

TABLE OF CONTENTS

Introduction	8
Features of the Student Book	10
Features of the <i>Teaching and Assessment Resources Book</i>	11
Skills Chart	14
Introducing the Student Book	18
Active Reading	19
Active Reading Strategies	20
Active Reading Model	21
Active Reading Practice: Fiction	22
Active Reading Practice: Nonfiction	27

UNIT ONE *Self Portrait*

Unit One Differentiated Instruction	30
Introducing Unit One	32
Unit One Vocabulary	33
Active Reading Strategy: Questioning	34

Unit One Selections

DEAR MARSHA JUDIE ANGELL/HANGING FIRE AUDRE LORDE

Teaching	35
Comprehension Quiz	37
Skill Development: Author's Style	38
Vocabulary Quiz	39

GOLDEN GLASS ALMA VILLANUEVA

Teaching	40
Comprehension Quiz	41
Skill Development: Point of View	42
Vocabulary Quiz	43

TIFFANY AS TOLD TO REBECCA CARROLL/TIME SOMEBODY TOLD ME QUANTEDIUS HALL

Teaching	44
Comprehension Quiz	46
Skill Development: Tone	47

JARED DAVID GIFALDI/ALMOST READY: ARNOLD ADOFF

Teaching	48
Comprehension Quiz	50
Skill Development: Characterization	51
Vocabulary Quiz	52

THE ONE WHO WATCHES JUDITH ORTIZ COFER

Teaching	53
Comprehension Quiz	54
Skill Development: Dialect	55

Responding to Unit One	56
Literary Analysis: Character Trait Web	58
Unit One Vocabulary Test	59
Unit One Objective and Essay Test	61
Unit One Prompts and Projects	63

UNIT TWO *Family Album*

Unit Two Differentiated Instruction	65
Introducing Unit Two	67
Unit Two Vocabulary	68
Active Reading Strategy: Predicting	69
Unit Two Selections	
LOOKING FOR WORK GARY SOTO	
Teaching	70
Comprehension Quiz	71
Skill Development: Stereotyping	72
Vocabulary Quiz	73
A PLATE OF PEAS RICK BEYER	
Teaching	74
Comprehension Quiz	75
Skill Development: Conflict	76
ASHES SUSAN BETH PFEFFER/AFTER THE DIVORCE JEWEL KILCHER	
Teaching	77
Comprehension Quiz	79
Skill Development: Personification	80
Vocabulary Quiz	81
ATOMIC BLUE PIECES ANGELA JOHNSON	
Teaching	82
Comprehension Quiz	84
Skill Development: Setting	85
THE NIGHT THE BEAR ATE GOOMBAW PATRICK F. McMANUS	
Teaching	86
Comprehension Quiz	88
Skill Development: Mood	89
Vocabulary Quiz	90
SAYING GOOD-BYE TO THE TALL MAN RICK BOOK/BECAUSE I COULD NOT STOP FOR DEATH EMILY DICKINSON	
Teaching	91
Comprehension Quiz	93
Skill Development: Figurative Language	94
Vocabulary Quiz	95
Responding to Unit Two	96
Literary Analysis: Theme Map	98
Unit Two Vocabulary Test	99
Unit Two Objective and Essay Test	101
Unit Two Prompts and Projects	103

UNIT THREE *Friendly Photos*

Unit Three Differentiated Instruction	105
Introducing Unit Three	106
Unit Three Vocabulary	107
Active Reading Strategy: Clarifying	108
Unit Three Selections	
KISSING TENNESSEE KATHI APPELT/THE DREAM KEEPER LANGSTON HUGHES	
Teaching	109
Comprehension Quiz	111
Skill Development: Hyperbole	112

A ROBOT DOESN'T HAVE A CURVE BALL RON KOERTGE	
Teaching	113
Comprehension Quiz	115
Skill Development: Plot.	116
Vocabulary Quiz.	117
DAWN TIM WYNNE-JONES	
Teaching	118
Comprehension Quiz	120
Skill Development: Symbolism.	121
Vocabulary Quiz.	122
JOSH: THE SMARTEST DOG IN THE WORLD GARY PAULSEN	
Teaching	123
Comprehension Quiz	124
Skill Development: Personal Narrative.	125
Vocabulary Quiz.	126
THE FITTING OF THE SLIPPER WILLIAM J. BROOKE/INTERVIEW SARA HENDERSON HAY	
Teaching	127
Comprehension Quiz	129
Skill Development: Dialogue.	130
Vocabulary Quiz.	131
Responding to Unit Three	132
Literary Analysis: Plot Structure Map	134
Unit Three Vocabulary Test	135
Unit Three Objective and Essay Test	137
Unit Three Prompts and Projects	139

UNIT FOUR *School Pictures*

Unit Four Differentiated Instruction	141
Introducing Unit Four	142
Unit Four Vocabulary	143
Active Reading Strategy: Connecting	144
Unit Four Selections	
PIG BRAINS ALDEN R. CARTER	
Teaching	145
Comprehension Quiz	147
Skill Development: Word Choice.	148
Vocabulary Quiz.	149
THE METAPHOR BUDGE WILSON/MRS. GOLDWASSER RON WALLACE	
Teaching	150
Comprehension Quiz	152
Skill Development: Similes and Metaphors	153
Vocabulary Quiz.	154
THIS IS A TEST STEPHEN GREGG/PASS/FAIL LINDA PASTAN	
Teaching	155
Comprehension Quiz	157
Skill Development: Compare and Contrast	158
Vocabulary Quiz.	159
WHAT IS AND AIN'T GRAMMATICAL DAVE BARRY	
Teaching	160
Comprehension Quiz	162
Skill Development: Satire.	163

.....

A LETTER FROM THE FRINGE JOAN BAUER	
Teaching	164
Comprehension Quiz	166
Skill Development: Ask Questions and Draw Conclusions	167
Vocabulary Quiz	168
Responding to Unit Four	169
Literary Analysis: Story Sequence Chart	171
Unit Four Vocabulary Test	172
Unit Four Objective and Essay Test	174
Unit Four Prompts and Projects	176

UNIT FIVE *Neighborhood Panorama*

Unit Five Differentiated Instruction	178
Introducing Unit Five	179
Unit Five Vocabulary	180
Active Reading Strategy: Summarizing	181
Unit Five Selections	
THE PILL FACTORY ANNE MAZER	
Teaching	182
Comprehension Quiz	184
Skill Development: Voice	185
Vocabulary Quiz	186
AMIR PAUL FLEISCHMAN/POST HUMUS PATTI TANA	
Teaching	187
Comprehension Quiz	188
Skill Development: Author’s Purpose	189
WAR GAME NANCY WERLIN	
Teaching	190
Comprehension Quiz	191
Skill Development: Draw Conclusions	192
Vocabulary Quiz	193
WHAT HAPPENED DURING THE ICE STORM JIM HEYNEN/THE RUNAWAY ROBERT FROST	
Teaching	194
Comprehension Quiz	196
Skill Development: Description	197
BLOCK PARTY—145TH STREET STYLE WALTER DEAN MYERS/IN THE INNER CITY LUCILLE CLIFTON	
Teaching	198
Comprehension Quiz	200
Skill Development: Main Idea and Relevant Details	201
Vocabulary Quiz	202
Responding to Unit Five	203
Literary Analysis: Description Triangle	205
Unit Five Vocabulary Test	206
Unit Five Objective and Essay Test	208
Unit Five Prompts and Projects	210

UNIT SIX *Postcards from Beyond*

Unit Six Differentiated Instruction	212
Introducing Unit Six	213
Unit Six Vocabulary	214
Active Reading Strategy: Evaluating	215
Unit Six Selections	
BLACK ANGEL NANCY SPRINGER/HORSE BY MOONLIGHT ALBERTO BLANCO	
Teaching	216
Comprehension Quiz	218
Skill Development: Visualizing a Myth or Legend	219
Vocabulary Quiz	220
THE ELEVATOR WILLIAM SLEATOR	
Teaching	221
Comprehension Quiz	223
Skill Development: Suspense	224
Vocabulary Quiz	225
MUFFIN EXPLAINS TELEOLOGY TO THE WORLD AT LARGE JAMES ALAN GARDNER/ TURN! TURN! TURN! PETE SEEGER	
Teaching	226
Comprehension Quiz	228
Skill Development: Irony	229
Vocabulary Quiz	230
THE WIFE’S STORY URSULA K. LE GUIN	
Teaching	231
Comprehension Quiz	233
Skill Development: Recognizing Cause and Effect	234
THE DEFENDER ROBERT LIPSYTE	
Teaching	235
Comprehension Quiz	237
Skill Development: Making Judgments	238
Vocabulary Quiz	239
Responding to Unit Six	240
Literary Analysis: Time Line	242
Unit Six Vocabulary Test	243
Unit Six Objective and Essay Test	245
Unit Two Prompts and Projects	247
Writing Workshops	
WRITING ABOUT LITERATURE	249
WRITING TO INFORM AND EXPLAIN	257
WRITING TO PERSUADE	262
General Standards and Criteria for Project Evaluation	275
Answer Key	269

Introduction

Encouraging Successful Readers

It surely comes as no surprise to you that successful readers are engaged readers: They are actively involved in their own reading process. They monitor their own understanding, relate deeply to the texts they read, and use what they already know to understand new material.

In their interactions with text, good readers are not only learning about the information they are reading, they are developing the literacy and thinking skills necessary to become lifelong readers.

Snapshots helps readers learn about subjects relevant to this age group through the reading of short stories, essays, memoirs, biographies, and poems. The selections were assembled to encourage not only an understanding and appreciation of literature but also a passion for reading in general. A love of reading transcends genre. Students who enjoy reading short stories learn to enjoy reading news items about social issues as well as essays in science. The literary and reading skills pages offered in this *Teaching and Assessment Resources* book call upon critical and creative thinking from students.

Second Language Learners

Classrooms today are comprised of a rich variety of heritages and languages reflecting the diverse cultural nature of our society. The terms English for Speakers of Other Languages (ESOL) and English as a Second Language (ESL) were developed to recognize those students whose heritage language is other than English. The English Language Learner (ELL) students enter the classroom at various English language levels. They are faced with challenging content in an unfamiliar language. An appropriate instructional model must be in place for them.

When developing instruction using ELL strategies, it is important to remain sensitive to the student's first language and cultural background while also encouraging the acquisition of English in a nonthreatening and productive learning environment. Students' individual learning styles and preferences must also be considered.

Using the Matrix Program

As an important part of the Perfection Learning Matrix Program, *Snapshots* offers students in your classroom the opportunity to learn and grow together. ELL students, challenged students, gifted students, students who are working at grade level, and students with differing learning styles can find success reading selections from the same books—along with supplementary texts that can be combined specifically for each individual.

The use of graphic organizers, visual mapping, charts, tables, and Venn diagrams benefit students of all levels. Cooperative learning groups can also help—offering support and encouragement to ELL students, a chance for on-level students to learn by helping others, and a way for gifted students to discover new ways to enhance the teaching process. Following are suggestions for whole-class involvement with *Snapshots*.

Before Students Read the Selection

All students will benefit by going over the vocabulary highlighted for any given selection in the anthology. ELL students, in particular, may have trouble reading context clues, understanding idioms, or relating to the themes or plots of many stories. Devise ways of having struggling students pair up with others to work together on vocabulary lists. Have them act out meanings or share their own learning techniques. Ask gifted students to think of ways to make vocabulary learning engaging and rewarding. Try some of the techniques listed below.

- Encourage communication among all students in your class. ELL students gain much by listening to their peers, and all students gain by hearing their classmates' opinions, interpretations, and experiences.

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- Use prereading techniques with the entire class, such as asking them to make predictions based on the title and accompanying image for a selection. Some images may not be familiar to ELL students. Be sure that images and their relationship to the content are discussed.
 - Use the suggested activities in this resource book to build background knowledge. As you guide students, be sure to restate, expand, paraphrase, repeat, and speak slowly and clearly.
 - Use graphic organizers.
 - Use gestures, visuals, and concrete examples to illuminate text, and ask students to help you with this.
 - Use the Differentiated Instruction chart at the beginning of each unit to help focus understanding based on your students' various learning styles and challenges.

As Students Read the Selection

Remind students that they must be active readers. If necessary, go over the six strategies for active reading or give those who need some extra help copies of the Active Reading Strategies found on page 20 and the Active Reading Model on page 21 of this book. If students need practice in reading actively, have them work on the Active Reading Practice pages that begin on page 22. Additionally, you may help ELL students in the following ways.

- If students seem puzzled by any literary terms, go over the appropriate ones (such as *plot*, *theme*, *author's perspective*, *main ideas*, and so on) before they begin the selection.
- Ask students to read the Literary Lens questions and to think about them as they read the selection.
- Advise students to refer to the vocabulary and footnotes that accompany the text.
- Encourage students to take notes and jot down ideas and responses in their journals as they read.
- Record selections for those students who need auditory input. Parents or students may be willing to help with this.
- Allow ELL students the extended time they may need to read through the text and to process their thoughts and responses.

After Students Read the Selection

Always be available to discuss the selection after students finish reading. Encourage them to voice their concerns, impressions, or any elements that sparked their imaginations. To keep track of students' progress, use the many pages in this resource provided for each selection. Discussion questions appear on the first page, followed by comprehension, skill development, and vocabulary worksheets. Also provided are objective and essay tests and vocabulary tests. In addition, the strategies below should be of help to you.

- Encourage students to express personal reactions through written, oral, or multi-modal activities.
- Arrange students in cooperative groups to complete various worksheets.
- Offer ELL students the opportunity to answer questions on the tests provided in this resource book orally rather than in writing.
- Apply the suggestions found in the Differentiated Instruction charts to further aid students' understanding of the text they have read.

Features of the Student Book

Introducing the Book

Introductory Essay “Life in the Middle” addresses one of major goals of *Snapshots*—to speak to middle school students about issues important to them while trying to help them find their own voice. Use this essay to talk honestly and meaningfully to your students about their lives—their concerns, hopes, worries, and dreams.

Active Reading Strategies Active Reading is an important part of helping students read effectively and meaningfully. As students progress through *Snapshots*, they will learn how to use each of the six Active Reading strategies and will apply them as they read.

Themes and Selections

Themes The selections in *Snapshots* are grouped into six theme-based units. The book offers a mixture of fiction, nonfiction, and poetry (and one play) grouped around themes familiar to young people. The opening pages of each unit combine a strong visual image relevant to the theme, a quotation from a selection in the unit, and information about an Active Reading strategy.

Literary Lens A short prereading “assignment” designed to get students thinking about some aspect of the story precedes each selection in this anthology. A postreading Literary Lens question follows the selection, further probing the initial question.

Footnotes and Vocabulary Words with which students are unlikely to be familiar are footnoted in the text and defined at the bottom of selection pages. Vocabulary words, challenging words of a more general usage, are highlighted in bold type in the text and defined in the margin. These vocabulary words, along with reproducible vocabulary quizzes, are found in this resource.

Responding to the Unit Rather than interrupt the flow of reading with questions after every selection, *Snapshots* presents discussion questions at the end of each theme. Many of these discussion questions address more than one selection, giving students the opportunity to address several selections at a time and to compare and contrast multiple selections. The following items are found on the response pages:

- **Reflecting questions** give students a chance to think about what the selection means to them personally. Here, questions involving values and difficult moral choices may be addressed.
- **Analyzing questions** ask students to think about the selection in terms of its literary merit. Here, the writing style, the author’s purpose, and the use of literary techniques may be addressed.
- **Discussing questions** challenge students to talk together about an important issue presented in the unit.
- **Writing prompts** based on the unit theme and/or selections encourage students to choose from a range of writing modes to address issues of concern to them.
- **Work in Progress** offers a team-based, multi-modal approach to getting students out of their seats and working together to think creatively and solve problems.

End Matter

- **Author Biographies** give interesting information on the authors whose work appears in *Snapshots*.
- **Index of Titles and Authors** lists all the selections and all the authors in the book.

Features of the Teaching and Assessment Resources

Teaching the Skills On **pages 14 through 17** you will find an extensive chart arranged unit by unit that identifies:

- the theme of each unit and its particular focus
- the Active Reading skill presented in each unit
- the title, author, and genre of each selection
- the literary and/or reading skill focus of each selection (as covered on the Teaching page and the Skill Development page)
- the writing product students will produce for each selection
- the issues and concerns relevant to students for each selection

Introducing the Student book on **page 18**, you will find information on how to approach this book, more about “Life in the Middle,” and a list of discussion topics based on important middle school issues.

Active Reading An introduction to the concept of Active Reading can be found on **page 19** (and at the beginning of each unit—see below). This page helps you describe for students the six strategies that good readers use and how to apply them.

Active Reading Strategies, found on **page 20**, is a handout that explains the six strategies that good readers use and how to apply them.

Active Reading Model, found on **page 21**, shows how an active reader would go about reading a portion of the selection “Jared” by David Gifaldi.

Active Reading Practice pages offer a fiction piece, “Golden Glass” by Alma Villanueva (**pages 22–26**), and a nonfiction piece, “A Plate of Peas” by Rick Beyer (**pages 27–29**). Students begin by answering questions, and then continue reading and writing their own questions and comments.

Differentiated Classroom Instruction Ideas for teaching students who learn in various ways are offered for each selection in the book. The Differentiated Instruction chart appears at the beginning of each unit. Creative ideas are offered for helping visual, auditory, and kinesthetic learners as well as ELL and struggling students. In addition, each selection is rated *Easy*, *Average*, or *Challenging*.

Active Reading Strategy pages Each of the six Active Reading strategies have a corresponding activity page in this *Teaching and Assessment Resources* book. Before students begin each unit, have them familiarize themselves with the strategy, read the excerpt in the handout, practice the strategy, and then answer the questions on the handout.

Introducing the Unit Each of the six units in the student book focuses on a different theme and its relevance to young people. Discussion questions are suggested for each theme as well as multi-modal ways students may approach the theme.

Unit Vocabulary Handouts All of the unit's vocabulary words are listed by selection on reproducible handouts. Pass out these lists to help students prepare for the vocabulary tests.

Teaching Page Each selection, including any poem that accompanies it, is supported in this resource with a one- or two-page reproducible that includes:

- a selection summary
- vocabulary words and definitions
- discussion questions and possible answers
- the post-reading Literary Lens question and possible answers
- Literary Focus information for the selection
- a writing assignment titled “The Way I See It”

-
- a “Close-up” look at an issue pertinent to young people
 - a discussion of “The Poet’s Perspective,” where appropriate

Comprehension Quiz A comprehension quiz is provided for each main selection in the student book. The quiz contains five short-answer questions and one or two writing prompts. These pages are intended to check students’ literal understanding of the selection.

For Struggling or ELL Learners The comprehension quiz provides a quick way of checking that students have understood the basic events and themes of the selection. They may benefit from working in small groups to answer the questions.

For On-Level Learners These students should be able to answer the quiz questions without additional help.

For Advanced Learners You should not have to use this resource with advanced students. However, you may wish to challenge them to write their own tests that can then be taken by other members of their group.

Skill Development Page The skill development page is offered to help students in their understanding of literary and reading skills. Students use a graphic organizer to analyze, investigate, or evaluate a specific literary technique used in the selection or a reading skill necessary to the understanding of the selection.

For Struggling or ELL Learners These students may need help understanding some of the instructions that accompany the graphic organizers. You may want to go over the information and the directions with them before they begin working. These activities are very helpful in imparting the literary knowledge and reading skills necessary for ELL students to understand works of literature.

For On-Level Learners These students should be able to answer the questions without additional help, particularly those who learn visually. If any of your on-level learners seem to have trouble with a particular skill development page, team them up with students who are adept at these kinds of activities.

For Advanced Learners Advanced students should benefit from the literary focus of most of these pages, but many will not need to work on the reading skills covered. Literary techniques such as symbolism, sensory details, and poetic techniques will augment their understanding of literature. You can pick and choose which pages your advanced students will best benefit from using.

Vocabulary Quiz Any selection with a vocabulary list of five or more words has a one-page assessment of the student’s understanding of these words. Students match words to definitions or choose the correct vocabulary word to complete sentences.

For Struggling or ELL Learners The vocabulary quiz is a good way to check that students have understood the important vocabulary used in the selection. Have these students work in pairs or with an advanced student to learn any words that they do not understand.

For On-Level Learners These students should be able to answer the questions without additional help; however, if there is a list that seems to you particularly challenging, have them work together to use these words in sentences.

For Advanced Learners You will probably want to give your advanced students only those pages with challenging word lists. Advanced learners may benefit from helping struggling or ELL students learn the vocabulary in these selections by devising vocabulary “bees,” vocabulary flashcards, or other games to play with them.

Responding to the Unit This resource page provides sample answers to the discussion questions at the end of each unit and offers ways to help students in their writing and project-based assignments.

Literary Analysis Graphic Organizers Each of the six units has a page devoted to a literary element presented with a graphic organizer. Give these organizers to students to help them as they map a particular selection's theme, follow its plot structure, fill out a character trait web, and so on.

Vocabulary and Comprehension Assessments Two tests accompany each of the six units:

- a 25-point **vocabulary test**
- a 25-point **objective and essay test** with 20 objective questions and a 5-point essay prompt

Writing Prompts and Projects At the end of each unit there are two pages of writing prompts and project ideas divided into these five categories: **Writing About Literature**, **Writing Nonfiction**, **Creative Writing**, **Writing Research Papers**, and **Presentation Projects**

Writing Workshops There are three writing workshops at the end of this book dedicated to in-depth academic writing: **Writing About Literature**, **Writing to Explain and Inform**, and **Writing to Persuade**. After each workshop is a one-page rubric based on the Six Traits of Writing to help students assess their work.

General Standards and Criteria for Project Evaluation Adapt this rubric to help you assign and assess student work.

Skills Chart

UNIT ONE—Self Portrait

Focus: the individual young adult; his or her concerns, values, beliefs, interests, and worries

ACTIVE READING STRATEGY: QUESTIONING

Title, Author, and Genre	Literary and Reading Skills		Writing (The Way I See It)	Issues and Concerns (Close-up)
	(Literary Focus)	Skill Development Pg.		
Dear Marsha Judie Angell <i>short story</i>	Slang	Author's Style	Letter	Teenage Angst
Golden Glass Alma Villanueva <i>short story</i>	Point of View	Point of View	Dialogue	Outlining a Plan
Tiffany <i>as told to</i> Rebecca Carroll <i>personal essay</i>	Tone	Tone	Statement of Personal Identity	Role Models
Jared David Gifaldi <i>short story</i>	Characterization	Characterization	Epilogue	Disabilities
The One Who Watches Judith Ortiz Cofer <i>short story</i>	Dialect	Dialect	Advice Column Response	Friendship

UNIT TWO—Family Album

Focus: families—they often help, they sometimes hinder, but they always play an important role

ACTIVE READING STRATEGY: PREDICTING

Title, Author, and Genre	Literary and Reading Skills		Writing (The Way I See It)	Issues and Concerns (Close-up)
	(Literary Focus)	Skill Development Pg.		
Looking for Work Gary Soto <i>autobiography</i>	Setting	Stereotyping	Grant Proposal	Stereotyping
A Plate of Peas Rick Beyer <i>memoir</i>	Symbolism	Conflict	Place Description	Conflict
Ashes Susan Beth Pfeffer <i>short story</i>	Personification	Personification	Letter	Decision Making

Title, Author, and Genre	Literary and Reading Skills		Writing (The Way I See It)	Issues and Concerns (Close-up)
	(Literary Focus)	Skill Development Pg.		
Atomic Blue Pieces Angela Johnson <i>short story</i>	Theme	Setting	Memory	Principles
The Night the Bear Ate Goombaw Patrick F. McManus <i>short story</i>	Mood	Mood	Humorous Essay	Camping
Saying Good-bye to the Tall Man Rick Book <i>short story</i>	Imagery	Figurative Language	Paragraph	Grieving

UNIT THREE—Friendly Photos

Focus: friends—old friends, new friends, human friends, animal friends; here are friends of all kinds

ACTIVE READING STRATEGY: CLARIFYING

Title, Author, and Genre	Literary and Reading Skills		Writing (The Way I See It)	Issues and Concerns (Close-up)
	(Literary Focus)	Skill Development Pg.		
Kissing Tennessee Kathi Appelt <i>short story</i>	Hyperbole	Hyperbole	Critique	Boy Meets Girl
A Robot Doesn't Have a Curve Ball Ron Koertge <i>short story</i>	Plot	Plot	Advertisement	Dating
Dawn Tim Wynne-Jones <i>short story</i>	Symbolism	Symbolism	Character Sketch	Children of Divorce
Josh: The Smartest Dog in the World Gary Paulsen <i>personal narrative</i>	Personal Narrative	Personal Narrative	Rebuttal, Spoof, or Narrative	Amazing Animals
The Fitting of the Slipper William J. Brooke <i>short story</i>	Dialogue	Dialogue	Modern Fairy Tale	Being True to Yourself

UNIT FOUR—School Pictures

Focus: school issues—classrooms as the background for many stirring human interactions

ACTIVE READING STRATEGY: CONNECTING

Title, Author, and Genre	Literary and Reading Skills		Writing (The Way I See It)	Issues and Concerns (Close-up)
	(Literary Focus)	Skill Development Pg.		
Pig Brains Alden R. Carter <i>short story</i>	Word Choice	Word Choice	Rivalry	What Lies Beneath
The Metaphor Budge Wilson <i>short story</i>	Metaphor	Similes and Metaphors	Metaphor	Conformity
This Is a Test Stephen Gregg <i>play</i>	Rhythm	Compare and Contrast	Poem, Skit, or Story	Journaling
What Is and Ain't Grammatical Dave Barry <i>essay</i>	Satire	Satire	Satire	Humor
A Letter from the Fringe Joan Bauer <i>short story</i>	Persuasion	Ask Questions and Draw Conclusions	Persuasive Letter	Privilege

UNIT FIVE—Neighborhood Panorama

Focus: the neighborhood—working and playing in the big city and small town

ACTIVE READING STRATEGY: SUMMARIZING

Title, Author, and Genre	Literary and Reading Skills		Writing (The Way I See It)	Issues and Concerns (Close-up)
	(Literary Focus)	Skill Development Pg.		
The Pill Factory Anne Mazer <i>short story</i>	Author's Language	Voice	An Account of a Day on the Job	The Working World
Amir Paul Fleischman <i>short story</i>	Author's Purpose	Author's Purpose	Project Description	A Place of Solace
War Game Nancy Werlin <i>short story</i>	Style	Draw Conclusions	Prediction	Bullying

Title, Author, and Genre	Literary and Reading Skills		Writing (The Way I See It)	Issues and Concerns (Close-up)
	(Literary Focus)	Skill Development Pg.		
What Happened During the Ice Storm Jim Heynen <i>short story</i>	Title	Description	Anecdote	Backyard Wildlife Habitat
Block Party—145th Street Style Walter Dean Myers <i>short story</i>	Conflict	Main Idea and Relevant Details	News Story	Plan a Block Party

UNIT SIX—Postcards from Beyond

Focus: the world next door—the mysterious, the unexplained, the mythical, and the all-but-impossible

ACTIVE READING STRATEGY: EVALUATING

Title, Author, and Genre	Literary and Reading Skills		Writing (The Way I See It)	Issues and Concerns (Close-up)
	(Literary Focus)	Skill Development Pg.		
Black Angel Nancy Springer <i>short story</i>	Fantasy	Visualizing a Myth or Legend	Fable, Legend, or Myth	Fable
The Elevator William Sleator <i>short story</i>	Suspense	Suspense	Suspenseful Event	Interpretation
Muffin Explains Teleology to the World at Large James Alan Gardner <i>short story</i>	Irony	Irony	Narrative or Sketch	Mystery
The Wife's Story Ursula K. Le Guin <i>short story</i>	Ambiguity	Recognizing Cause and Effect	A Person	Enemies and Friends
The Defender Robert Lipsyte <i>short story</i>	Moral	Making Judgments	A Choice	Standing Alone

Active Reading

What Is It and Why Is It Important?

Read the following introduction with the students, and then pass out copies of a short story that you feel would work well as you model the six Active Reading strategies for the students.

♦♦♦

Reading is a lot like sports. Both require practice and a good understanding of the rules. In both you have a goal, either to reach the finish line or to finish the last line. And both demand active participation. Of course reading does not leave you sweaty and exhausted like a good game of soccer, but it does require lots of activity—mind activity. Like a good athlete, a good reader must be on his or her toes, ready at all times to spring into action.

That is what Active Reading is all about: jumping into your reading with both feet, getting involved, being a part of the action, and relating to the characters. The chart below will help you understand, remember, and use the Active Reading strategies. If you train yourself to use these strategies every time you read, they will become second nature to you. Soon, you will be using them without being aware of them. You will become a skilled reader who learns efficiently and enjoys reading.

♦♦♦

As you model the six Active Reading strategies for the students, use these examples to reinforce your instruction. Also use the Active Reading Strategies handout on page 20.

The Six Active Reading Strategies

- **Questioning** Ask questions that come to mind as you read.
Example: *The first little pig built his house of straw; what will the second little pig use?*
- **Predicting** Use what has happened to guess what will happen next.
Example: *The Big Bad Wolf is going to huff and puff and blow the stick house down, just as he did the straw house.*
- **Clarifying** Clear up confusion and answer any questions you may have.
Example: *The wolf blew down two houses, but does he really think he can also blow down a brick house? Yes. He tries, but fails.*
- **Connecting** Compare the text with something in your own experience or with other things you have read or seen.
Example: *I think that the wolf has met his match. If I were the wolf, I would leave this third pig alone.*
- **Summarizing** Review what has happened so far.
Example: *The wolf has been able to blow down a straw and a stick house, but not the brick house of the third little pig. He is now going to climb down the third little pig's chimney.*
- **Evaluating** Use evidence in the selection as well as your common sense to form opinions and arrive at conclusions.
Example: *The story of the wolf and the three little pigs is a good example of using the right materials to combat disaster.*

Once you feel that the students have a good grasp of these strategies, give them copies of the Strategies, the Model, and the Practice pages beginning on page 21.

Active Reading Strategies

Active Reading means being an interested and focused reader. It involves thinking about what you are going to read, what you are reading, and what you have just read. Use the information below to become an active reader.

Pre-reading

Before you even begin reading, ask yourself, “Why am I reading this? What do I hope to learn from it?” Look at the title, and think about what it might tell you about the text. Skim over the pages, looking for subheadings, captions, sidebars, or illustrations that give you clues about what you are going to read.

During reading

If you own the book you are reading, you should highlight, underline, and annotate as you read. This emphasizes the information and helps transmit it to your brain. You can also easily review these important points later. Always be sure to monitor your reading by constantly mulling over the information, images, impressions, and so on that you are receiving from the text. The best way to do this is to use the six Active Reading strategies outlined below. The more you employ these strategies, the more help they will offer. They should become second nature to you.

- **Questioning** *Ask questions that come to mind as you read.*
Continually questioning the text will help you stay alert and interested in what you are reading. As your questions are answered, think of new ones.
- **Predicting** *Use what has happened to guess what will happen next.*
As you read, keep guessing as to what will happen next. Think about what the characters are up to, where the plot is going, and what the author will do next. Keep making predictions right up to the end of the reading.
- **Clarifying** *Clear up any confusion about the text and resolve any questions.*
If you have trouble understanding something you have read, clear it up right away. Go back and reread the passage until you understand it. Think about the main idea of the passage. Continually clarify what the author is telling you throughout your reading.
- **Connecting** *Compare the text with your own experience.*
Connect what you read to something you have read, seen, or experienced yourself. Ask yourself, “What does this remind me of?” Visualize the information—try to see it in your mind. When you connect with the characters and situations you read about, your reading is more meaningful.
- **Summarizing** *Review what has happened so far.*
Every now and again as you read, stop to review what you have read so far. Determine what you know, what you think you know, and what has changed about what you thought you knew.
- **Evaluating** *Form opinions and arrive at conclusions about your reading.*
Make judgments as you read. Use your common sense as well as the evidence in the text to arrive at sound opinions and valid conclusions.

After Reading

When you finish reading, stop to think about what you have read. Go over the entire piece in your head. Try to remember the main points and the relevant details. Use a response journal to jot down your feelings about what you’ve read.

UNIT TWO: Family Album

Differentiated Instruction

Facilitate a conversation with students about the diverse, and at times complicated and funny, relationships that make up families. Ask students to come up with what they consider a traditional family and then compare them with their own families, as well as the families that are featured in the unit.

NAME OF SELECTION	TYPE OF LEARNER			
	Auditory	Visual	Kinesthetic	ELL/Struggling
Looking for Work (autobiography) pp. 66–72 Average	Read the story aloud to students. Have students compare the narrator’s family to his idealized family.	Play an episode of <i>Father Knows Best</i> and have students observe the family’s behavior. Ask them to discuss this behavior as it relates to “Looking for Work.”	Students can create an advertisement that highlights the services they would provide for a summer job.	Ask students if they’ve ever looked for work and to compare their experiences to Gary Soto’s experience.
A Plate of Peas (memoir) pp. 73–75 Easy	Have three students read the story aloud, playing each of the parts. Then discuss whether the narrator made the right choice.	Have students make a list differentiating what they would do for love, versus what they would do for money.	Ask students to draw a picture of their most hated food and list words that describe why they dislike the dish.	Discuss with students the tension between the mother and the grandmother in the story.
Ashes (short story) pp. 76–84 Average	Read the story aloud and have students contrast the words the author uses to describe the mother and the father. Ask students to discuss these differences.	Have students silently act out the personalities of the mother and the father using only their facial expressions and bodies.	Suggest that students act out a mime about a promise that goes unfulfilled.	Talk to students about the concept of a joint-custody child and how it impacts his or her life.
Atomic Blue Pieces (short story) pp. 86–92 Challenging	Read the story aloud to students. Ask students to discuss the theme of class in the story.	Show the movie <i>Twelve Angry Men</i> and discuss the themes of class, race, and crime in America.	Play the song “The Hurricane” by Bob Dylan. Talk about themes of class, race, and crime in America.	Have students explain the family relationship and the reasons behind Leon’s departure.



NAME OF SELECTION	TYPE OF LEARNER			
	Auditory	Visual	Kinesthetic	ELL/Struggling
The Night the Bear Ate Goombaw (short story) pp. 93–99 Average	Assign students to read various parts of the story aloud. Have them discuss the methods the author uses to make the story comical.	Have students “organize” a camping trip, with a list of supplies, outdoor activities, and protection they would bring.	Have students act out the camping scene.	Ask students about times when they’ve had a misunderstanding with comical results.
Saying Good-bye to the Tall Man (short story) pp. 100–110 Challenging	Have students describe the impact of metaphors and similes on their understanding of the story.	Have students draw what they imagine the inside of the barn in the story looks like.	Ask students to think of a memory of something a relative did and act it out for the class.	Discuss with students the theme of mourning and memory in the story.

Introducing Unit Two: Family Album

This unit illustrates the circumstances of young people in contemporary family life, from the day-to-day adventures of siblings in a close-knit ethnic family to a rural boy's experience at his grandfather's funeral. The selections in this unit portray economic and social challenges, generational struggles, divided loyalties, ethical dilemmas, and misunderstandings, both hilarious and tragic, faced by families today. The following discussion ideas can help students contemplate their own roles in the various configurations that we call family.

- Discuss with students what they perceive as the typical family. How many families do they know that conform to that definition? How many families depart from or expand upon the definition? What is it that all families have in common?
- Ask students to talk about their conceptions of the ideal family. What structure would the ideal family have? What functions would it fulfill? Would roles in such a family be fluid or rigid? What would these roles be?
- Bring to class a family photograph from the early days of photography, when people had to sit for a long time while their photograph was being taken. Examine with students the faces of those in the photograph. Encourage students to imagine the family life of each person pictured. Consider the placement of each person in the photograph, his or her dress and grooming, and the expression on each person's face. Ask students to speculate as to what unites these people and makes them a family.
- Ask students to draw or design by computer a family crest that expresses their families' structures, values, and unique characteristics. Display them in the classroom and then take a walking tour of these family crests. Have each student explain the symbolism in his or her crest.

Unit Two Vocabulary

Watch for the following words as you read the selections in this unit. Record your own vocabulary words and definitions on the blank lines.

Looking for Work pages 66–72

bewilderment being confused or puzzled
 contagious spread from one person to another;
 catching
 contorted twisted and strained
 descent heritage; birth
 feigned pretended
 mimicked made fun of by imitating
 profanity using bad words; swearing
 rifts divisions; unfriendly feelings

A Plate of Peas pages 73–75

impending threatening; approaching
 pungent sharp; stinging; biting
 thwarted opposed; defeated

Ashes / After the Divorce

pages 76–85

allegedly supposedly; thought to be true
 jeopardize expose to danger
 negotiation process of coming to an agreement
 pondered thought seriously about
 random without purpose; meaningless

Atomic Blue Pieces pages 86–92

juvenile short for juvenile detention, a place for
 convicts under the age of 18
 morality good actions; virtue
 visions things seen in a dream
 wedged pressed into a narrow space

The Night the Bear Ate Goombaw

pages 93–99

abrupt sudden
 indeterminate difficult to determine
 malevolent showing ill will or evil
 restraint force that prevents or limits
 sequences events in their order
 sweltering very hot

Saying Good-bye to the Tall Man / Because I could not stop for Death

pages 100–111

bristled full of or covered with stiff hairs
 elevators buildings for elevating, storing, and
 delivering grain
 hopper a funnel-shaped object used to hold grain
 immortality unending existence; being alive forever
 sloughs [slüz] places of deep mud

Looking for Work

by Gary Soto, pages 66–72

Autobiography

Summary

Gary Soto recalls one boyhood summer when he decided to find a job in his working-class neighborhood. His plan was to become wealthy and live like the idealized characters in situation comedies of the era. Even as he set out toward his goal, however, he savored the delights of life in his poor and happy family.

Literary Focus: Setting

The narrator of this story establishes the setting as an unpretentious but pleasant neighborhood by describing the people who live and work there and the way in which they tend their property. Encourage students to create a map of the neighborhood described in the autobiography. Invite them to use their imaginations to fill in places not explicitly located in the story.

The Way I See It: Write a Grant Proposal

Challenge students to identify the elements of the setting that make it seem interesting and fun, elements that make it seem ordinary, and elements that make it clear the neighborhood is not wealthy. Then have students write a proposal for a grant they think would be beneficial for the neighborhood. Direct them to explain how they would use the money and why.

Vocabulary

bewilderment being confused or puzzled

contagious spread from one person to another; catching

contorted twisted and strained

descent heritage; birth

feigned pretended

mimicked made fun of by imitating

profanity using bad words; swearing

rifts divisions; unfriendly feelings

Discussing the Autobiography

1. Why did Gary want to imitate the family in *Father Knows Best*? (Recall) *He admired the uncomplicated routine by which the family lived. He assumed the children suffered no beatings and no*

rifts. He thought the parents showered the children with affection and that they had lots of friends and money. He envied the children's clothes and toys.

2. What does Gary seem to like about his own life? (Recall/Analysis) *Answers may vary. He likes swimming with his friend Little John and his sister Debra—enough to give them some of his hard-earned money. He likes laughing with his family at dinner and playing with found objects in the neighborhood.*
3. At the end of the story, Gary is once again looking for work. Why? (Analysis) *Answers will vary. Students should recognize that the narrator is happy with his life and yet acknowledges his desire to have some of the comforts of sitcom characters.*

Literary Lens

How is the narrator's family like your family? How is it different? *Answers will vary. Accept all answers in which students reveal an understanding of Soto's family as well as their own.*

Close-up: Stereotyping

Probably every identifiable group of people—cultural, ethnic, or other—has stereotypes applied to them. Media stereotypes are among the most extreme. They sometimes portray people as being unrealistically noble and upright or impossibly nasty. Use these prompts to explore the idea of stereotypes.

- Which stereotypes of white kids does the narrator of this story express?
- On what are the stereotypes based?
- In what ways are the stereotypes inaccurate?
- How does his stereotyping of white kids affect the narrator's feelings about his own life?

Looking for Work

 by Gary Soto, pages 66–72

Comprehension Quiz

Choose the best answer and write the letter on the blank.

- ____ 1. At dinner, Gary wants his family to _____
- A. tell stories.
 - B. dress up.
 - C. eat mashed potatoes instead of beans.
 - D. watch TV.
- ____ 2. Gary tries to make money by _____
- A. mowing lawns.
 - B. babysitting.
 - C. raking leaves.
 - D. cleaning gutters.
- ____ 3. In Miss Marino's class, Gary sits with the kids who are _____
- A. stupid.
 - B. brainy.
 - C. popular.
 - D. athletic.
- ____ 4. Gary surprises his mother when he asks if they can _____
- A. invite a guest to supper.
 - B. buy a new TV.
 - C. move to a new neighborhood.
 - D. have turtle soup.
- ____ 5. Gary thinks white people will like him and his family more if he and his family _____
- A. eat dessert.
 - B. have more money.
 - C. improve the way they look.
 - D. use better manners.

6. Why does Gary admire the family on *Leave It to Beaver*?

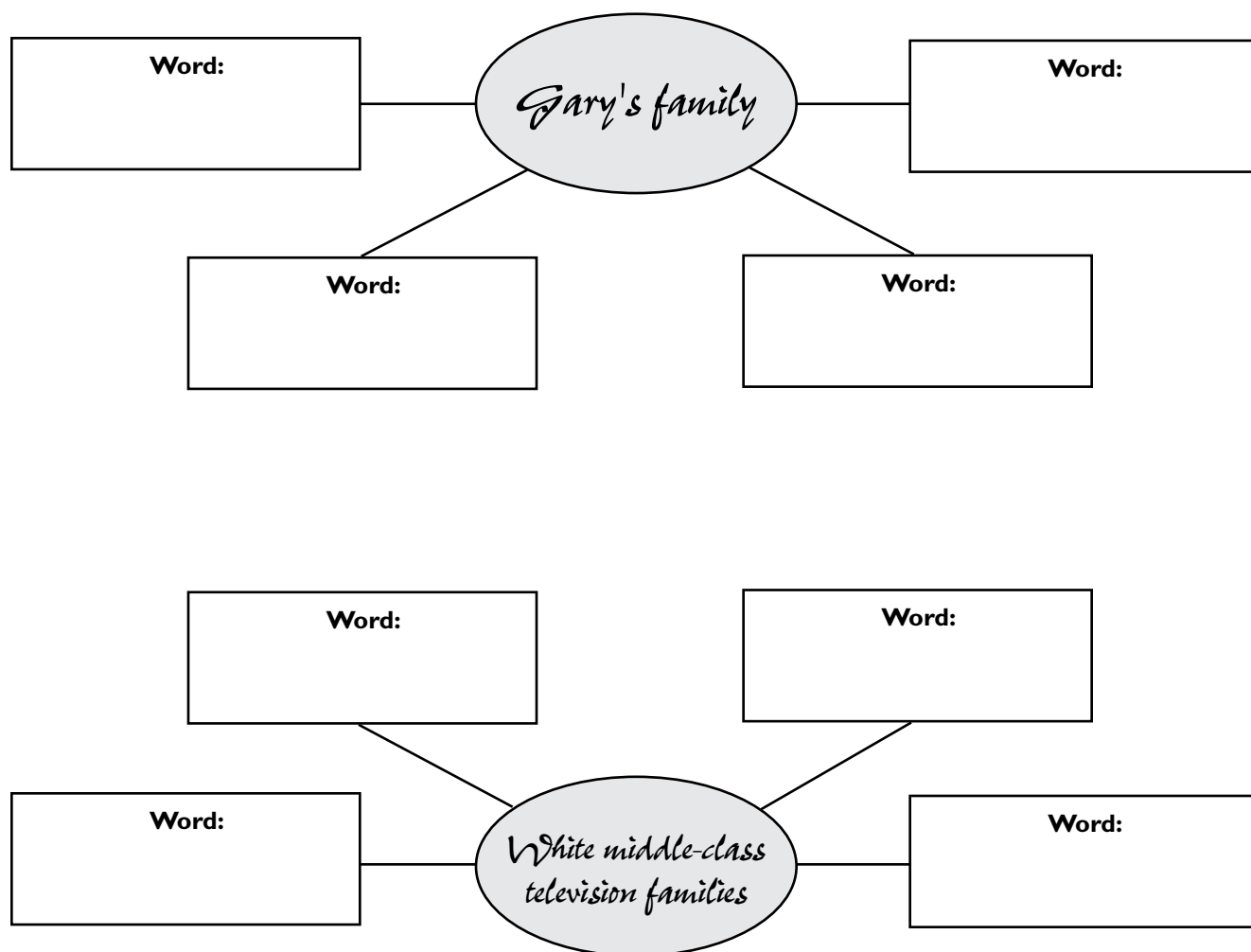
7. Explain whether the family on *Leave It to Beaver* is better, worse, or simply different from Gary Soto's family.

Looking for Work

 by Gary Soto, pages 66–72

Skill Development: Stereotyping

To stereotype is to categorize individuals or groups according to an oversimplified image. For example, the idea that people who wear glasses are studious is a stereotype. In "Looking for Work," the narrator is aware of how people stereotype him because of his social class and ethnic background. He also stereotypes middle-class Anglo families based on what he sees on television. Use the web to write words from the story that reflect stereotyping.



Looking for Work

 by Gary Soto, pages 66–72

Vocabulary Quiz

I. Match the definition with the word on the left.

- | | |
|-------------------|---------------------------------------|
| ___ 1. contagious | A. twisted; deformed |
| ___ 2. contorted | B. pretended; gave a false impression |
| ___ 3. feigned | C. ridiculed by imitation |
| ___ 4. mimicked | D. swearing; cursing |
| ___ 5. profanity | E. infectious; spread by contact |

II. Choose the letter of the word or phrase that best matches the word in italics.

- ___ 6. Rafe got a look of *bewilderment* on his face when he found out his paper was due the day before.
- A. satisfaction
 - B. confusion
 - C. terror
 - D. anger
- ___ 7. "I am a Russian by *descent*," the old man told the immigration officer.
- A. tradition
 - B. choice
 - C. law
 - D. ancestry
- ___ 8. The coach could hear *profanity* coming from the locker room.
- A. shouting
 - B. swearing
 - C. laughter
 - D. cheering
- ___ 9. The two brothers had many *riffs* over whose turn it was to do chores.
- A. jokes
 - B. talks
 - C. quarrels
 - D. fistfights

RESPONDING TO UNIT TWO:

Family Album

Reflecting

1. There are many different kinds of families in this unit. Some include only one parent. Others include grandparents and brothers and sisters. Based on what you have read, what do you think makes a family? *Answers will vary but may include emotional and moral support and guidance, fun, laughter, good times, bad times, arguments, and so on.*
2. Of all the families you read about in this unit, which would you most like to have as your next-door neighbor? Why? *Answers will vary but will probably include the families that appear in "Looking for Work," "Saying Good-bye to the Tall Man," and "The Night the Bear Ate Goombaw."*
3. Think about Ashleigh's predicament in "Ashes." What do you think she will do? What would you do in her place? *Answers will vary but many students will probably predict that Ashleigh does not give the money to her father. Most students will probably say they would do the same.*
4. What does the minister mean when he says at Grandpa's funeral, "This is a day to celebrate life"? *He means that Grandpa lived a good, long life and those gathered should be grateful for that life and celebrate it.*

Analyzing

5. Each of the families featured in this unit has strengths and weaknesses. Develop a chart like the one below and list the strengths and weaknesses of each family.

Selection	Family Members	Strengths	Weaknesses
Looking for Work	Gary Sister Brother Mother	Laughter Caring Support	No money Mom overworked Kids on their own a lot
A Plate of Peas	Boy Mother Grandmother	Close Involved	Stubborn Insistent At odds
Ashes	Ashleigh Mother Father	Loving Supportive	Dishonest Bad role model Anger
After the Divorce	Father Children	Caring Doing	Lack of money No mother
Atomic Blue Pieces	Daughter Son Mother	Sibling concern	Mother no help Community no help Brother runs away
The Night the Bear Ate Goombaw	Eddie Father Grandmother	Fun-loving Funny Adventurous	Silly Thoughtless Cranky
Saying Good-bye to the Tall Man	Eric Mother Grandfather	Love Support Good role model	Sorrow Anger

-
6. What is the main idea, or major theme, of Gary Soto’s autobiographical account, “Looking for Work”?
Answers will vary but should include the insight that while we may admire others and wish we were like them, we have to concentrate on appreciating and doing our best by our own lives and those of our families.
 7. “The Night the Bear Ate Goombaw” might be called a “comedy of errors.” Analyze the mix-ups in this story that help to make it amusing. *Answers may vary but should include the way Mr. Muldoon mixes up words, the mixed-up way the boys communicate, the mix-up about the tent and the weather, and the mix-up concerning the bear, which is actually a fur coat.*
 8. The mood of a piece of writing is the primary feeling it conveys. For example, “The Night the Bear Ate Goombaw” has a lighthearted mood. How would you describe the mood in the poem “Because I could not stop for Death”? *Most students will describe the mood as sad, slow, somber, quiet, and so on.*
 9. **Active Reading** What events in the memoir “A Plate of Peas” were you able to predict in your reading? How often do you estimate you used the Active Reading strategies of **questioning** and **predicting** in this unit? *Students should be able to identify several instances in which they used both Active Reading strategies.*

Discussing

Different people in a family often take on different roles. For example, one person might be seen as the most responsible, another might be considered the most lighthearted, and a third might be thought of as the most emotional. Discuss with students the roles they perform as students in your classroom. Then expand the discussion to their roles as sons or daughters, siblings, and friends.

Writing

Tales of Great Aunt Jack If students are reluctant to interview family members about an adventure or tradition, ask them to interview a teacher or neighbor or encourage them to do research on a person they admire. Some students may prefer to make one up. Help students organize, write, and edit their essays or short stories.

Look at Us Have craft items and scissors, glue, and writing implements available for students as they assemble their photos and make a book. Help them write their accounts, impressions, or feelings about the people in the photographs.

Work in Progress

Roots Help individual students decide whether to create a family tree or a friendship tree. Help them research birth and death dates for the family tree and phone numbers or e-mail addresses for the friendship tree. Supply colored paper and magic markers.

Families of the World, Unite! Help students think of questions they’d like answered about families in other countries. Then discuss ways to research answers to these questions. Help students organize the information into a short report. Ask for volunteers to give a short presentation.

Literary Analysis: Theme Map

The theme of a piece of literature is its main idea. A graphic organizer like the one below will help you understand a selection's theme by helping you to determine the most important idea and its supporting details.

Step 1: In the top box, write the name of the selection and its main idea.

Step 2: In the next three boxes, list the details that support the main idea.

Step 3: On the lines at the bottom of the page, write your interpretation of the selection's theme.

Name of Selection _____		
Main Idea _____		

↓	↓	↓
Detail 1	Detail 2	Detail 3

My Interpretation of the Theme:

Unit Two Vocabulary Test

pages 66–111

I. Multiple Choice

Choose the meaning of the bold word in each passage.

- Miss Marino, our teacher, alternated the rows of good students with the bad, hoping that . . . the stupids might become more intelligent, as though intelligence were **contagious**. (*Looking for Work*, p. 68)

Ⓐ spread from one person to another	Ⓒ something people are born with
Ⓑ something set alongside something else	Ⓓ sticky
- She **feigned** a stern posture, her hands on her hips and her mouth puckered. (*Looking for Work*, p. 69)

Ⓐ adopted	Ⓒ pretended
Ⓑ gave up	Ⓓ made fun of
- My mother looked at me in **bewilderment**. "Boy, are you a crazy Mexican. Where did you get the idea that people eat turtles?" (*Looking for Work* p. 70)

Ⓐ worry	Ⓒ astonishment
Ⓑ confusion	Ⓓ disbelief
- Then they would spend several days washing and airing things out, trying frantically to make the **pungent** odor go away. (*A Plate of Peas*, p. 74)

Ⓐ funny; odd	Ⓒ full; sweet
Ⓑ sharp; stinging; biting	Ⓓ sour, spoiled
- . . . there was a glint in her eye and a grim set to her jaw that signaled she was not going to be **thwarted**. (*A Plate of Peas*, p. 74)

Ⓐ comforted	Ⓒ punished
Ⓑ hurt	Ⓓ opposed; defeated
- I had absolutely no idea of the **impending** doom that was heading my way like a giant wrecking ball. (*A Plate of Peas*, pp. 74–75)

Ⓐ heartbreaking	Ⓒ threatening; approaching
Ⓑ reliant	Ⓓ culinary
- I was in bed, **allegedly** asleep, when they went at it. (*Ashes* p. 78)

Ⓐ supposedly	Ⓒ completely
Ⓑ fitfully	Ⓓ stubbornly
- We were both silent as we **pondered** mom. (*Ashes* p. 80)

Ⓐ thought seriously about	Ⓒ imagined
Ⓑ remembered the pond with	Ⓓ joked about
- He nodded as though we'd just completed a difficult **negotiation**. (*Ashes* p. 81)

Ⓐ process of deciphering a text	Ⓒ process of coming to an agreement
Ⓑ decision made very quickly	Ⓓ court case between enemies
- Leon has honor and **morality** that Mama always used to be proud of until it brought the cops and social services to our trailer. (*Atomic Blue Pieces*, p. 89)

Ⓐ virtue	Ⓒ deceit
Ⓑ toughness	Ⓓ sermonizing
- I even thought of him as I fell and **visions** of atomic blue drawings and pain shot through me. (*Atomic Blue Pieces*, p. 92)

Ⓐ hopes for the future	Ⓒ things seen in a dream
Ⓑ calm words	Ⓓ unmet wishes

12. There was so much confusion over the incident anyway that I don't want to add to it by getting the **sequences** mixed up. (*"The Night the Bear Ate Goombaw," p. 94*)
- Ⓐ events in their order Ⓒ reasons why it happened
 Ⓑ decorations for the costume Ⓓ characters
13. **Sweltering** in the fur coat, I took the thing off and stuffed it down a hollow stump, glad to be rid of the thing. (*"The Night the Bear Ate Goombaw," p. 99*)
- Ⓐ red from embarrassment Ⓒ stumbling
 Ⓑ swelling up Ⓓ very hot
14. The walls **bristled** with stuff hanging on nails . . . (*"Saying Good-bye to the Tall Man," p. 102*)
- Ⓐ were offensive Ⓒ were full of or covered with
 Ⓑ were shiny Ⓓ were brushed
15. The carriage held but just Ourselves—and **Immortality**. (*"Because I could not stop for Death," p. 111*)
- Ⓐ empty space Ⓒ ghosts from the past
 Ⓑ unending existence; Ⓓ hopes for the future being alive forever

II. Matching

Match each vocabulary word in the left column with its definition in the right column.

- | | |
|-----------------------|-----------------------------------|
| _____ 16. jeopardized | a. bad words; swearing |
| _____ 17. profanity | b. without purpose; meaningless |
| _____ 18. mimicked | c. exposed to danger |
| _____ 19. random | d. heritage; birth |
| _____ 20. sloughs | e. places of deep mud |
| _____ 21. descent | f. sudden |
| _____ 22. contorted | g. twisted and strained |
| _____ 23. abrupt | h. showing ill will or evil |
| _____ 24. rifts | i. made fun of by imitating |
| _____ 25. malevolent | j. divisions; unfriendly feelings |

Unit Two Objective and Essay Test

I. True-False

If the statement is true, mark it *T*; if false, mark it *F*.

- _____ 1. The narrator of "Looking for Work" lived on a block of working-class people.
- _____ 2. The mother in "A Plate of Peas" wore powerful perfume.
- _____ 3. Ashleigh's father was a dreamer.
- _____ 4. Ashleigh's mother was practical and responsible.
- _____ 5. The girl in "Atomic Blue Pieces" died from pain.
- _____ 6. In "The Night the Bear Ate Goombaw," the narrator is chased by a bear.

II. Multiple Choice

Select the best answer to complete each statement.

- | | |
|---|---|
| <p>_____ 7. What did the narrator of "Looking for Work" do to make money?</p> <ul style="list-style-type: none">a. newspaper deliveryb. yard workc. babysittingd. commercials <p>_____ 8. In "A Plate of Peas," the mother says, "You ate them for money, you can eat them for _____."</p> <ul style="list-style-type: none">a. your allowanceb. lovec. fund. me <p>_____ 9. Where did Ashleigh's mother keep her emergency money?</p> <ul style="list-style-type: none">a. in a cabinetb. in a sock drawerc. in her pursed. in a teapot | <p>_____ 10. The kids in "After the Divorce" moved in to an apartment behind a</p> <ul style="list-style-type: none">a. machine shop.b. water closet.c. house.d. grocery store. <p>_____ 11. In "Atomic Blue Pieces," what instrument did Leon play?</p> <ul style="list-style-type: none">a. trumpetb. guitarc. drumsd. blues <p>_____ 12. In "The Night the Bear Ate Goombaw," what did the narrator wrap himself in when he got cold?</p> <ul style="list-style-type: none">a. bear skinb. a thin blanketc. a fur coatd. long johns |
|---|---|

- _____ 13. Grandpa in "Saying Good-bye to the Tall Man" kept a sort of journal. Where was it?
- a. in the barn loft
 - b. on the barn walls
 - c. in the farmhouse kitchen
 - d. in dad's shop

III. Fill in the Blank

Complete each sentence or answer by filling in the blank with the appropriate word or words.

14. Why did the mother in "Looking for Work" call her son "a crazy Mexican"? _____

15. Why did the mother and grandmother battle over peas in "A Plate of Peas"? _____

16. Why does Ashleigh's dad call her "Ashes"? _____

17. In "Atomic Blue Pieces," what was Leon accused of? _____

18. What started the panic in "The Night the Bear Ate Goombaw"? _____

19. How did Eric memorialize his grandpa in "Saying Good-bye to the Tall Man"? _____

20. What does Emily Dickinson mean when she says that Death "Kindly stopped for me"? _____

IV. Essay

Based on the stories you've read in this unit, how would you define family? Support your opinion with examples from the stories.

Unit Two Prompts and Projects

The activities that follow are intended to extend your students' understanding and appreciation of the literature they have read in Unit Two—Family Album. They also provide a wide range of writing and thinking experiences. All of these activities may not be suitable for all students.

Writing About Literature

1. Ask students to write about the families in two selections they find the most and the least similar to their own.
2. Have students write an in-depth analysis of the family dynamic and dilemma Ashleigh faces in "Ashes." Have them create the ending that the author omits.
3. Most of the stories in the unit are written from a first-person perspective. Suggest that students contrast two of the narrators' voices and examine how they fit within the stories.
4. Ask students to analyze the idea of loss in "Atomic Blue Pieces" and "Saying Good-bye to the Tall Man."
5. Money plays an important role in a few of the selections. Have students write about the impact of money on family relationships in one of the stories.
6. Suggest that students examine the use of descriptive language in one of the stories.

Writing Nonfiction

1. Have students write about their family dynamic—who they live with, how they interact, and what makes them a family.
2. Ask students if they have ever idealized another family, such as a friend's family or one they saw on TV or read about in a book. Then have them write about what made that family seem ideal to them.
3. Ask students to write about a time when they felt torn between two members of their family. What did they do? How did they handle the situation?
4. Have students write a profile on a member of their family that they admire, including a description of this person. Ask students to use similes and metaphors.

5. Ask students to bring in a photograph of their family or of someone in their family and write about what was happening when the picture was taken.
6. Have students write about the kind of things they associate with their family, such as food, games, vacations, etc. Have them write a descriptive essay based on those things.

Creative Writing

1. Have students think of their family. Then have them write a story about a family that is the exact opposite of theirs.
2. Ask students to write a letter to one of their relatives about what they consider the meaning of family. Have the students ask the relative to write them back with their own ideas about family.
3. Suggest that students write a song about their family. Each verse should be about a different family member.
4. Have students write a story about themselves doing their ideal summer job and what they would do with the money they earned.
5. Ask students to write a scene in which Gary Soto's family has dinner with the family from *Father Knows Best*.
6. Have students pretend that they are documenting something throughout their lives, like the grandfather did in "Saying Good-bye to the Tall Man." What topic would they write about through the years? Where would they write it? Who would read it?
7. All of the selections in this unit are from the point of view of kids. Suggest that the students rewrite one of the stories from a parent's perspective.

Writing Research Papers

1. Have students research the differences between family structures, dynamics, and traditions in the cultures of people from two different continents.
2. Ask students to conduct a school survey documenting family makeup. Who do most students live with? Are the parents divorced or together? How many siblings do they have? Have them report their findings.
3. Suggest that students research their family history and write a report about where their ancestors came from, who they were, and what they did.
4. Ask students to interview a member of their family that they do not talk to often.
5. Have students research the psychological impact of losing a family member—whether through death, abandonment, or incarceration—on a child.
6. In “Atomic Blue Pieces,” the narrator describes Leon as being different from the rest. Ask students to write about a family member whose personality stands out for them.

Presentations and Projects

1. Ask students to take a camera and create an actual family album and present it to the class.
2. Have students artistically draw a family tree to put up in class.
3. Have students find a poem about family or a family member, and memorize and recite it in class.
4. Ask two students to prepare for and then debate whether or not Ashleigh should take the money from her mother and give it to her father.
5. Suggest that students create a collage that shows the things that come to mind when they think of a certain family member.
6. Ask students to create a “company” based on their family. What would they make? What would the jobs be and who would take which position? What would the logo look like and what would the company be called? Have students present a profile of their company to the class.