

The Most Boring Book Ever

AUTHOR

BRANDON SANDERSON

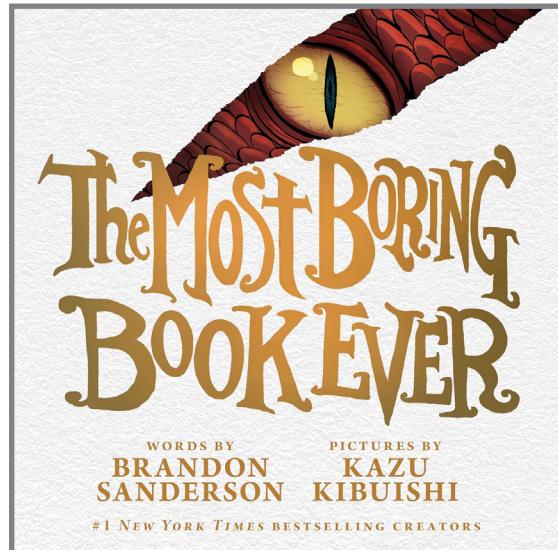
ILLUSTRATOR

KAZU KIBUISHI

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RECOMMENDED FOR: Lower Primary



SYNOPSIS

Listen, this book is boring. We're telling you it's boring. It's in the title of the book—in fact, it's THE MOST BORING BOOK EVER! And created by #1 *New York Times* bestsellers Brandon Sanderson and Kazu Kibuishi!

Don't peek behind the cover! Don't look at the pictures! And definitely don't follow along with the rip-roaring adventure the boy is experiencing. Stay focused on mundane things like sitting in chairs and doing homework. Any report of dragons or marauding airships is ridiculous! This book is BORING!

ABOUT THE AUTHOR

Brandon Sanderson grew up in Lincoln, Nebraska. He lives in Utah with his wife and children and teaches creative writing at Brigham Young University. His bestsellers have sold 40 million copies worldwide and include the Mistborn saga; the Stormlight Archive novels; and other novels, including *Tress of the Emerald Sea*, *The Rithmatist*, *Steelheart*, and *Skyward*. He won a Hugo Award for *The Emperor's Soul*, a novella set in the world of his acclaimed first novel, *Elantris*. Additionally, he completed Robert Jordan's *The Wheel of Time*®.

Visit his website for behind-the-scenes information on all his books.

ABOUT THE ILLUSTRATOR

Kazu Kibuishi is the writer and artist of the *New York Times*—bestselling Amulet graphic novel series. He is also the editor/art director/cover artist of the *Explorer* and *Flight* comic anthologies, and the creator of the webcomic *Copper*. His debut graphic novel, *Daisy Kutter: The Last Train*, won a YALSA Best Books for Young Adults Award. In 2012, he illustrated the covers for the Harry Potter fifteenth-anniversary-edition paperbacks.

Kazu is married to author Amy Kim Kibuishi. They reside in the Texas Hill Country with their two children.

STUDY NOTES

- Before reading the story, as a class discuss the book cover and title. Some things to include in your discussion might be:
 - What can you see happening on the front cover of this book?
 - What is happening in the back cover illustration?
 - What can you infer about this book based on the font chosen for the title?

- Do you think that this book is likely to be boring? Why/why not?
- How does looking at the illustration on the back cover make you feel?
- What do you think the boy in the back cover illustration is feeling? Why do you think this?
- How does looking at the front cover of the book make you feel?
- Who or what do you think the eye on the front cover belongs to?
- What do you hypothesise is likely to happen in this book? Why do you think this?
- Read the text on the back cover. Does it change your hypotheses about what will happen in this book? If so, in what way? If not, why not?
- As you read through the story, on each page identify what is happening in the illustrations that is specifically not mentioned in the text. As a class, discuss all the things that you can see happening, and comment on whether you think they are interesting or boring. Be sure to include what is happening to the boy as well as what you can see happening in the background and around him.
- Where and when does this book look like it is set? What information are you basing your opinion on? What could be different and in what way if it was set in another time and place?
- How many different types of vehicles appear in this book? Can you categorise them into different subtypes? As a class, discuss the vehicles, and consider what words you could best use to describe them.
 - Draw or paint a picture of a magical flying vehicle that sky pirates might like to use. Label all the different parts of your imagined vehicle, and include information on what the purpose of each part is.
- What is the mathematics that the boy is doing? Why do you think he is taking the time to do maths while falling?
- What do you think the boy in the story is trying to achieve when he throws the propellor at the bridge? Does he achieve his goal in doing this?
- As a class, discuss how the visual narrative in this book diverges from the textual narrative. Some things to consider in your discussion might be:
 - If you read the text of this story without being able to see the illustrations, what impact would it have on you as the reader and how would you interpret what was happening?
 - Why do you think that the author and illustrator chose to create the two narratives so differently?
 - Is the textual narrative an accurate (if incomplete) description of what is happening in the story?
 - Do you think the visual narrative is what is really happening to the boy? Why/why not, and if so in what way?
 - If you looked at the illustrations in this book without reading the text, what would you imagine the textual narrative to be?
- In pairs or small groups, write down the story contained solely in the visual narrative. Once you have completed your retelling, share your work with the class. Discuss whether the various retellings are more or less exciting and engaging than the original text. Consider why the author and illustrator chose to combine the dual narratives in this way, and whether the impact of the story as a whole was heightened or reduced by the very different narratives.
- In pairs, write two extremely short illustrated stories of your own where the illustrations tell a very different story to the one contained solely in the text. Your stories should be no more than two or three sentences long, and very simple. An abbreviated version of this task is to illustrate a single sentence with a single artwork.
 - Once you have written your two or three sentence story, swap pages with your partner, and illustrate the story they have written. When creating your illustrations, try to make sure that the textual narrative is technically an accurate, although incomplete, reflection of the story being told by the illustrations.
 - After you have finished writing your stories, as a class discuss what the most challenging aspects of the task were, and what the most rewarding ones were.
 - Share your collaborations with the rest of the class, before displaying everyone's work in the hallway or on a notice board for the rest of the school to look at and enjoy.
 - Alternatively, collect and collate all the works into a large book titled *Dual Narratives*. Display the book somewhere in the classroom where everyone can read it as and when they wish.
- What is the scariest part of the story? Why do you think this? If you were sitting in the chair at the start of the story, how would you react to the rest of the events that take place? Do you think that you would behave like the boy in the book did? Why/why not and in what ways?

- When the boy thinks of clouds, sky pirates appear. When he thinks of birds, a dragon appears. What do you think might have appeared if he thought of fish? How about cheese, or cats, or broccoli?
 - Individually, write a noun on a piece of paper and fold it in half so that the word is hidden.
 - Collect everyone's folded pieces of paper into a box, bowl, or hat.
 - One at a time, choose a folded piece of paper from the container. Open the paper and read the noun that is written on there. Use the word you pulled out of the container as the base inspiration for a fantastical artwork showing what might have appeared if the boy had thought of your chosen noun.
 - Caption your artwork with a sentence using the template And then I thought of _____.
- Do you think the events shown in the illustrations are things that actually happened to the boy, or do you think that he imagined them all while something else happened? Divide into two groups and hold a class debate on the topic. Use evidence from the book to support your arguments.

AUTHOR OF NOTES

RAE CARLYLE