

THE MAP TO EVERYWHERE

Curriculum connections

- ❖ Reading Comprehension
- ❖ Vocabulary
- ❖ Word Play

Ages: 8 to 12



BY CARRIE RYAN
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PRE-READING ACTIVITY

FATE VS. CHOICE

Throughout *The Map to Everywhere*, Fin and Marrill face obstacle after obstacle while trying to save the future of the Pirate Stream. Fin engages in internal debates on whether fate has already determined the future or whether people can make choices to create their own future. Before reading the novel, have your students debate the same! The teacher stands on a chair in the front of the room, and the students line up in single file. As the teacher reads a line chosen from those below about fate, destiny and choice, students step to the right if they agree with the statement and to the left if they disagree. Encourage students to interpret the quotations and then defend their positions by explaining why they agree or disagree. Students may change their minds and move to the other side if they feel persuaded by their peers. As a follow up post-reading activity, discuss how Fin and Marrill might feel about these statements below and how their views might have changed throughout the novel.

Fate

- There is no way to avoid the future (*The Map to Everywhere*, 289).
- “Every man has his own destiny: The only imperative is to follow it, to accept it, no matter where it leads him.” –*Henry Miller*
- “Accept the things to which fate binds you, and love the people with whom fate brings you together, but do so with all your heart.” –*Marcus Aurelius*
- “Fate will find a way.” –*Virgil*
- “Fate is not an eagle, it creeps like a rat.” –*Elizabeth Bowen*

Choice

- Nothing is inevitable (*The Map to Everywhere*, 378).
- “No one saves us but ourselves. No one can and no one may. We ourselves must walk the path.” –*Gautama Buddha*

- “What people have the capacity to choose, they have the ability to change.” –*Madeleine Albright*
- “[Y]ou can only change the present one moment at a time...until the future unwinds itself into the stories of our lives.” –*Larry Wall*
- “Destiny is not a matter of chance; it is a matter of choice. It is not a thing to be waited for, it is a thing to be achieved.” –*William Jennings Bryan*

EXTENSION ACTIVITIES

WHERE IS HOME FOR YOU?

The recurring theme of finding one’s true home and belonging not only runs through the pages of *The Map to Everywhere*, but is a universal theme of literature and a basic human necessity to which your students can relate. While reading *Map*, have students discuss in detail the characteristics of the “homes” that Fin and Marrill come from, cite examples of their struggles to fit in and to feel a sense of belonging, and analyze the literal and figurative homes they are yearning to get to. Next, allow students to choose another novel, memoir, documentary, autobiography, movie, or play they have read or seen that highlights this theme of finding where one belongs. Direct students to write a descriptive dialogue between one of the characters in *Map* who is yearning for home and a character from their chosen genre using “Where is Home for You?” as their writing prompt. What would the two characters/people say to each other about their struggles in fitting in and belonging? As an extension activity to connect this universal theme to their own lives, encourage students to write a creative piece about what home looks like to them, and share at an inspiring end-of-unit gathering!

- Teachers may want to show excerpts from the documentary *Stuck* about orphanages around the world and kids’ struggle to find their homes.

- Additional text-to-text activity: Excerpt passages from, or read in whole as part of a larger unit, classic and contemporary novels that highlight this universal theme (i.e., *The Wizard of Oz*, *The Odyssey*). Compare and contrast how the different texts convey this theme.

VOCABULARY CHALLENGE!

The Map to Everywhere is stocked with not only adventure upon adventure, but with domain-specific vocabulary. The detailed and distinct descriptions of the *Enterprising Kraken* ship jump out and call to be learned and explored. Before beginning the book, inform students that they will be in charge of recording ship-related vocabulary that they find as they read. After finishing the book, collect the vocabulary, extract the words that were common in students' lists, and direct them to study the words at home for the next day's Vocabulary Challenge! The class is divided into two teams. An enlarged picture of a ship is hung on the board and all the chosen vocabulary words are also taped to the board. One student from each team stands in the front of the class while the teacher reads a definition. The first student to grab the vocabulary word that matches the definition and label the ship correctly wins a point for their team. Keep score and add the teams' final scores to their next quiz or test grade!

Sample Ship Vocabulary: hull (38), gangplank (51), vessel (78), ship's hold (93), hatch (95), front deck (95), promenade deck (96), sextant (98), bilge (98), berth (101), galley (101), brig (101), crossbeams (104), rudder (110), abaft (118), mizzenmast (160), gunwale (181), topgallant (182), mainmast (182), forecastle (182), quarterdeck (182), waist (182), fore-topsail (196), mooring line (264), helm (265), starboard (267) bow (271), aft (337), jib (343), cordage (343), rigging (343), bowsprit (351), port side (363), prow (380)

PIRATES IN POP CULTURE

Ardent describes the Khaznot Quay as "an interesting place... Lots of pirates and adventures and whatnot" (117). Khaznot Quay might be a fantastical place, but

pirates are very real. Define pirate as a class. Research and explore pirates in popular culture by sharing cartoon and movie clips, looking at photos, and reading excerpts. How do these fictional portrayals compare to the real people in our world who are either self-proclaimed pirates or termed pirates by the news? How do Ryan and Davis choose to portray the pirates in *The Map to Everywhere* and why? How does that compare to the other fictional examples you explore as a class?

SECRETS & RUMORS

Rumors abound at all ages, but middle school years are particularly full of them. After reading chapters 22-26, discuss how the Council uses the knowledge they gain from learning people's secrets and rumors and how this affects the characters and the story. How do the Council's actions compare and contrast with students' experiences with rumors in their lives and in the school? As a class, read the PBS article "Gossip and Rumors: Did You Hear?" (pbskids.org/itsmylife/friends/rumors). Why might young people spread rumors? What types of rumors are there? How do rumors affect students' personal lives? How do they affect the school community? How can students empower themselves when rumors begin? Using information gained from the article, direct students to conduct a community-building, rumor-blasting service project. Groups might create informational pamphlets, write skits, produce videos, etc. to share with the school community to spread empowerment, not rumors!

FRIENDSHIP & LIES

Fin and Marrill's friendship is highlighted throughout the novel...but it is peppered with lots of deception. Is a friendship based on lies a *true* friendship? Do you think their friendship is genuine? Prove it! Students pair up or group up with other students who agree with them. They review and record passages or lines in the novel that they think show this really is a true friendship or that it is not. Each student uses their notes to write a persuasive essay arguing their view on Fin and Marrill's friendship. Encourage students to use specific details from the novel to support their argument. In their essays, students might consider how the two protagonists' relationship

develops throughout the story. Invite a guest judge into the class and have several student volunteers from both sides of the argument share the strongest paragraph from their essay. The judge votes on which side was most persuasive!

THE POWER OF WATER

Water is extremely powerful in *The Map to Everywhere* and worth exploring more deeply. At the conclusion of the novel, on a projector or on the board, draw a large Venn diagram labeled with *The Map to Everywhere* by Carrie Ryan and John Parke Davis and “Water” by Ralph Waldo Emerson. As a class, read aloud Emerson’s poem “Water” (www.poetryfoundation.org/poem/184637) and direct students to listen for connections to the novel. Walk your students through the poem line-by-line, asking them what they think the poem is about and how they know. What images do they see? Then ask them to find similarities between the novel and the poem and what they both say about the characteristics and power of water. Record these on the diagram. Do the same for how they are different. How is water a powerful existence in both texts and how does water positively and negatively affect specific characters in *Map*? Next, explore how water plays a role in the world at large. Study the science (i.e., tsunamis, geysers, floods, access to clean water) and the culture (i.e., religious rituals, symbols in literature, symbols in paintings) behind the power of water. Why does water seem to have so much influence in our world?

KEEN CHARACTERIZATION

Fin is the boy no one remembers—except Marrill and The Oracle. This one characteristic deeply affects Fin, and it also drives so much of the action in the novel. With your students, explore why the writers chose to write Fin this way and how this choice affects the whole story. First, define characterization as a whole class. Next, on a timeline, track the instances in the novel where other characters forget Fin. As you are tracking, discuss how each of these instances affects what comes next in the story. When the timeline is complete, investigate how as a whole, this characteristic of Fin’s moves the story along. As a culminating activity,

divide the class into groups directing them to choose one example from the timeline. Each group imagines that in that scene, the other characters remember Fin! How do the following scenes change once the characters remember him? Discuss as a whole class while also exploring why the authors might have chosen to portray Fin as “the boy no one remembers.”

WORLD-BUILDING

Use *The Map to Everywhere* to teach world-building. In this book, the Pirate Stream that the children are riding touches all worlds ever created. Visually track the worlds Marrill and Fin visit by creating a class Stream in your room. Study each of the different settings and characters to learn how the authors create such vivid, fully realized worlds. How are the characters a product of the nature of each world? Have students add their own worlds to the Stream. What would the setting of their world look like? What characters would naturally emerge from this setting? What would they call their world and why?

CARTOGRAPHY

In the novel, the Bintheyr Map is a fictional map to everywhere and everything, but it contains many of the essential parts of real maps that we use every day. Review with your students the parts of the map as discussed in the book: compass rose, neat line, face, scale and legend/key. Next, share a real map with your students. (This might be of your town or neighborhood.) Identify the parts of the map listed above as well as other important features. Discuss how each part’s specific function is essential to the usefulness of the map. Use online resources to create a mini map unit. The National Education Association has a great resource for teaching with maps: www.nea.org/tools/lessons/teaching-with-maps.html. Assign students to create their own maps. These maps might be of some place personal to them, or they could be of the world they developed in the world-building activity above.

CONCRETE POETRY

The poetic techniques used in Chapter 34 provide a great opportunity to explore concrete poetry with students. Read the chapter together, focusing students' attention on the way the authors choose to structure the text on pages 326 and 327. How does this structure emulate and complement the action in the story? Share examples of other shape poems with students. Poets John Grandits, Paul B. Janeczko, and Jack Prelutsky have some wonderful samples. Ask students to find a passage from *Map* to restructure into a concrete poem. They should be prepared to discuss why this technique enhances the passage they chose.

HOPE AND DESPAIR: TABLEAU

Two themes, hope and despair, are threaded throughout this novel, converging together at the end. Discuss the ways in which Serth's character and the Naysayer's hope crystals affect the other characters in the novel. In small groups, have students find and review passages in which the characters are feeling despair because of Serth and hope because of the crystals. What kinds of things do the characters say? How do they physically and emotionally react? In their small groups, have the students discuss the larger idea that the authors are developing about hope and despair and where else they see evidence of this throughout the novel. They should whittle down their conversation to one line that best articulates their strongest and most thought-provoking idea.

Each group will be responsible for creating a tableau: a frozen scene that conveys that one idea. Their one line will be the title of the tableau. Each group member should find a line from the book that develops their point further and that represents/embodies their role in the tableau. As each group presents their tableaux, have the students in the audience tap each frozen actor to hear their one line. The audience should discuss how each tableau conveys its title and how the point they are making through their tableau is demonstrated in the novel.

PLOTTING TOOLS

Have students empty their pockets, backpacks, or bags and make a list of the things that they carry around with them. Make one big class list of what the students feel are the most useful "tools" on them. In Chapter 40, Fin pulls out one object that becomes useful to them in their final escape, but this is just one of many times that Fin and Marrill use objects that they have on them to escape or to save each other from dangerous situations. In small groups, challenge students to look back through the novel to make a list of as many of these objects (i.e. acorns, Fin's jacket, Marrill's siren silk, unripe tentalo) as possible. After creating one big class list, reread and discuss how the authors strategically and seamlessly plant these objects in the narrative to be used later to move along the plot. You might follow this up with a creative writing assignment in which the students tell a story of how one object in their bag has magical powers and is able to save them from a dire situation.

AUDIO

Use the audio edition of the novel in your class to study the difference between the experiences of reading and listening to a novel. Instead of reading the epilogue, have students listen to the epilogue on the audio edition. Have students discuss the difference in mood and tone between the epilogue and last chapter of the novel. Does the actor's performance further enhance the mood and tone? Why or why not? You might guide students in listening for intonation, speed, pauses, and volume. Ask students to select one paragraph from both the final chapter and epilogue that highlight this disparity. In small groups, have students read aloud their selections one after the other, making thoughtful choices in regard to their own performance. Then, go back and actively listen to the last chapter and epilogue on the audio. Have a discussion on whether they prefer the reading or listening experience.

POST-READING ACTIVITIES

THIS I BELIEVE

What do the characters believe in and how do those beliefs change throughout the novel? Introduce your students to the NPR series, *This I Believe* (www.npr.org/series/4538138/this-i-believe). Listen to some of the essays together. Tarak McLain's *Thirty Things I Believe* and Felipe Morales's *A Priceless Lesson in Humility* are just two great essays you might share with your students. Hang four poster boards around the classroom one with the heading: "Marrill at the Beginning", a second that says "Marrill by the End", a third that says "Fin at the Beginning" and a fourth that says "Fin by the End." Have students walk around the room with their books in hand, noting on the poster boards what they think the characters believe in at the beginning and end of the story. Read aloud all the different notes. How do what the characters believe in change? Follow up this exercise by assigning students to write a *This I Believe* essay from either Fin or Marrill's point of view at either the start or end of the novel. Use these exercises as a springboard to discuss how these dynamic characters change throughout the novel and the defining moments that cause those changes.

CHOOSE YOUR OWN ENDING!

Do you ever wish a story ended differently? Or do you want to know what happens to your favorite character? Now you hold the power in your own pen! After finishing the novel, students reread chapters 43, 44, and the epilogue. Each student makes a list of questions they still have and want answered, of what they liked about the ending and what they would change. They then rewrite their own endings, adding new details and summing up Fin and Marrill's adventures. Students should write several drafts after peer conferencing. In groups, students share their endings, and each group votes for their favorite. Then the favorites from each group read their endings to the whole class and the class votes on their one favorite and discusses what specifically the writer did well in his/her piece. That student wins a prize and becomes the Choose-Your-Own-Ending winning author!

COMPREHENSION AND DISCUSSION QUESTIONS

PERSONAL RECORD – CHAPTER 3

- What do we learn from Fin's "Personal Record" at the Preserve and how does it hint at what's to come in the story?
- Why does Marrill's mom say to her, "Some things can be scary at first. And often those lead to the best kind of experiences"? What does she mean by this?

CHAPTERS 4-6

- Marrill is overwhelmed when she meets the wizard and sees the ship. How do we see her push through her fears and begin to grow?
- Where do we see the theme of hope introduced?

CHAPTERS 7-9

- What do we learn about the Oracle and the Key and their connection to Fin?
- Fin repeats the thought, "If there were three things every orphan in the Khaznot Quay knew...", and then he goes on to describe what he has learned from the Quay. What does the repetition of this line reveal about what Fin's life has been like at the Quay?
- What do we discover about Fin's mother and how he feels about her?

CHAPTERS 10-12

- How do the Bintheyr Map and the Compass Rose play a part in Marrill's quest to return home?
- How did the authors use a play on words in naming the Bintheyr map? Where else in the novel have the authors used puns and word play?
- Why are the pirates crying, and who is the man with the "pale porcelain face"?

CHAPTERS 13-15

- The authors use lots of imagery when describing the Oracle. How does this particular imagery help develop his character?
- What internal conflict does Fin experience surrounding the key in his pocket? What does he decide to do, and why? Would you have done the same?

CHAPTERS 16-18

- How do Fin and Marrill meet for the first time? What was Marrill's first impression of him?
- What is Fin's reaction when Marrill remembers him? Why does he react this way? Why do you think *Marrill* is the person who remembers him?
- What do we learn about the parts of the Map?

CHAPTERS 19-22

- Now that Marrill remembers him, what does Fin begin to worry about? Discuss as a class if you would act or do things differently if no one ever remembered you.
- What game do Marrill and Fin play while on the ship, and what does it reveal about their developing friendship and the unpredictability of the Stream?
- What do we learn about Ardent's friend Annalessa, and how is this an example of foreshadowing?
- What evidence do we see of Marrill questioning Fin's trustworthiness?
- How do the writers create chaos in their description of the Gibbering Grove?

CHAPTERS 23-25

- Analyze the literal meaning behind the quotation on page 216: "*rumors . . . secrets . . . rumors . . . secrets, it thrummed. Once planted, they grow. Once planted, they grow.*" What is the difference between rumors and secrets? What does it mean to plant a rumor or secret and how do they grow? What do Fin and Marrill learn about the effects of rumors and secrets from the Gibbering Grove?

- Chapter 24 is titled "Learning to Be Supportive". What does it mean to be supportive? How do Marrill and Fin support one another in this chapter? How is this a change for Fin?
- How do the authors use imagery in the text to convey the rumors/secrets that pass from tree to tree in the Gibbering Grove? Why might the writers have chosen to write them in this style?
- How does Fin convince the trees to release Marrill, and how does this plan backfire on them?

CHAPTERS 26-28

- What new information do we learn about the Oracle?
- On page 254, Fin suggests he'll handle the more dangerous task of saving Ardent and Marrill can secure Coll, but Marrill questions why Fin assumes she can't handle what he can. What do you think? Is Fin's assumption founded or not?
- What does *discombobulated* mean and how does it apply to more than just Ardent?
- What does the Map mean to Leferia and why does she agree to give it up?

CHAPTERS 29-31

- Fin admits to Marrill that he doesn't really know how to be a friend and that he is only used to looking out for himself. But Marrill says that Fin is her best friend. What has Fin done up to this point to earn her friendship? Has becoming her friend gotten in the way of him looking out for himself?
- What is Ardent's relationship to Serth, and what is Ardent's motivation for looking for the Map?
- A name is a powerful identifier. Does knowing and referring to the Oracle as Serth undermine his self-proclaimed role as a prophet? Is Serth's prophecy absolute?
- What is a legend? Recount the legend of the Lost Sun of Dzannin.

- What will happen if the gate is opened? How do they know? Is this definite?
- What does the reader know about Coll? What questions do you have about him? What hints have the authors planted to pique our interest? Why do you think so much is left unanswered about him?

CHAPTERS 32-35

- Describe the Crystal Shadow Wastes. What new challenges does this world pose to our protagonists? How do these challenges bring them even closer?
- Define the term *naysayer*. Is this an accurate name for the creature we meet in the Wastes? What words besides *naysayer* would you use to best describe him and why? How does he change throughout the novel? How does he affect the mood of the end of the novel?
- In the Wastes, everything freezes, including emotions. How does the Naysayer use frozen hope?
- What is the *neatline*, and how does Fin find it in the Wastes?
- Fin is struggling with the internal conflict of whether or not he really has any control over resisting Serth. How do Serth and the Naysayer impact his internal conflict? What do they each represent?

CHAPTERS 36-38

- In Chapter 36, Marrill risks her own life to save Fin. How does she go about this, and how does it compare to her experience earlier in the novel? What does this reveal about how Marrill has changed?
- What misconceptions do Fin and Marrill make about the Map? What decision do they have to make about the Key, and how will this affect their lives? What do they decide? Would you have done the same?

CHAPTERS 39-41

- What is Serth's strongest weapon, and how does he use this against Fin and Marrill? How does Marrill counteract this? How is it that Marrill and the hope crystal could have the same effect on Fin?

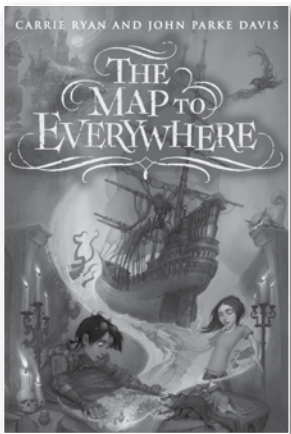
- Serth claims that Marrill is weak for needing and clinging to Fin. Do you agree that needing others makes you weak?
- In the last line of Chapter 39, Marrill mutters "Shanks." What does this word choice reveal about Marrill and how does it add humor to a tense scene?
- Fin and Marrill are disappointed that Rose seemed to have turned on them. Is it true? What do you think was Rose's intention?
- What were the numbers that Marrill saw on the map and how are they helpful to Coll in getting her home?
- What does FNULNU stand for?
- Why does Fin hide the key from the others? Do you think Fin would have told Marrill that he still had it if Coll hadn't been able to help her find her way home? Why or why not?

CHAPTERS 42 – EPILOGUE

- Why is the map safer with Marrill than with the others?
- Marrill flies on the wind three different times in this novel. How does her experience change from time to time and what does this reveal about her change in character?
- Ardent says, "...[I]f the Stream is close enough for you to stumble upon it again, well, something has gone terribly, terribly wrong." (p.414) What seed is being planted with this line?
- How does Marrill explain her absence to her parents?
- How will "being normal" be an adventure for Marrill? What is normal?
- Though Fin doesn't find his mother at the end of the novel, his story still seems to end on a hopeful note. What factors contribute to this?
- Were you surprised by the epilogue? Why or why not?

- The last image of the book is of Serth standing, wearing “black robes, sparkled with stars.” Stars are a motif that runs through the entire novel. Find other places in the novel where stars are referred to and discuss their significance of them.
- When the man (Serth) says to the Master of the Iron Ship, “It has been a long time, old friend,” what does this imply? How does this foreshadow what is to come in Book Two?

about the book



THE MAP TO EVERYWHERE
by Carrie Ryan
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Also available in downloadable
ebook and audio formats

*Anything you need, the Map to Everywhere
can take you there.*

In Carrie Ryan and John Parke Davis’s first installment of a fantastical new series, adventure, magic, and hilarity collide in the treacherous skies and dangerous waters of the Pirate Stream. Heart-pounding escapades and a colorful cast of characters will have readers setting sail through this wholly original and unforgettable tale.

- ★ “Ryan and Davis’ swashbuckling quest features fantastic world building, gnarly creatures, and a villain who is both spooky and formidable.... The unique details, expert plotting, charming characters, and comic interludes combine in a tantalizing read that’s made even more appealing by the promise that the story will continue in future volumes.”

—*Booklist*, starred review

- ★ “Multifaceted characters, high stakes, imaginative magic and hints of hidden twists and complexities to come add up to a memorable start to a projected four-volume voyage.”

—*Kirkus Reviews*, starred review

- ★ “Fast-paced and imaginative, this adventure combines action with whimsy, injecting emotion and pathos into an otherwise lighthearted romp. It’s a strong start for what promises to be a highly enjoyable series.”

—*Publishers Weekly*, starred review

- ★ “Ryan and Davis have created wholly original settings, and the juxtaposition of Fin and Merrill’s backgrounds and personalities is enjoyable and humorous. This is an ambitious undertaking, and strong readers who enjoy adventure fiction and fantasy will inhale the first book in what has the potential to be an extraordinary series.”

—*School Library Journal*, starred review

about the authors



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Carrie Ryan is the *New York Times* bestselling author of the *Forest of Hands and Teeth* series. John Parke Davis is an Assistant Federal Defender in the Western District of North Carolina and a published author of short fiction. They are husband and wife, and currently live in Charlotte, North Carolina with a herd of dogs and cats, visit Carrie & John online at www.TheMapToEverywhere.com.



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This educator’s guide was written by Erica Rand Silverman and Sharon Kennedy, former high school English teachers and co-founders of Room 228 Educational Consulting (www.rm228.com).