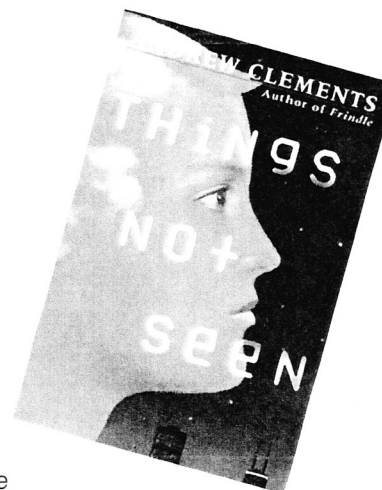


Things Not Seen

This is an excerpt from the novel *Things Not Seen* by Andrew Clements.



The good thing about February in Chicago is that no one thinks it's weird if you're all bundled up. When I get on the city bus headed toward campus, I'm just another person who doesn't want to freeze to death in the wind chill. The stocking cap, the turtle-neck, the scarf around my face, the gloves, it all looks natural. Except maybe Dad's huge sunglasses. They make me look like Elwood from *The Blues Brothers*.

It's about a half-mile bus ride from home to the stop at Ellis and Fifty-Seven Street. Bouncing along, my heart is pounding so hard, I can hear it crinkling my eardrums. It probably isn't such a great idea to be going to the library. But I have to. I have to. I mean, what if I sit at home all day and watch TV, and then tomorrow, I wake up and I'm my regular self again? It would be like nothing happened, same old same old. So I'm going to the library to see what it's like. To be like this. At the library. As long as I get home before Dad does, no problem.

Looking out the window of the bus, I'm not sure if I'll be able to get into the library. It's the big one, the Regenstein Library. You have to show an ID at the entrance. If the person on duty wants to check my face against the picture on my lab school ID, things could get messy. But I come here a lot, and know the guy who's working at the security desk today. He's a College kid.

There's no line, and I hand him my card.

"Hi, Walt. How's it going?"

He looks at my picture and runs the card under the Scanner. He smiles and says, "Everything's good, Bobby. You out of school early today?"

I nod. "Yeah, working on a special project."

He smiles and says, "Well, don't get too smart all at once, okay?"

I start to walk towards the elevators and Walt says, "Hey..."

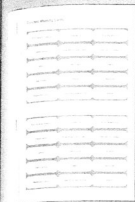
I turn back, and he grins and says, "... nice shades."

I know exactly where I'm going. The elevator takes me to the top floor. There's a men's room up on five, and I'm betting it is empty. It is. I shut myself into the stall against the wall and take off my clothes. I wrap everything in my coat [...] Before I leave the washroom, I look into the mirror above the sinks. I have to make sure I don't look like I feel. Because I feel the way I am – which is totally naked. And I hope that at least for the next little while, I really do stay invisible.

Leaving my house, riding the bus, walking through the library – when I did all that I was wearing a full set of clothes. And my eyes told my brain that everything was normal. And I had no trouble walking or seeing my hand put quarters into the slot on the bus. That's because my hand was in a glove and my feet were in my shoes.

Now I'm lost in space again, like that first trip down to the kitchen at breakfast this morning. My hands and feet don't know how to obey me.

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→ worksheet,
S.12



→ worksheet,
S.13

Concept Mapping

Wissen wird in Form von semantischen Netzwerken abgespeichert. **Concept Mapping** (Strukturlegetechnik) hilft Lernenden, ihre Netzwerke sichtbar zu machen, indem sie Begriffskarten zu einem Thema arrangieren, um so die Beziehungen der Begriffe untereinander zu verdeutlichen. Dabei

- lernen sie, durch Visualisierung Beziehungen und hierarchische Strukturen zwischen Elementen, z. B. Figuren in fiktionalen Texten, Handlungen, Ideen etc. sichtbar zu machen.
- strukturieren und gliedern sie Wissensbestände und können sie so besser verstehen.

Die Schülerinnen und Schüler lernen die Methode anhand eines Ausschnitts aus dem Jugendroman *Things Not Seen* von Andrew Clements kennen.

Die Methode eignet sich

- um Vorwissen zu aktivieren.
- um das Verständnis von Textzusammenhängen zu vertiefen.

So geht's

Die Lernenden zerschneiden zunächst das Arbeitsblatt → **CONCEPT MAPPING CARDS** (S. 12) mit den Begriffskarten und legen die Karten vor sich aus. Für die eine Hälfte der Klasse ist → **CONCEPT MAPPING CARDS** (S. 12) gelb kopiert, für die andere Hälfte grün. Das erleichtert das Sortieren der Karten in der späteren Partnerarbeitsphase.

1. **Text lesen:** Die Lernenden lesen den Romanausschnitt auf → **THINGS NOT SEEN** (S. 13).
2. **Begriffskarten sichten:** Die Lernenden sichten die Begriffskarten in Einzelarbeit. Sie teilen diese auf in Begriffe, die sie erklären können und diejenigen, bei denen sie noch Erklärungsbedarf haben. Der Erklärungsbedarf kann sich auf die Wortbedeutung, Aussprache oder auf die Bedeutung im Textzusammenhang beziehen.
3. **Begriffe klären:** Mit einem Partner klären die Lernenden unklare Begriffe. Begriffe, die sie nicht auflösen können, erfragen sie in einer Plenumsphase.
4. **Beziehungen herstellen:** Die Lernenden stellen sicher, dass sie einen vollständigen Kartensatz haben (15 gelbe bzw. grüne Karten). Anschließend versuchen sie in Einzelarbeit, die Beziehung der Begriffe zueinander zu verdeutlichen, indem sie die Karten auf dem Tisch arrangieren (nach der Reihenfolge, in der die Begriffe im Text erscheinen, nach kausalen Zusammenhängen etc.).

Things Not Seen: Plot summary

Andrew Clements (2002)

Things Not Seen.

New York: Philomel.

At first it seems like any other Tuesday: Fifteen-year-old Bobby throws off his electric blanket and stumbles to the bathroom to shower. But when he wipes the fog off the mirror to comb his hair he notices that something is missing: His mirror image. It turns out that he has become invisible.



After convincing his parents he still exists, Bobby is forced to remain at home and keep his „condition“ a secret. But when his parents need to go to hospital after a car accident, Bobby leaves the house. At the public library, he meets a blind girl, Alicia, the one person who will not notice that he is invisible. He confides his secret to her.

Meanwhile, the State Department starts to investigate his disappearance. Afraid that this inquiry might land his parents in jail, Bobby and Alicia start an investigation of their own: What is the truth behind Bobby's invisibility?

5. **Strukturen erläutern:** In Partnerarbeit erläutern sich die Lernenden gegenseitig ihre Struktur und begründen ihre Entscheidungen. Dabei können Karten neu arrangiert werden. Ein Paar erledigt seine Sortieraufgabe mit Folienschnipseln auf dem Tageslichtprojektor oder arrangiert stark vergrößerte Begriffskarten mithilfe von Magneten an der Tafel. Diese Lösung ist dann Grundlage für eine Auswertungsphase im Plenum. Alternativ kann sich an die Sortieraufgabe auch eine Phase anschließen, in der die Paare Fragen stellen oder Schwierigkeiten thematisieren können, die sich ergeben haben.

Tipps

- Es sollten nicht mehr als 10–15 Karten Grundlage der Sortieraufgabe sein.
- Die Lehrkraft oder zwei leistungsstärkere Lernende können ein Beispiel an der Tafel vorführen und dabei durch lautes Denken ihre Entscheidungsprozesse offenlegen.
- Der Ablauf sollte genau eingehalten werden, um den Lernenden Sicherheit zu geben.

Concept Mapping Cards

But I have to. I have to.	bundled up	ID at the entrance
totally naked	"Everything's good, Bobby."	February in Chicago
empty	men's room	invisible
lost in space	freeze	regular self
Regenstein Library	everything was normal	shades

But I have to. I have to.	bundled up	ID at the entrance
totally naked	"Everything's good, Bobby."	February in Chicago
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Visualizing

Wenn Texte in Lernenden keine eigenen Vorstellungen auslösen, dann bleiben sie ihnen fremd. Eine wirksame Texterschließungsstrategie dagegen ist das **Visualizing** (Visualisieren). Sie hilft Lernenden, sich Texte bildlich vorzustellen und sie mit eigenen Vorstellungen zu verknüpfen. Diese Bilder von einem Text oder einem Textauszug („Kino im Kopf“) stellen die Lernenden einem Partner oder in der Gruppe vor und diskutieren sie dort. Diese Strategie hilft ihnen dabei

- Vorwissen zu aktivieren und Hypothesen zu bilden.
- innere Vorstellungen wachzurufen.
- Leerstellen im Text durch Schlussfolgerungen zu füllen.
- Einzelheiten eines Textes in ein Gesamtbild zu integrieren.
- Texte aufmerksamer und genauer zu lesen, Textstellen erneut zu lesen.
- Hauptsächliches von Nebensächlichem zu unterscheiden.

Die Schülerinnen und Schüler lernen die Methode anhand eines Ausschnitts aus dem Jugendroman *Things Not Seen* von Andrew Clements kennen (s. auch S. 11).

Die Methode eignet sich

- zur Untersuchung des Schauplatzes oder der Figuren in literarischen Texten.
- um Sachtexte zu erschließen.

So geht's

Die Lehrkraft erläutert die Lesestrategie (→ **VISUALIZING**, unten) und erklärt, dass man Textinhalte besser verstehen

und behalten kann, wenn man sich ein Bild von ihnen macht. Zur Demonstration beschreibt sie ihre eigenen Vorstellungen zu einer Textpassage.

Die Lernenden lesen dann die Beschreibung des Protagonisten aus dem Roman *Things Not Seen* auf → **VISUALIZING THE PROTAGONIST**, S. 15) still und versuchen, sich diese Textpassage bildlich vorzustellen. Sie halten ihre Ideen dazu stichwortartig fest oder fertigen eine Skizze an.

Dann tauschen sie sich mit einem Partner über ihre Vorstellungen aus. Eventuell schließt sich daran ein zweiter Lesedurchgang in Einzelarbeit an, um die mentalen Bilder des Partners nachvollziehen zu können oder die eigenen zu überprüfen.

Die Paare präsentieren ihre Vorstellungen im Plenum.

Variante

Die Lernenden setzen ihre Vorstellungen vom Text in Skizzen (z. B. von einem Schauplatz, → **LIFE IN A MEDIEVAL CASTLE**, S. 16) oder in einen *graphic organizer* wie eine Mindmap, eine Tabelle, ein Flussdiagramm o. Ä. um. Sie präsentieren ihre Skizzen oder ihren *graphic organizer* einem Partner und erläutern diese.

Tipps

- Die Lernenden notieren zusätzlich Gefühle, die ein Text bei ihnen auslöst.
- Die Lernenden unterstreichen diejenigen Begriffe im Text, die die mentalen Bilder hervorgerufen haben.
- Die Strategie wird zunächst anhand von Begriffen oder Sätzen erprobt.



→ bookmark,
S. 14



→ worksheet,
S. 15

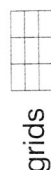


→ worksheet,
S. 16

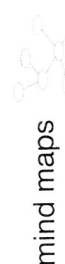
Visualizing

Create pictures of what you're reading in your mind. This makes the words you read real and helps you understand and remember the text.

- Read the text carefully.
- Close your eyes and try to imagine what you've just read, e.g. characters, place, objects, atmosphere, conflicts, ...
- Imagine a story taking place as if it were a movie. Think also about what you can hear or smell.
- Take notes or make a sketch of your ideas. Label your sketch.
- Use graphic organizers like



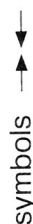
grids



mind maps



Venn diagrams



symbols

to show how people, places or events are related.

Visualizing the Protagonist

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The stocking cap, the turtle neck, the scarf around my face, the gloves, it all looks natural. Except maybe Dad's huge sunglasses, they make me look like Elwood from *The Blues Brothers*.



- Read the description of Bobby, the main character and also the narrator.
- Close your eyes and try to see Bobby in your mind's eye.
Try to imagine what he looks like.
- Make a quick sketch of the details you see and draw it on paper.
Your drawing doesn't have to be perfect. But make it big, at least half a page:



- Share your ideas with a partner. Explain what you saw in your mind.
Talk about what is the same or what is different in your pictures.



I visualized...

A mental picture I had...

I could picture...

When I read this, I imagined...

As I read this, I saw in my mind...

In my drawing I attempted to show...



- Read the text again.
Which new ideas or images appear as a result of the second reading?