

RICK RIORDAN

MAGNIUS CHASE

and the GODS of ASGARD

Emulation Handbook

Magnus Chase, The Hammer Of Thor // Rick Riordan

Magnus Chase, son of Frey and einherjar (a resurrected soldier sent to fight along side with Odin on the day of Ragnarok), is sent on a deadly quest through the Nine Realms of the World Tree to bring back Thor's Hammer, a dangerous weapon that could bring about Ragnarok, also known as the end of the world. Alongside with him comes Samirah Al Abbas, daughter of Loki and Valkyrie of Valhalla, Alex Fierro, child of Loki and fellow einherjar, Hearthstone, elf and specialist in runestone magic, and Blitzen, dwarf and specialist in fashionable armor. Together, they must not only retrieve Thor's missing hammer, but prevent the unholy matrimony of Samirah and an Earth Giant, set up by her scheming father, Loki.



FIRST PERSON NARRATION

What's this element?

The author wrote the entire book is set through first person narration. Not only is Magnus telling his story, but you are also aware of his thoughts and feelings, as if you were Magnus himself going through the book. At first, it doesn't seem terribly special, but as the book goes on, Magnus's character begins to full develop and understand things and you do so as well along with him. "I remembered an old cartoon with sheepdogs punching time clocks as they came in for different shifts to keep the wolves away from the flocks. I wondered if gods had punch cards like that, or maybe they worked all the way from home. Could sea god telecommunicate?" (pg.458)

Why does it matter?

The first person narration really brings an emotional connection to the book. As you read the story, you connect with Magnus and his emotions as if you were living it yourself. You can draw comparisons and gives you an easier path way to falling in love with the character. You aren't just told the details, you are experiencing them through the eyes of some who is going through them, because in a sense, that is what first person narration is. The story is using words such as "I" to tell a story from their perspective.

What's the impact on the reader?

When I first read this, it was an average trait that didn't seem terribly special. Rick Riordan's books are notorious for being in first person, but digging deeper into it, you can see that it has a major emotional impact on the reader. "Being open is a kind of invitation to others. What you share about yourself should encourage others to come in, so to speak, and make contact with you. To involve themselves with you." * **When others open themselves to us, when we are given permission to see their thoughts and emotions, it creates a type of bond. We both consciously and subconsciously sense that type of vulnerability. This can be crucial when first introducing the character because even though you have only just "met" this "person" is open and straightforward. His narration is both honest and witty and despite Rick Riordan's previous books, all with first person narration, he gives a new breath of life into each character he creates and writes about. The reader is invited to not just read about the character but to almost interact and listen.**

*<http://www.healthyplace.com/relationships/healthy-relationships/how-to-open-up-and-reveal-yourself-to-others/>



Magnus Chase

Our sarcastic and witty narrator

DIALOGUE

What's this element?

The dialogue that is chosen to be shown throughout a book is meant to further the plot in some way. Dialogue also adds to the main character's personality. Dialogue also gives the opportunity to see other's point of view and get to know the character, as well as building a side character up for the purpose of the story line or to further the plot line.

"You made these all last night?"

I picked one up.

Alex took it out of my hands. "No, you can't touch it, Magnus. Thanks for asking, Magnus. Yes, most of these were made last night..."(pg.446-447)

Why does it matter?

Going along with the first person narration, the character Magnus, is very interactive with others and as a product of this, there is often a lot of dialogue between characters. By setting up dialogue, you can not only connect with Magnus but those characters as well and watch as they develop with each other and further the plot by interacting. We see his thought process, but know he is revealed more through actions and how he interacts with other people. It gives the character an action to perform and the interaction with other people is what really sells the book. The dialogue in this book is particularly important because it provides many a times, exposition, or information to back up the story being told.

What's the impact on the reader?

The element gives the reader an opportunity to see the characters life and gives the story a more interesting flare. While you could have a book without dialogue, it might not be as exciting as one with dialogue. While some people may not be very social, the average person, social or not, still needs some type of human interaction. It's a habit we do so unknowingly. When books have unrealistic expectations, usually that will draw the reader out because it becomes something they can no longer relate to. Adding dialogue fulfills the reader's needs of human interaction and creates a realistic feel to an otherwise unrealistic book. Along with this, comes the defining of characters. In our world, in order to get to know someone, you must talk to them and spend time with them. Only then will you be able to discover who that person really is. The same goes for books. When the reader listens to the characters talking and spends time reading the book, it makes them feel as if they're getting closer to the character and the story. The reader is not lost, as dialogue can fill in their curiosity and questions through exposition, making the reader feel as if they were part of the story.

ADJECTIVES AND PUNCTUATION

What's this element?

My author uses many commas along with adjectives to create a description of the world around Magnus Chase. Adjectives are used to describe things and commas can be used to combine sentences. He also uses a wide variety of sentence length to create his story. While the sentences are often short, he does not hesitate to blend in the medium or long sentences with them. "The second waterfall had potential. The terrain was rockier, with lots of slippery moss and treacherous crevices between the boulders of each bank... With all the churning froth and ripples, I couldn't see below the surface, but judging from the deep blue water, it must've been deep." (pg.202)

Why does it matter?

The definition of adjectives and commas above are important because it already tells you why they would go together so well, as Rick displays in his books. By using these two together you can create a very well written display of a scene without having to cram, crush, or murder a sentence. To put this more clearly, it allows an author to add more description in a sentence without it running off, or becoming too excessive. Adjectives have immense power in a story. They can change the most boring of sentences into a colorful exposition and give the reader a sense of awareness. While jamming your sentences full of the may prove as a counteractive to creating a good sentence, the right amount can become one of the major parts contributing to a great book. The sentence length however, has a different effect. It keeps the book fast paced, while the medium sentences almost acting as a type of "yellow light", so the reader can slow down (not stop) and pay more attention to the details. This also works its way with commas and adjectives as the most common sentences that are used with medium to long sentences are when they are describing something. I feel like the long sentences are not a "red/stop light" but more of a yield, if that were to make any sense. It gives time for exposition before the story picks back up again.

F M T R I R

ADJECTIVES AND PUNCTUATION

What's the impact on the reader?

Most of the previous points I brought up involved Rick Riordan using the points mentioned to bring the story to life. This one is no different. In order to create a successful book, the reader must not only enjoy the writing, but enjoy the story as well. By using the voice of Magnus Chase, he creates his story and by using adjectives, commas, and various images, he is able to put together a wonderful piece of writing, able to immerse its reader into its scenes. Humans are sensory freaks. We rely on all five everyday. When a book can provide the senses we cannot feel (as they are being read and not directly felt) it gives us a sense of completeness. Rick uses adjectives commonly which strengthens his writing, because it gives the reader something to pick up on and create an image in their mind. The way he places his sentences with several short and medium sentences, mixed with the long ones, give a quick jab at the reader. By combining the length of sentences, more short with a blend of medium to long, it gives the reader a steady but fast pace, giving them the ability to be aware of what is happening in the book and not be overwhelmed, but also making sure it does not move terribly slow as it crawls slowly though with too many details or explanations.

FMTRIR

My emulation: No Ragrets (And Yes, It's Spelt Wrong On Purpose)

"I don't think they liked us very much." He crunched his face up, as if we had just passed a particularly foul smelling dumpster.

The clouds were slowly drifting off, letting out small, but savory bits of sunlight.

"How long did it take you to figure that one out?" I laughed.

The events of just moments before began rolling in. We were, well, had been, at a SEPTA train station, before getting kicked out for stupid things like running, singing, possibly standing on the AMTRAK desk. What more can a man ask for than stories to inspire his grandchildren? At least the station police let me keep my slushie.

"Man, we're obnoxious." I snorted, taking a sip of a practically-melted-all-syrup-no-slushie slushie.

"I think the word you're looking for is stupid. What if they kept us there? What if we weren't let off with a warning? I knew you were crazy, but I think you may have taken it a bit too far." He staring hard at the ground as if it were a new concept to him.

"Okay, so maybe I took it a little too far, but you got to admit. When you saw that guy's face when I jumped on there." I started.

"The police thought we were high." He added.

"That AMTRAK guy jumped so far back, I thought he was gonna fly off."

"What if they called our moms?"

I stopped. "Dude, you're going to college soon."

"Another one of my points!"

I looked him dead in the eye. He was right, no doubt about it. I just wouldn't admit it, because then I might regret it and that goes way past my brain capacity. Although, judging from the way he's was tugging on the stings on his hoodie, he wasn't admitting something either.

"Would you do it again?"

He smiled a guilty smile. "Do you really think I'd say no?"

Annotations

First Person Narration

"The events of just moments before began rolling in. We were, well, had been, at a SEPTA train station, before getting kicked out for stupid things like running, singing, possibly standing on the AMTRAK desk. What more can a man ask for than stories to inspire his grandchildren? At least the station police let me keep my slushie." **By using first person narration, I wanted the reader to understand the character's thought and a little smidge of his personality. I wanted them to feel as if they were really walking beside them .**

Dialouge

"Man, we're obnoxious." I snorted, taking a sip of a practically-melted-all-syrup-no-slushie slushie

"I think the word you're looking for is stupid. What if they kept us there? What if we weren't let off with a warning? I knew you were crazy, but I think you may have taken it a bit too far." He staring hard at the ground as if it were a new concept to him." **I knew from the get go that I wanted a side character., but he would need something tht makes him important to the stoyr being told. In this story your hearing an experiance and learning a little about the characters' personalites. This is what dialouge can do. I also knew I needed to give some exposition so the reader didn't fel terribly lost (hopefully).**

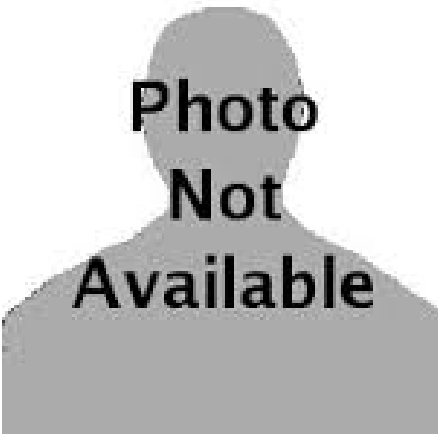
Adjectives and Commas

"The clouds were slowly drifting off, letting out small, but savory bits of sunlight." **I wanted the reader to know that they were outside, even if that wasn't the main focus of the story. I wanted them to see the sky with bots of sunlight and connect it to thier experiances with tht kind of weather, without having to go into great detail, letting thier minds fill in the blanks. I added adjectives like s"mall, but savory" to give the sentance a type of texture and meat that only adjectives and desprictivions can bring to a story.**

About The Authors



RICK RIORDAN is the best selling author to three New York Times #1 best seller series: Percy Jackson and the Olympians, based on Greek Mythology; The Kane Chronicles, based on Egyptian Mythology, and the Heroes of Olympus based on both Greek and Roman Mythology. He lives in Boston, Massachusetts, with his wife and two sons.



LILLY ROMAN is a new upcoming author currently attending Science Leadership Academy. When she's not writing, she's reading. She fell in love with Greek mythology in fourth grade, and in fifth grade, discovered a book in her mom's closet, named Percy Jackson. Lilly has been a book lover ever since, and is hoping to one day publish her own. She lives in Philadelphia, Pennsylvania with her parents and three siblings.