Crystal Bees*, try some of Odo Hirsch's other books, especially *Darius Bell and the Glitter Pool*. This is the first Darius Bell book. For further information, see <http://www.allenandunwin.com/default.aspx?page=311&author=191>.

This also has a link to other Odo Hirsch books published by Allen & Unwin, including some further teacher notes.

If the students like stories where children and teenagers act heroically, then they might try one of the following novels.

The Samurai Kids series by Sandy Fussell [Set in feudal Japan, this is a good adventure series for younger readers. See <http://samuraikids.com.au/>.]

Artemis Fowl by Eoin Colfer [A fun series in which a young Irish boy is a master criminal who is involved in all sorts of adventures as he gets mixed up with the 'fairy' world. See <http://www.artemisfowl.com/>.]

The Young Bond series by Charlie Higson [These books imagine Ian Fleming's famous creation James Bond as a teen growing up. See <http://www.youngbond.com/>.]

Worldshaker by Richard Harland [A steam punk novel in which the privileged son of a wealthy family finds himself aiding an uprising by oppressed, ill-treated servants. The sequel is *Liberator* by Richard Harland. See <http://www.richardharland.net/worldshaker/WS.index.htm>.]

Tomorrow When the War Began series by John Marsden [Australia is invaded and a group of teenagers must fight to survive. This series has a strong, female protagonist, but is not suitable for younger students. See <http://www.johnmarsden.com.au/home.html>.]

ABOUT THE WRITERS

ODO HIRSCH

Odo Hirsch was born and grew up in Melbourne where he trained to be a doctor. He now lives in London and writes excellent books that are published not only in Australia but also in the US, UK, Netherlands, Korea, Germany and Italy.

Odo's other books for young readers and teenagers are:

Darius Bell and the Glitter Pool

Amelia Dee and the Peacock Lamp

Antonio S and the Mystery of Theodore Guzman

Hazel Green

Something's Fishy, Hazel Green!

Have Courage, Hazel Green!

Think Smart, Hazel Green!

Bartlett and the Ice Voyage

Bartlett and the City of Flames

Bartlett and the Island of Kings

Frankel Mouse

Frankel Mouse and the Bestish Lair

Yoss

Slaughterboy

Odo Hirsch: Three Favourites

Odo's books have won the following awards:

Darius Bell and the Glitter Pool (2009): Winner, 2010 Children's Book Council of Australia Book of the Year – Younger Readers

Amelia Dee and the Peacock Lamp (2007): Honour Book, 2007 CBCA Book of the Year – Younger Readers; also selected for the 2011 United States Board of Books for Young People (USBBY) list of Outstanding International Books for children and young adults.

Antonio S and the Mystery of Theodore Guzman (1997): Winner, Patricia Wrightson Prize for children's literature, New South Wales Premier's Awards 1999, and Honour Book, 1998 CBCA Book of the Year – Younger Readers.

LINDSAY WILLIAMS

Lindsay Williams taught in state and private schools for 25 years, teaches pre-service English teachers at the University of Queensland, has an educational consultancy business and is in the early stages of a PhD through the University of New England. He has written the two volume *English Teaching Survival Manual*, on-line resources for Screen Australia's digital learning site, the curriculum package for the ACTF's *Lockie Leonard* series, and teacher notes for other Allen & Unwin publications, including Odo Hirsch's *Darius Bell and the Glitter Pool*, *Worldshaker* by Richard Harland, *Jameela* by Rukhsana Khan and *Yellowcake* by Margo Lanagan. Lindsay has been a member of a number of committees advising on state and national curriculum and is a past-Vice President of the English Teachers Association of Queensland (ETAQ) which presented him with The Peter Botsman Memorial Award for contributions to quality English education in Queensland. His website is www.englishteacherguru.com.

Making Predictions

Study the outside of the novel, look closely at the images and read the blurb. What connections to your own experiences and other books can you make? Flip through the book without reading it closely. Then, using the chart below, make predictions about what you are about to read.

Aspect of book	Predictions
Genre and purpose What type of writing does this appear to be? For what purpose do you think it was written? Why would you read it?	
Subject matter What do you predict the book will be about?	
Role and relationships Who is the writer? Have I read anything by him before or heard anything about him? If so, what can you expect from him? Who does the audience for this book appear to be?	
Mode and medium Will this book rely on words alone to tell its story?	

Continue over page →


Making Predictions

<p>Structure</p> <p>Given the genre, how do you expect this piece to be structured? What are the common stages for this genre? What will this mean for the way you read this piece?</p>	
<p>Language*</p> <p>Given your predictions about the genre, subject matter and roles and relationships, what can you expect about the language used? E.g.</p> <ul style="list-style-type: none">• use of linking words and phrases• vocabulary• types of nouns, verbs, adverbs, adjectives• person (first, second, third)• punctuation• spelling <p>What might this mean for the way you read this book?</p>	

Tracing the Hero's Journey

In the retrieval chart below is a simplified version of the archetypal Hero's Journey that lies at the heart of most extended narratives (see http://www.thewritersjourney.com/hero's_journey.htm for much greater detail).

As you read the book, explore how closely Darius's journey as hero (it is on him that the story focuses) matches the archetypal journey. In the right hand column, students can trace the development of Darius's relationships compared with the trajectory of the plot.

Hero's Journey - plot		Progression of Darius's relationships (for example with Marguerite, Cyrus and Micheline)
Darius in the Ordinary World <i>Events in story:</i>		
Call to adventure and Refusal of the Call <i>Events in story:</i>		
Meeting with the Mentor <i>Events in story:</i>		
The Extraordinary World – meeting with trials, allies and enemies (the Shadow) <i>Events in story:</i>		
The Inmost Cave – the darkest moment <i>Events in story:</i>		
Escape <i>Events in story:</i>		
Return to the Ordinary World with the Prize <i>Events in story:</i>		